

NOTICE OF PUBLIC MEETING

**February 5, 2020
10 am- 5:30 pm**

**The Brickhouse Gallery & Art Complex
2837 36th Street
Sacramento, CA 95817
(916) 475-1240**

- | | | |
|-----|--|---------------------------------|
| 1. | Call to Order Welcome from Venue | N. Lindo B. Range |
| 2. | Acknowledgment of Tribal Land | A. Bown-Crawford K. Gallegos |
| 3. | Roll Call and Establishment of a Quorum | L. Barcena |
| 4. | Approval of Minutes from December 5, 2019 Council Meeting (TAB J) | N. Lindo |
| 5. | Public Comment (may be limited to 2 minutes per speaker*) | N. Lindo |
| 6. | Chair's Report (TAB K) | N. Lindo |
| 7. | Director's Report (TAB L) | A. Bown-Crawford |
| 8. | <i>Discussion Item:</i> FY 20-24 Cultural Districts Program (TAB M) Council will discuss the policy and allocations for the Cultural Districts Program for the fiscal years of 2020 to 2024. | Programs Policy Committee |
| 9. | <i>Voting Item:</i> Strategic Framework (TAB N) Council will vote to adopt the final strategic framework as presented by the Strategic Planning Committee. | J. Galli D. Harris |
| 10. | Presentation: New California Employment Laws and a Recommendation Based on the Needs of the Field Californians for the Arts (CFTA) Executive Director Julie Baker | J. Baker |

will explain the employment law changes (California Supreme Court decision, Dynamex Operations West, Inc. v. Superior Court, and AB5, effective January 1, 2020) and the concerns of and impact to the arts sector.

11. Break: Council Members Paperwork L. Barcena

12. *Voting Items:*

Council will vote to approve the grant award amounts and total allocations as presented by the Program Allocations Committee for each of the following grant programs individually.

a) Programs Allocations Funding Recommendations (**TAB O**) Programs Allocations Committee

b) Arts and Public Media (**TAB P**) J. Miller & L. Herrick

c) Arts Education – Exposure (**TAB Q**) J. Miller & S. Winlock

d) Organizational Development (**TAB R**) J. Miller

13. Public Comment (may be limited to 2 minutes per speaker*) N. Lindo

14. *Voting Items (Continued):*

Council will vote to approve the grant award amounts and total allocations as presented by the Program Allocations Committee for each of the following grant programs individually.

e) Professional Development (**TAB S**) J. Miller

f) Reentry Through the Arts (**TAB T**) J. Miller & G. Garth

g) State-Local Partnership (**TAB U**) J. Miller & H. Krishnan

15. Adjournment (TAB V)

N. Lindo

Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair.

Notes:

1. *All times indicated and the orders of business are approximate and subject to change.*
2. ***Any item listed on the Agenda is subject to possible Council action.***
3. *The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).*
4. *Council meetings are open to the public and are held in barrier-free facilities that are accessible to those with physical disabilities in accordance with the Americans with Disabilities Act (ADA). If you need additional reasonable accommodations, please make your request no later than five (5) business days before the meeting. Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or lariza.barcena@cac.ca.gov.*
5. *Public testimony is time limited. Please make concise remarks. *Members of the public utilizing language translation will be granted additional time as needed.*
6. *A working lunch will be delivered for the Council Members and staff. No lunch break will be taken.*

TAB J

California Arts Council | Public Meeting | 02/05/2020

DRAFT MINUTES OF PUBLIC MEETING

**December 5, 2019
9:00 a.m. to 2:49 p.m.**

**Oceanside Public Library
Civic Center Community Room
330 N Coast Highway
Oceanside, CA 92054**

PRESENT:

Council Members

Nashormeh Lindo, Chair
Larry Baza, Vice Chair
Juan Devis
Jodie Evans
Jaime Galli
Stanlee R. Gatti
Donn Harris
Louise McGuinness

Arts Council Staff

Anne Bown-Crawford, Executive Director
Caitlin Fitzwater, Director of Public Affairs
Josy Miller, Interim Programs Officer
Kimberly Brown, Public Affairs Specialist
Nicole Sanchez, Grants Program Analyst

Invited Attendees

CJ Di Mento, Oceanside Library/Oceanside Cultural Arts District
Jonathan Glus, City of San Diego Commission for Arts and Culture
Janet Poutré, City of San Diego Commission for Arts and Culture
Mitzi Summers, Oceanside Arts Commission

Other Attendees / Members of the Public

Julie Baker, Californians for the Arts/California Arts Advocates
Blanca Lucia Bergman, San Diego Arts Community
Matt Carney, San Diego Regional Arts + Culture Coalition
Peter Comiskey, Balboa Park Cultural Partnership/California Cultural Districts Coalition
Amanda Ecoff, North County Arts Network
Patricia Frischer, San Diego Visual Arts Network

John Gabriel, San Diego Opera
Leslee Gaul, Visit Oceanside
Victoria Hamilton, Jacobs Center for Neighborhood Innovation, Californians for the Arts/California Arts Advocates
Linda Litteral, Project PAINT
John McCoy, Oceanside Theater Company
Maria Mingalone, Oceanside Museum of Art
Dinah Paellutz, The Hill Street County Club
Alma Robinson, California Lawyers for the Arts
Patricia Smith, Arts Bus Express
Richard Stein, Arts Orange County
Suzanne Whitman, Playwrights Project
Terry Zimdars, Oceanside Museum of Art

I. **Call to Order**
Welcome from Oceanside Cultural District
Welcome from the City of San Diego Commission for Arts and Culture

At 9:17 a.m., Chair Lindo calls the meeting to order. She introduces Mitzi Summers, chair of Oceanside’s Arts Commission.

Summers welcomes the Council members, staff and the audience to Oceanside and thanks them for being there. She thanks Council for the honor of Oceanside Cultural District being named one of the 14 inaugural districts from the California Cultural Districts program. She also mentions the city’s first master plan for the arts adopted in 2019 and outlines its four main goals: to support Oceanside’s economic development through arts and culture, enhance Oceanside’s cityscape through creative placemaking, improve Oceanside as a place for artists and creatives to thrive and contribute to the community, and enhance arts governance within city government. She introduces CJ DiMento, cultural arts liaison for the city.

DiMento thanks Summers and welcomes Council to the Oceanside Library. She introduces herself as the Oceanside Library division manager and cultural arts staff liaison, and a founding member of the Oceanside Cultural Arts District. She introduces her district partners: Maria Mingalone of the Oceanside Museum of Art, Gumaro Escarcega of Mainstreet Oceanside and Leslee Gaul of Visit Oceanside. She acknowledges the eclectic background of the steering committee members. She thanks Council for the designation and the resulting galvanizing of the community’s spirit and drive, and shares a [short video](#) about the district.

Lindo thanks DiMento for the video and introduces Janet Poutré.

Janet Poutré greets Council and staff and welcomes them to San Diego County. She introduces herself as chair of the City of San Diego Commission for Arts and Culture. She expresses gratitude to be present and representing the State-Local Partner for San Diego County. She tells Council about state funding and strong public and private partnerships contributing to the development of a new theater at Liberty Station, renovations and expansions for the botanical garden, Mingei Museum and the Museum of Man, and the opening of the new Comic-Con Museum and the Conrad Prebys Performing Arts Center. The first poet laureate for San Diego County will also be announced soon. She mentions the

county's efforts to address issues through legacy programs, through site-specific public artworks by area artists and a commitment to working with the International Affairs board to support cultural work happening within the binational community. She tells Council that a deficit for arts funding is projected in the coming four years and urges for advocacy to retain the commission's funding and thanks the San Diego Regional Arts and Culture Coalition for their work in doing so. Poutré then introduces Jonathan Glus, the Executive Director of the San Diego Commission for Arts and Culture.

Glus welcomes the Council and talks about the role of the San Diego Commission for Arts and Culture as a State-Local Partner. He acknowledges the work of his colleagues in six cities with local arts agencies that work collaboratively even without a designated county arts agency, in addition to their advocacy partners and arts service organizations. He mentions the difficulty for the municipal agencies to serve the entire region especially as the area grows, telling Council they only cover 25 percent of the county. He notes the geographically, culturally and ethnically diverse makeup of the county, and stresses the importance of understanding San Diego as half of the San Diego-Tijuana megaregion. He tells Council about the unique position of the arts and culture sector in the region, serving a large veteran population, addressing border and binational issues, and engaging tourism industry.

II. Acknowledgment of Tribal Land

Bown-Crawford respectfully acknowledges the meeting taking place on culturally traditional land of Native American tribes and introduces Council member Louise McGuinness to read the list of local tribes.

McGuinness acknowledges the following tribal groups: Agua Caliente Band of Cahuilla Indians, Barona Band of Mission Indians, Campo Band of Diegueño Mission Indians, Ewiiapaayp Band of Kumeyaay Indians, Iipay Nation of Santa Ysabel, Inaja-Cosmit Band of Indians, Jamul Indian Village, Juaneno Band of Mission Indians Acjachemen Nation, Kumeyaay Cultural Repatriation Committee, Kwaaymii Laguna Band of Mission Indians, La Jolla Band of Luiseno Indians, La Posta Band of Diegueño Mission Indians, Los Coyotes Band of Cahuilla and Cupeno Indians, Manzanita Band of Kumeyaay Nation, Mesa Grande Band of Diegueño Mission Indians, Pala Band of Mission Indians, Pauma Band of Luiseno Indians, Pechanga Band of Luiseño Indians, Rincon Band of Luiseño Indians, San Luis Rey Band of Mission Indians, San Pasqual Band of Diegueño Mission Indians, Soboba Band of Luiseno Indians, Sycuan Band of the Kumeyaay Nation, Viejas Band of Kumeyaay Indians.

III. Roll Call and Establishment of a Quorum

At 9:45 a.m., Lindo calls for roll. Each Council member present briefly introduces themselves. A quorum is established.

IV. Approval of Minutes from September 6 Council Meeting

At 9:49 a.m., the Chair calls for the motion to approve the [September 6, 2019 minutes](#) with approved changes, of which there are none. Gatti moves; Evans seconds.

No discussion.

Lindo calls for the vote. The motion passes 8-0.

V. Public Comment

- Blanca Lucia Bergman, San Diego Arts Community

Bergman welcomes the Council to San Diego County and tells a bit about her organization, San Diego Arts Community, currently focused in south and east San Diego, and their vision to create and nurture a united, values-driven, informed and influential arts community through arts and culture research including a mapping of the county, partner with and create innovative arts spaces, earn art project and operations funding, deliver productive and cultural diverse events, and offer professional rewarding opportunities for artists, art educators, art leaders, arts organizations and art businesses. She thanks Council for their programs and grant opportunities and notes her appreciation for the thorough newsletter and website content.

- Amanda Ecoff, North County Arts Network

Ecoff greets Council and thanks Oceanside for hosting. She introduces her organization, the North County Arts Network, established five years ago, to serve, enhance and lead the diverse network of organizations and individuals who work in and support the arts in North County San Diego. They work to ensure arts are recognized as vital to the development of the community and its economy by maintaining a directory of arts and serve hundreds of art resources, venues, artists and arts education programs, manage a calendar of events and a map of arts locations, co-host networking events, facilitate candidates forums, engage in community outreach, and offer an annual promotion of events called Open Your Hearts to North County Arts. She encourages Council and attendees to join their mailing list for regular info about the organization and its events.

- Peter Comiskey, Balboa Park Cultural Partnership/California Cultural Districts Coalition

Comiskey tells Council about California Cultural Districts Coalition's goal to unify the California Cultural Districts cohort, to advance advocacy and collaboration in the arts in California. He mentions the first regional roundtable for coalition hosted in Oceanside in September, attended by eight of 14 districts, and the second in Eureka, attended by six districts. The third roundtable is planned for the first quarter of 2020 in Emeryville; he invites Council members to attend. He presents a packet to Council from 11 of the 14 districts showing their full support for gap analysis and the plan laid out for expansion, with support from the current cohort for new districts. He asks that a discussion regarding sustainable funding for the districts be agendized as matter of priority.

- Terry Zimdars, Oceanside Museum of Art

Zimdars commends the Council for their work and advocacy. She tells Council about the city of Oceanside's master plan for the arts and tells Council that creating and voting for the plan is separate from its manifestation and calls on the community and the San Diego Commission for Arts and Culture to advocate for its real implementation. She mentions the program at the Oceanside Museum of Art working with third graders for a literacy through art program that incorporates the library and the schools. She stresses the importance of partnerships and expresses her gratitude for the cultural district designation.

- Linda Litteral, Project PAINT

Litteral speaks to Council about the potential for arts funding at county detention centers. She has been teaching at Las Colinas Detention and Reentry Facility since 2015 and has seen the change in her students' self-esteem. She mentions the extremely high ratio of sexual abuse by the women at the

facility. She talks about arts ability to heal trauma and shares a letter from one of her students upon release, expressing the benefits she experienced from taking the class.

- Julie Baker, Californians for the Arts/California Arts Advocates

Baker congratulates the Council on their 30 percent increase in grant applicants. She tells Council to be wary of the tendency to give more work to SLPs in order to obtain more funding. She expresses a desire for the study of SLP programs regarding their staffing and pay. She suggests looking to partners like SLPs and specifically Californians for the Arts for the CAC's awareness campaign and for some of the convenings that take place. She tells Council that Californians for the Arts is supportive of the California Cultural Districts program receiving an increase in funding and will continue advocating on that front. She also mentions their work on AB 5 regarding independent contractors to educate the field and to lobby for further exemptions for the field. She asks for an increase in funding for programs because of the costs associated with staffing due to the implementation of the bill.

- Matt Carney, San Diego Regional Arts + Culture Coalition

Carney welcomes the Council to San Diego County and thanks them for supporting and providing opportunities for the region. He thanks Baza specifically for his support locally and at the state level. He updates Council on their work with the San Diego mayor's office for no cuts to arts and culture during a deficit year and their election arts task force that meets with candidates for priority races, saving an arts staff position in the county's second largest city and secure Arts, Culture & Creativity Month proclamations from six cities and hosted leadership from Americans for the Arts at a network and training event. He mentions the need for increased funding due to AB 5 and using that legislation as an opportunity for more awareness and buy-in for the arts from legislators.

- Suzanne Whitman, Playwrights Project

Whitman thanks Council for their support. Her organization advances literacy, creativity and communication by empowering individuals to voice their stories through playwriting and theater productions, reaching 10,000 people annually and serving 23 classrooms in 2019. She thanks Council specifically for their JUMP StArts funding for the past five years.

- Patricia Frischer, San Diego Visual Arts Network

Frischer introduces herself as the founder of the San Diego Visual Arts Network. She gives Council some background on the size and scope of San Diego County and talks about her organization's work to promote 2,500 visual arts resources online and mentions other strong umbrella arts organizations who do similar work. She advocates for bringing back a San Diego County Arts Council as the state-local partner for the California Arts Council.

- John Gabriel, San Diego Opera

Gabriel thanks Council and staff for their work supporting the arts in San Diego. He introduces himself as the education director for San Diego Opera. He shares the continued success of the opera and their recent formation of a new committee to address diversity, equity and inclusion issues within their communities. He urges the Council to celebrate different communities' abilities to thrive together and consider more long-term relationships between organizations and the communities they serve.

- Alma Robinson, California Lawyers for the Arts

Robinson thanks the Chair for her leadership. She mentions to upcoming California Lawyers for the Arts workshops happening in the area and encourages Council and attendees to join. She thanks Council for

the support of CLA’s research and development on the benefits of arts programs in county jails across 15 counties. She mentions the loss of volunteer teaching artists for county jails having moved to paid positions at state facilities. She tells Council of their recently received grant from the NEA to replicate the county jails project in five states. She asks that California continue to be a leader in this area and fund county arts programs.

- Dinah Paellutz, The Hill Street County Club

Paellutz thanks the Council for being in San Diego. She tells them about The Hill Street Country Club in downtown Oceanside, started eight years ago as a mom-and-pop pop-up arts and cultural experiences. She tells Council that there is a need for more public art to inspire artists and youth and to encourage art institutions to thrive outside their fixed spaces. She thanks Council for her organization’s Local Impact grant to establish a bookmobile program in collaboration with the Oceanside Public Library.

VI. Chair’s Report

At 10:18 a.m., Lindo reads the [Chair’s Report](#) in full, contemplating the work of the Council during 2019, and expressing her gratitude for the work of departing Council member Louise McGuinness and for her own term serving as Council Chair.

VII. Director’s Report

Bown-Crawford provides an overview of her [Director’s Report](#), outlining the work of the Director and CAC staff in the time following the September 6 Council meeting, including the grant application statistics, training and workshops, interagency collaborations, and the Director’s participation in field convenings.

VIII. Discussion Item: Strategic Framework: Review of Draft Report

As part of the Strategic Framework Committee, Galli and Harris lead the Council in a conversation of the Strategic Framework Draft Report, [providing an overview of the framework](#), explaining the purpose of the Decision Support Tool, the aspirations and expected outcomes, and gathering feedback and input from Council members to approve a final Framework at the next Council meeting.

Devis expresses concern that the tool proposes methodology to address structural and procedural issues but does not directly identify or address those issues.

Harris responds that the tool is refining how to structure the work as it is conceived. Galli adds that the decision support tool is not weighed heavily between the roles of Council and staff, that it is more about policies and programs and how Council evaluates them to eliminate bias and bring in equity with a consistent and constant approach and process.

Lindo comments that the tool makes meetings more efficient and gives a formalized way to address Council business.

Baza thanks Galli and Harris for their work on the committee, as well as staff and consultant Dr. Tamu Nolfo, and remarks that mapping out this process in such organized and visible fashion sends strong message to constituents of the in-depth, serious decision-making taking place.

Galli thanks Council for their feedback and stresses the need for all of Council to feel comfortable utilizing the tool for it serve its intended purpose.

Devis also expresses concern regarding the need for a more forward-thinking component strategizing for the future of the Council. Harris responds that the 28 aspirations were developed to guide the Council's future trajectory.

Fitzwater adds that once the framework is adopted, the 28 aspirations would go back to the Strategic Planning Committee working with staff to determine which of those are Council decisions and which are staff work. Those determined to be Council decisions would go back to the Council's Executive Committee to distribute to the appropriate committees and determine timelines for each.

Gatti mentions the need to include age within the framework's diversity considerations.

Lindo requests that Council goes over the framework again and passes along any additional concerns along to the Strategic Framework Committee as soon as possible to allow them to be addressed prior to the final report.

IX. Report on Alliance for California Traditional Arts Board Meeting

Baza reports to Council regarding the California Traditional Arts Board meeting he attended in San Diego on October 9. He highlighted the work of the Alliance for the California Traditional Arts as a 20-year old organization that serves in traditional art forms and folk art throughout the state. ACTA is both a grantee of the CAC and a grantmaker for the field. He tells Council that he gained a greater sense of the need for funding and the number of practitioners in the traditional and folk art disciplines and adds that he was impressed by the work accomplished by ACTA with help from the CAC and the National Endowment for the Arts.

X. Report on the Cultural District Coalition Roundtable

Baza reports to Council regarding the Cultural District Coalition Roundtable held in Oceanside in September. He emphasizes the great value as a Council member to observe their networking and discussions of advocacy, sustainability, affordable artist housing, and gentrification. He was encouraged by the enthusiasm and the work going on in the districts, and tells Council that his attendance reinforced his belief in the value of the cultural district program and the need to grow it.

Harris reports on his attendance at the roundtable held in Eureka. He was impressed with the dedication of those involved in the work and that leadership was present to make decisions and take action. He agrees with Baza that there is a strong future for the cultural districts program and opportunities to further develop the cohort of powerful institutions throughout the state.

McGuinness asks about funding for the ability to attend these roundtables which took place independent of CAC involvement. Harris suggests using the proposed decision-making tool in a future meeting regarding funding cultural districts. Galli reminds Council that the Cultural Districts program is an upcoming discussion item on the agenda.

XI. Discussion Item: Cultural District Pilot Cohort Evaluation Findings and Expansion of Cultural District Pilot Cohort

Programs Policy Committee member Galli [gives an overview](#) of the initial pilot program, the gap analysis and program evaluation findings, and the recommended expansion of the pilot cohort for the 2019 application process. Baza expands by adding that the gap analysis identified five areas where the current cohort was lacking: African American districts, or Black “umbrella” districts that encompass several culturally specific communities within it, who are absent from the current cultural district cohort; districts that represent Chinese American and Native American communities, who are also absent from the current cohort; districts that represent Latinx and Asian American communities, who are underrepresented in the current cultural district cohort; lower-income counties; and areas of the state underfunded or not directly funded by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state.

Council members share their concerns regarding the guidelines and their desire to do some potential reframing of the selection process for the expansion of the cohort, as well as voicing their desire to increase funding toward the program. Galli informs Council that if they desire to change what is slated to be voted upon at the next meeting, a special meeting will need to be called for further discussion.

McGuinness moves to hold a telephonic Council meeting in early January to discuss Cultural Districts. Harris seconds.

The motion passes 7-0; Devis is absent for the vote.

(Note: This meeting was canceled, and the cultural districts agenda item was scheduled for a future date.)

A break is taken at 12:15 p.m.

XII. Public Comment

Lindo calls the meeting back to order at 12:42 p.m.

- Leslee Gaul, Visit Oceanside

Gaul greets Council and welcomes them to Oceanside, thanking them for their dedication to arts and culture in the region. She speaks about California’s abundance of diverse cultural resources and the benefit to both tourism and economic development and to local citizens to share those resources. She mentions the cultural district designation as adding legitimacy and helping to galvanize the arts and culture communities. She thanks Council for their investment in the districts and their consideration for continued support, especially during the program’s critical growth period.

- John McCoy, Oceanside Theater Company

McCoy introduces himself as the president of the Oceanside Theater Company and thanks Council for coming to hold their meeting in Oceanside. He tells Council that the theater informs each audience of Oceanside’s cultural district designation to help further the awareness of the program and express their community pride. He expresses gratitude for the collaborations among the arts and culture community and mentions their recent grant application for support from Council in the future.

- Patricia Smith, Arts Bus Express

Smith introduces herself as the co-founder of the nonprofit Arts Bus Express, which provides funding for educators in San Diego County on a first come, first serve basis for field trip to the arts and sciences. She expresses concern that districts are still not funding field trips in a big way, and that the venues are asking for more attendees, especially the youth, who will be future donors and patrons of the arts.

- Richard Stein, Arts Orange County

Stein welcomes and thanks Council. He introduces himself as the president of Arts Orange County, the State-Local Partner for Orange County, serving 3.2 million in 34 cities and 600 arts organizations. He tells Council that as a majority minority county, the Arts OC board is reflective of that, with more diversity than any other arts council. He invites council to attend the 11th annual Creative Edge lecture, featuring U.S. Poet Laureate Joy Harjo. He calls attention to the letter signed by all 53 SLPs presented to Council requesting additional funding for the SLP program. He requests additional research for local arts agencies and state-local partner and county arts agency programs, looking at other states for ideas and models. He also requests the development of a State-Local Partner taskforce representing different kinds of arts agencies—rural, urban, government, nonprofit—to help in the research and evaluation. Lastly, he expresses his support for the CLA county jails program and mentions the work of California Arts Advocates/Californians for the Arts to advocate for the arts at the state level.

- Victoria Hamilton, Jacobs Center for Neighborhood Innovation, Californians for the Arts/California Arts Advocates

Hamilton introduces herself as the arts and culture advocate for the Jacobs Center for Neighborhood Innovation in San Diego and president of Californians for the Arts/California Arts Advocates. She thanks the Chair and Executive Director for their leadership. She tells Council that she found the strategic framework to be missing addressing the work and value of local partners and networks. She asks Council for opportunities to collaborate with Arts, Culture & Creativity Month and thanks them for being in Oceanside.

- Julie Baker, Californians for the Arts/California Arts Advocates

Baker highlights the need for a feedback loop to be incorporated and mechanized as part of the new strategic framework. She calls out the recommendation for more funding for the cultural districts within the program evaluation and asks that Council add funding to the existing cohort in addition to new district members.

- Maria Mingalone, Oceanside Museum of Art

Mingalone introduces herself as the director of the Oceanside Museum of Art. She welcomes Council and shares a particular benefit of the cultural district designation, giving the work and cultural assets a new sense of pride, greater visibility and greater respect in their community and by civic leaders. She mentions the video shared at the meeting as having been commissioned by city's Department of Economic Development due to the city's designation. She asks Council to increase funding to continue to build the districts as a powerful tool for arts and culture.

- Alma Robinson, California Lawyers for the Arts

Robinson speaks to Council about the CLA Arts in Corrections national conference held over the summer, built on the CLA's work with its Arts in Corrections initiative since 2011. Over 330 people attended from 23 states and five foreign nations. She also mentions a new program facilitated at a state correctional facility in New York for aging artists residing in state prisons. She credits California's prison arts programming for leading the way and setting the example for this and state expansions in four other states.

Lindo announces the reordering of agenda items to prioritize voting items to accommodate early departure of Council member Evans.

XIII. Voting Item: FY19-23 Innovation Grant Program Guidelines

At 1:07 p.m., Lindo calls for the motion to give staff the authority to fine-tune and publish the FY 19-23 Innovations + Intersections grant guidelines in consultation with the Programs Policy Committee. McGuinness; Evans seconds.

Galli gives an [overview of the Programs Policy Committee memo and the proposed program guidelines](#). The committee recommends a three-year grant that includes a one-year planning period and two years of implementation, allowing grantees space to develop new models for the innovation and intersectional work. Requests of up to \$500,000 will support large-scale work, but Galli noted that projects seeking any amount will be equally competitive.

Evans inquires about the specific focus of wellness and suggests and added around community health. Galli responds that community health clinics are included and that the language of "included, but not limited to," and the goal of the program is to leave a lot of opportunity for elements not specifically called out in the guidelines.

Devis suggests the removal of the word "digital" for the arts and technology focus area, which could be limiting. Council agrees.

Lindo reminds Council and explains to attendees that this program was developed out of suggestions by Council of topics to explore for new grant programs after a one-time increase in state-allocated funding. She thanks former Council Members Phoebe Beasley and Steve Oliver for their work on that committee. Technology and health were the two areas identified by the Council body as having the greatest potential for demonstrable impact and community value when connected with arts and culture.

At 1:30 p.m., Lindo calls for the vote. The motion passes 8-0.

XIV. Voting Item: 2020 Council Meeting Calendar

At 1:36 p.m., the Chair calls for the motion to change the previously voted on meeting date of January 30, 2020 to February 6, 2020. (Note: [This date was later changed to February 5, 2020](#)). McGuinness moves. Harris seconds.

Lindo calls for the vote at 1:37 p.m. The motion passes 8-0.

Lindo calls for the motion to vote on the remaining proposed Council Meeting dates for the year 2020: Thursday, June 11; Thursday, September 10; and Wednesday, November 18. Baza moves. Evans seconds.

At 1:38 p.m., Lindo calls for the vote. The motion passes 8-0.

XV. Voting Item: Panel Pool Approval

At 1:40 p.m., Lindo calls for the motion to approve the pool of prospective peer review panelists who may be called upon to serve in 2020, 2021, or 2022. Baza moves, Galli seconds.

Arts Program Specialist Miller explains panel pool application process, panelists' role in the grant adjudication, honorarium support and eligibility and service terms. Council briefly discusses the demographic survey results and the staff's continued efforts to diversify the panel pool.

At 1:45 p.m., the Chair calls for the vote. The motion passes 8-0.

XVI. Discussion Item: Review Data on Individual Artists Grant Program

Programs Policy Committee member Baza [gives an overview of the Individual Artists Fellowship Recommendations memo](#) to guide the discussion.

McGuinness mentions her appreciation of the unrestricted funding allocation. Evans expresses her feeling that funding of individual artists creates an equity issue. Devis remarks that this program has potential to generate better awareness about the CAC and its programs and services. Lindo appreciates the spirit of the program as art for art's sake.

Galli thanks Council for their input. She mentions that the committee elected for the choice to have nominations as opposed to applications in an effort to address their equity and subjectivity concerns. Nominations also contribute to community buy-in for the program. She thanks the staff and Baza for the research regarding the program.

Devis asks for clarification about the artist's speech vs. the extension of the state. Miller clarifies that careful legal consultation will allow the artist to create freely but protect the CAC from any potential litigation regarding the resulting work.

Evans asks for an added element to the language that would address the accountability or responsibility of the artist being funded. Devis suggests that the responsibility will be found in the selection process. He adds that staff and Council should ensure that the newly revised mission and vision of the strategic framework draft are at the core of the guidelines created.

Baza notes that the majority of states in the U.S. have an individual artist fellowship program, and that where California is usually a leader, this is an area where it is behind.

Lindo encourages Council to look at the other organizations under TAB F for examples of how other organizations have handled individual artist funding.

XVII. Break: Council Members Paperwork

A break is taken at 2:21 p.m.

XVIII. Voting Item: Chair and Vice Chair Voting

Lindo calls the meeting back to order at 2:30 p.m. She thanks Galli for her work on the Nominating Committee in putting together the ballots.

Galli tells Council she received seven nominations on the digital form sent to all Council members but reminds them that additional nominees can be written in on ballots. She names the nominees as follows:

On behalf of the Nominating Committee and Council body, Galli moves to vote on the following nominees as Chair and Vice Chair for Council for the 2020 calendar year: for Chair, Larry Baza and Nashormeh Lindo; for Vice Chair, Kathy Gallegos, Jaime Galli, and Donn Harris. The motion is seconded by Gatti.

In response to the Council, Fitzwater clarifies that the positions have no specific term limit, but that the bylaws do state that Council hold an annual election to determine the seats.

Council put their votes on written distributed ballots and return to Caitlin Fitzwater for tallying. Director Bown-Crawford announces the results: Chair will be Lindo; Vice Chair will be Jaime Galli. Council congratulates the elected members.

Lindo thanks Council for their votes and mentions Gatti's request to know more about the local grantees who attended the meeting. Lindo asks CAC staff for a way to get that information to Council.

Fitzwater suggests a list of current grantees in the county can be brought to Council in the future for meeting locations. Council agrees to the request.

McGuinness suggests Council also taking the opportunity whenever possible to explore different arts and culture experiences and opportunities from grantees when they are visiting an area for a Council meeting. Lindo agrees and suggests encouragement to grantees when hold a business meeting to bring their materials and introduces themselves and their work to Council.

XIX. Discussion Item: Council Handbook Update

Governance Committee members Louise McGuinness and Donn Harris lead the discussion on the Council Handbook update. McGuinness goes over the table of contents with Council. Harris explains that the handbook is meant to remind and inform as to the professional and operational nature of the Council. He tells Council to refer any questions they may have in reviewing to him.

Lindo thanks the Governance Committee for their efforts in updating the document to a clear explanation of their work and processes.

XX. Adjournment

Before adjourning, Lindo closes the meeting by reading a list of artists and cultural workers who recently passed:

- Diahann Carroll
- Ed Clark
- George Chambers
- D.C. Fontana
- Lyn Kienholz
- Arthur Monroe
- Harry Lee Overstreet
- Bernard Tyson
- Robert Winstel

The Council adjourns at 2:49 p.m.

TAB K

California Arts Council | Public Meeting | 02/05/2020

California Arts Council
Chair's Reflections
February 5, 2020
Sacramento, CA

"I am a writer and my faith in the world of art is intense, but not irrational or naïve. Art invites us to take the journey beyond price, beyond costs into bearing witness to the world as it is and as it should be. Art invites us to know beauty and to solicit it from even the most tragic of circumstances. Art reminds us that we all belong here. If we serve, we last. My faith in Art rivals my admiration for any other discourse. Its conversation with the public and among its various genres is critical to the understanding of what it means to care deeply and to be human completely."

-Toni Morrison, 2013

Greetings, Colleagues:

As we enter the second month of the second decade of the 21st century, I am contemplating the number of people I heard make the comment about the year 2020 being the year of "Clarity of Vision," as a kind of New Year's resolution or statement of hopefulness. When we go to the ophthalmologist, our visual acuity is measured by a test known as the Snellen chart. Someone with 20/20 vision is thought to have normal or perfect vision. (I remember something like that, pre-glasses, when I had younger eyes.) That said, it has made me think of vision in a different way. What is my personal vision for myself and my family for the 2020's? By extension, what is the vision we, at the CAC have, moving forward?

We have an exciting new tool in our brand-new **Strategic Framework**, which we will finalize today. In developing it, we looked carefully at how to rethink, or reframe our vision and values for a 21st century world. This led to a robust discussion about what that means to us individually and collectively. This will be our roadmap for the next 5-7 years, serving as a guide for choosing current and future courses of action, priorities and policies for the CAC. It is important that the Framework represents and reflects the voices of all communities across the state. We wanted to be sure to develop it through an equity lens that represents all of California, so that we can meaningfully address societal and cultural inequities. For this reason, we prioritized Racial Equity. Research shows that "racial injustice is the most pervasive, entrenched and ubiquitous form of injustice permeating institutions and systems that everyone must access. By rooting it out, the intersections with racial injustice will also be rooted out." These intersections include gender, age, class, ethnicity, sexual orientation, etc.

Another exciting development is our **Innovations and Intersections Grant** pilot program, which supports projects responding to systemic social challenges and just launched yesterday. This pilot program "supports art-based projects implementing creative strategies that take on urgent community needs crossing the technology and health sectors—two areas the Council has

identified as having the greatest potential for demonstrable impact and community value when connected or intersected with Arts and Culture. The program offers the largest possible award amount in CAC history with funding up to \$500,000.00. This grant provides an opportunity for community stakeholders from disparate fields to create unparalleled projects while inspiring others nationwide.”

The artist Theaster Gates, upon receiving the Crystal Award last month at the 2020 World Economic Forum in Davos, Switzerland, for his transformative work and leadership in creating sustainable communities through educational and arts programming said it best:

“The role of the artist has a unique impact on the way we think about the transformation of towns and cities. Moments like these remind me of the responsibility we hold, each in our own way, to use our gifts to leave the spaces that hold meaning to us more thoughtful than how we entered them. I am honored to work as a believer in beauty and creativity, with other believers, to lead with hope and home in mind.”

I believe that there is the possibility for radical change in tackling our nation’s most pressing issues, through the Arts. Not ‘Art for Art’s Sake,’ but Art for the sake of creativity, for the survival of humankind and of the planet we call home. This leads me to mention the recent budget proposal Governor Newsom made to fund two of our initiatives, **California Cultural Districts and disaster preparedness**. Both of these initiatives demonstrate community building outcomes that respond to the needs and priorities of communities across the state by placing Art and Culture at the center of cross-sector partnerships. Just a few short months ago, there was discussion about how successful this program has been for the first cohort of the pilot program. Funding was requested to further explore the amazing possibilities that have been discovered in the two-year pilot. It was a great idea, but with no real funds attached. The Governor’s proposal shows that his vision is aligned with our own of protecting and preserving the cultural identity of our state, by supporting the arts and the communities that nourish and sustain them.

This past month I have travelled back east to participate in an art exhibition at the Maryland Institute College of Art. The show *Migrations and Meaning(s)* was wonderful and featured artists of many nationalities, genders and ideologies. It was also like “Old Home Week” for me as many of my friends and colleagues from my days at the Baltimore Museum of Art were there. It was cold and reminded me of days gone by when many art activities were held in February. In fact, I would be remiss not to mention the fact that February is also known as Black History Month. For many years, I felt that the shortest, coldest (I grew up in Philly) month of the year was simply not sufficient enough time to celebrate, explore or magnify the rich history of the peoples of the African Diaspora. When I was Manager of Education at the Schomburg Center for Research in Black Culture, I dreaded February because this was the time of year all of the requests would come in from schools to corporations, for some kind of obligatory Black History Month presentation. That’s when I learned to adopt the idea that “Every month is Black History Month,” and that we should be celebrating the contributions of all peoples, continuously, throughout the year. However, February was chosen for a specific reason. Dr. Carter G. Woodson felt that African American contributions to the history of this nation and the world were “overlooked, ignored and even suppressed by the writers of history textbooks and the teachers who used them.” Race prejudice, he concluded, “is merely the

logical result of a flawed tradition [and] the inevitable outcome of thorough instruction to the effect that the Negro has never contributed anything to the progress of mankind.” In 1926, he pioneered the celebration of Negro History Week, designated for the second week of February to coincide with the birthdays of Frederick Douglass and Abraham Lincoln. It was expanded in 1970 to the entire month of February and designated Black History Month nationally in 1976. Interestingly, February is the birth month of several luminaries of African descent, including Langston Hughes, Richard Allen, Rosa Parks, Yara Shahidi, Hank Aaron (today), Michael Jordan, Michael B. Jordan, Julius Irving, Smoky Robinson, Toni Morrison, Nina Simone, Sidney Poitier, W.E.B. DuBois, Fats Domino, Erykah Badu, Bob Marley, and Rihanna; to name a few, and that list doesn’t even include my cousins, Robin, Ronnie, and Susan, and my friend Denise! So, February really is a month chock full of Beautiful Black History. It’s a keeper.

I’d also like to take this time to recognize former CAC member Juan Devis, who was appointed to the Council by former Senate President Pro Tem, State Senator Kevin DeLeon in May 2016. His term ended on January 1, 2020. On behalf of the members of the California Arts Council, I’d like to thank Juan for his service to the Council and to the field, and to wish him well in all future endeavors. We will miss you, Juan.

Finally, I conclude with a reflection on Kobe Bryant. Kobe was an amazing athlete, but he was also a Creative. He wrote books and rap poetry; he designed athletic shoes and even made a film that won an Oscar. The terrible crash that took the lives of he and eight others is just unimaginable. It’s hard to wrap one’s head around it. Of him, Jaymee Messler, co-founder of *The Players Tribune*, said, “Kobe was passionate, invested, and extremely particular—he had a strong perspective, was very detail oriented and a true perfectionist. ... He was a voracious reader ... which is why he was so invested in storytelling. He was a creative force and had ideas for days. He was a visionary and ahead of his time. Heroes come and go, but legends are forever.”

In my final edit of this report, I wanted on record the names of the other tragic victims of this sad event. We named Kobe’s daughter, Gianna Bryant, in our closing acknowledgements in memoriam today. But I also wanted her name to appear here as well as those of the other souls whose lives ended too soon. John, Keri and Alyssa Altobelli, Sarah and Payton Chester, Christina Mauser, and Ara Zobayan. So much potential and so much creativity lost.

“I think creativity comes from within. I think that everyone is born with creativity, but I believe you must trust in yourself and not be afraid of anything or what people say. Just believe in your [creative] self.”

-Kobe Bryant

Respectfully submitted,
Nashormeh Lindo
Chair, California Arts Council

TAB L

California Arts Council | Public Meeting | 02/05/2020

Director's Report from Anne Bown-Crawford

February 5, 2020

These have been exciting weeks since our last Council meeting. Important new opportunities are currently being designed for the field of arts and culture in California, resulting from a year of listening, discussing, researching, and policy making. These opportunities center around community engagement and social impact.

As our agency moves through meetings with regional arts funders, executive level arts and culture state agency administrators, tribal leadership, cross sector leadership in economic development regional and state-wide convenings, we discover the expression of shared values (equity, relevance, impact, and the belief in the strength of partnership) and a shared acknowledgement that communities already know what they need. We also continue to find encouragement and collaborators in shared goals prioritizing racial, cultural, and economic justice.

I often refer to a period of time as being an "open window of opportunity". I believe we are currently in such a time. I believe that because, despite a raucous, nationally polarizing political landscape, in California we are becoming increasingly mindful of our connectivity. We are practicing the art of careful listening and are anxious to work together to uplift community and resilience.

Below are highlights of recent agency activities since the Council met in December:

Governor's Budget Proposal

On January 10, 2020, Governor Gavin Newsom submitted a 2020-21 budget proposal to the Legislature that includes a one-time \$10 million increased general fund allocation for the CAC. According to the Governor's budget proposal, the following provisions are proposed to be expended or encumbered over a three-year period:

- \$9 million shall be provided for the support of existing cultural districts and the addition of cultural districts in underrepresented areas
- \$1 million shall be provided for the development of disaster preparedness guidelines and best practices at the county level

This is the first step in the 2020-21 state budget process. The budget is developed by the Legislature from now until the Governor's signature in June, taking effect July 1, 2020.

Grant Review Panels

Seven weeks of panels have taken place this grant season, with another nine weeks to go. The Council will begin voting on this year's grant recommendations at this Council meeting. The majority of this year's grant recommendations will come to the Council for a vote at the April meeting. We are able to welcome our panels to the inspiring space of the I/O Labs just a few blocks from our offices.

Innovations + Intersections Pilot Grant Program

The Council's new pilot Innovation + Intersections grant program opened for applications on February 4, [and our announcement can be viewed here](#). This Council recognizes the growing number of systemic and environmental challenges communities continue to face statewide. As a state agency, the CAC is committed to promoting arts and culture as a resource to address community concerns. The

Council's new pilot program, Innovations + Intersections, supports arts-based projects implementing creative strategies that take on urgent community needs.

Significant community outreach is underway to spread the word about this new and exciting opportunity. An informational webinar will be held for interested applicants on February 14. This is a two-step application process that begins with a Letter of Intent. Final grant recommendations will come to Council for a vote at the September Council meeting.

Staffing Updates

We have one new staff member that recently started at the CAC: Reese Lee, Student Assistant in the Programs Unit.

We are also at various stages in the recruitment process for several upcoming positions, including:

- Arts Program Specialist
- Race & Equity Manager
- Staff Services Manager II (Programs Department Manager)

Re-Envisioning Arts in Corrections

Our Arts in Corrections program, led by program manager Mariana Moscoso, is looking to the community for help to grow prison arts programming in a new direction. Two opportunities are currently available, with details available at <https://www.artsincorrections.org/opportunities>

- Returned citizens who were formerly incarcerated are encouraged to lend their valuable voices to state contract decision making as paid Arts in Corrections panel advisors.
- As part of a community-based approach, the CAC invites everyone to participate in our process to develop a new program name.

State-Local Partnership Data & Impact Report

We've just published a new report examining the financial investments county and municipal governments make in their designated county local arts agencies, known as our State-Local Partners. Data show that 1 in 3 county-designated arts agencies do not receive funding from their counties. The report features a data table displaying the funding variability many county local arts agencies experience as they attempt to meet the needs of the communities they serve. The report is attached to this item and is available online at <http://arts.ca.gov/news/prdetail.php?id=297>.

Emergency Preparedness Initiative

The 19 counties that participated in our 2019 pilot preparedness training opportunity are continuing to develop their local cultural preparedness networks. Feedback from our December 2019 networks conference call demonstrates that network administrators have identified funding and printed/digital preparedness resources as the top two priorities for future CAC support. The initial pilot activities created pathways and credibility for our SLPs to engage with other sectors they may not have engaged otherwise. Wildfires and Public Safety Power Shutoff (PSPS) are two common threats. The initial pilot training covered basic preparedness concepts and network building processes. Moving forward, more advanced concepts and processes training and support will benefit network participants. Our initial report is available at http://www.arts.ca.gov/files/EP_SLP_Report_11-2019.pdf and notes from our 12/19/19 network conference call are available at http://www.arts.ca.gov/files/SLPPreparednessDebriefCall_Minutes_12-19-19.pdf.

All Staff Racial Equity Training

Staff participated in a mandatory racial equity training on January 31 as part of our agency's Racial Equity Action Plan, developed from our participation in the Government Alliance on Race and Equity

(GARE). The training was led by the CAC's staff GARE implementation team. Learning objectives included the introduction basic concepts on the impact of white supremacy culture, an overview of the CAC's racial equity goals, an introduction to the concept of social position groups, building our understanding of the concept of intent vs. impact, as well as our understanding of gender pronouns and why we use them.

Poetry Out Loud State Finals

The 15th Annual California Poetry Out Loud State Finals are scheduled to take place March 15 and 16 in Sacramento. We are watching as many of our counties are celebrating their POL county finalists. <https://www.capoetryoutloud.org/>

Strategic Framework

The Council will be asked to adopt the new Strategic Framework at this February Council meeting. It can be found in Tab N of this Council book. The Framework, once adopted, will be rolled out in the following months as part of a strategic community-building campaign.

Arts Plate Marketing

Our agency's contract with JP Marketing continues, with web and social media advertising beginning in February. New community toolkits, including printed and digital materials, are in development. Resources will be shared with the Council as they become available. Our goal is to increase general awareness of the Arts Plate among likely buyers of new cars who value arts and culture in order to stabilize sales of the plates. This response to challenges of the California Specialty License Plate Program brought on by the introduction of the California Legacy Plate introduced several years ago (yellow and black designed plate).

Executive Director's Participation in Field Convenings

- I attended the annual [WESTAF Executive Director's Symposium](#) in Nevada in January. WESTAF (Western States Arts Federation) is the regional nonprofit arts service organization we belong to, serving the largest constituent territory of the six U.S. regional arts organizations. Our cohort includes Alaska, Arizona, California, Colorado, Hawai'i, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. This convening of Executive Directors gives us a chance to share challenges and successes, many of them similar due to our geographies. This year's convening centered around themes of how to design strategies and opportunities for supporting the important substantive change needed in our complex communities.

The content of our sessions ran a very close parallel to that addressed in Federal Reserve's [Innovation Review, Transforming Community Development Through Arts and Culture](#). These topics are directly related to the potential for work in community development such as our Cultural Districts, and Colorado's Creative Districts and Space To Create communities. For example:

- How can we use the power of arts and culture to transform the *practice* of community development?
- How can we build lasting, cross sector partnerships through creative civic practice?
- How can we preserve cultural identity in the face of rapid change, and develop creative solutions to challenges identified *by the community*?
- How can our work in arts and culture deal with health disparities, racial equity, equitable development, gentrification and displacement?
- How do we best define and measure community resilience and cultural vitality?

- Appropriately enough this conversation continued at the [NOAH Leadership Summit \(National Organization of Arts in Health\)](#) I attended that same week. This held an important set of discussions centering around how both public health and arts and culture sectors have always worked to improve the human condition - to create stronger, healthier, more resilient communities. We brainstormed about how investing in the collaboration of these sectors holds power, how combining the strengths and knowledge each sector holds, as well as drawing on the strengths and knowledge of the communities these sectors serve, will create opportunities that can be collaboratively designed for the creation of healthy and equitable communities.

Below are some papers, the first report in particular, that call out the “histories of racism, economic injustices, and structural barriers that have influenced and shaped health disparities.” The role of NOAH, they feel, is to translate, collect and elevate the research done that brings attention to “the deep connections among the arts, culture, community, and health, and to the trajectories for continued innovation.”

Our conversations were intended to give NOAH direction in collecting and developing resources we can use in our work in the field. I am looking forward to their report out from the 2020 Summit and will share it with you when it comes out.

Resources:

- [Creating Healthy Communities Through Cross-Sector Collaboration](#)
- [Health In All Policies](#)
- [Building Healthy Communities](#)



California County Local Arts Agency: Impact & Local Government Funding Report

Published January 2020

California Arts Council

1300 I Street, Suite 900, Sacramento, CA 95814

 facebook.com/californiaartscouncil  [@calartscouncil](https://instagram.com/calartscouncil)  [@calartscouncil](https://twitter.com/calartscouncil)

www.arts.ca.gov

January 2020

Produced by the California Arts Council

1300 I Street, Suite 930
Sacramento, CA 95814
www.arts.ca.gov

State of California

Gavin Newsom, *Governor*

California Arts Council

Anne Bown-Crawford, *Executive Director*
Ayanna L. Kiburi, M.P.H., *Deputy Director*

Council Members:

Nashormeh Lindo, *Chair*
Jaime Galli, *Vice-Chair*
Larry Baza
Juan Devis
Jodie Evans
Kathleen Gallegos
Stanlee Gatti
Donn K. Harris
Louise McGuinness

Special thanks to California Arts Council staff members who contributed to this report: Hilary Amnah, Kimberly Brown, Qiana Moore, and Wendy Moran.



Individuals who do not use conventional print materials or require access to materials in languages other than English may contact the California Arts Council at 916-322-6555 or email access@arts.ca.gov to obtain this publication in an alternate format or language.

This publication is available free of charge as a downloadable PDF at www.arts.ca.gov.

TABLE OF CONTENTS

04

About this report

05

Introduction

06

Key findings

08

County local arts
agency structure

09

Local arts agency trends

10

Impact of California's
county local arts agencies

14

Per capita county & municipal arts
funding for county local arts agencies

ABOUT THIS REPORT

This report examines the financial investments county and municipal governments make in county local arts agencies across California. It also explores the impact of county local arts agencies in the communities they serve and the state as a whole.

This is a current survey of county local arts agency impact and local government investment published by the California Arts Council. This report is designed to serve as a tool for local arts and government stakeholders as they consider the impact and investment in the county arts agencies in their communities. It provides an overview of per capita funding provided by county and municipal governments. A county's entire population is referenced for the purposes of calculating per capita investment. The data referenced in this report was provided by the listed agencies in summer 2019.



INTRODUCTION

Creativity is Californian. And the success of our communities in achieving community health, well-being, resilience, and equity relies on our state's arts ecosystem.

This ecosystem — made up of local arts agencies, nonprofit arts organizations, artists, arts educators, community groups, and business partners — is a vital contributor to a region's cultural, economic, civic, and educational fabric. It creates jobs, stimulates dialogue, advances cultural equity, preserves a community's unique identity, and promotes positive change for the future of our state.

The California Arts Council defines a county local arts agency as the official county-designated organization that supports arts and cultural activity in service to individuals and communities throughout an entire county. These agencies provide financial support, services, or other programming to a variety of arts organizations, individual artists, and the community as a whole. A county arts agency can be an agency of local government, a nonprofit organization, or a hybrid of the two.

The state acknowledges the important role county arts agencies play in their communities and invests in all designated county local arts agencies annually through the **State-Local Partnership** grant program. **State grants are designed for general operating support and average \$40,195 annually per organization.**

Although the state recognizes the importance of financially investing in these organizations, county and municipal (city or town) governments do not consistently invest in California's county arts agencies. Some agencies receive no funding from local government, others receive very little funding that may be tied to a specific project or contract for services. Only a few agencies receive a significant portion of their budget from county government.

It is our hope that local governments join the California Arts Council in recognizing the importance of county arts agencies—and the significant impact they have in local communities—through financially investing in them through consistent, sustainable systems.

KEY FINDINGS

LOCAL GOVERNMENT INVESTMENT

For the purposes of this report, California's county designated arts agencies will be referenced as State-Local Partners or SLPs.

62%

SLPs with county funding

63¢

average per capita* investment for SLPs with county funding

37%

SLPs with municipal funding

52¢

average per capita investment for SLPs with municipal funding

* *San Francisco County removed as an outlier with \$41.58 investment per capita*

KEY FINDINGS

USE OF LOCAL GOVERNMENT FUNDS

County

Of the 33 SLPs that receive county funding:



use for general operations



use for projects



use for re-granting purposes



must apply annually to receive their county funding



receive funding from their county's Transient Occupancy Tax revenue

Municipal

Of the 24 SLPs that receive municipal funding:



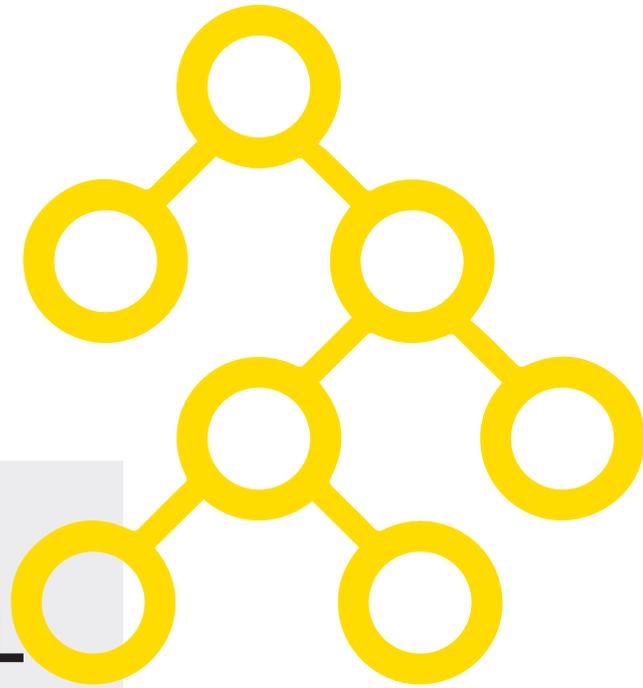
use for general operations



use for projects



use for re-granting purposes



COUNTY LOCAL ARTS AGENCY STRUCTURE

California is home to 53 designated State-Local Partners. Of those agencies:

- 43 are nonprofit organizations
- 10 are units of government

The following counties do not have a designated State-Local Partner at this time: Alpine, Glenn, Kings, San Joaquin, Stanislaus

USE OF LOCAL GOVERNMENT FUNDS

National research from Americans for the Arts illuminates the ever-adapting role of local arts agencies. Their annual study tracks and examines trends in the programs, budgets, and operations of the local arts agency field. Recent highlights reveal that amongst local arts agencies nationally:



use the arts to address community development issues such as social, education, or economic challenges



expect the demand for their services to increase over the next two years



provide arts education programs and/or services to the community



manage one or more cultural facilities (e.g., performance or exhibition spaces, arts centers, galleries, incubators).



work in partnerships with local chambers of commerce



have adopted a diversity, equity, and inclusion statement



work in communities that have integrated the arts into a community-wide planning effort such as a local government master plan or a community foundation's regional needs assessment

IMPACT OF CALIFORNIA'S COUNTY LOCAL ARTS AGENCIES

The California Arts Council's State-Local Partners make up a network of organizations that demonstrate a high economic and cultural impact, as demonstrated by reports from the Cultural Data Profiles of California county arts agencies.

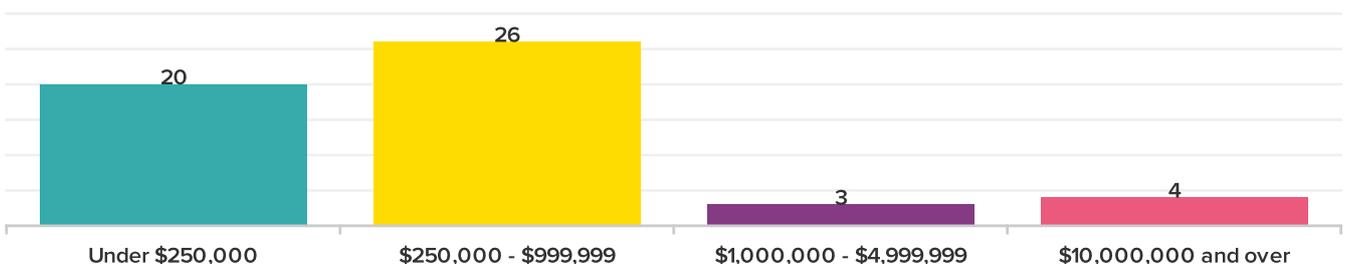
Fiscal Year:
Most Recent

Number of Organizations:
53

Participating Organizations

This report showcases self-reported statistics from SLPs' SMU DataArts Cultural Data profiles. SMU DataArts is a national nonprofit organization that provides grantmakers with services to support decision-making and strengthen the performance, vitality, and impact of the arts and culture sector.

Organizations by Budget Size (Total Expenses)



Employment

SLPs are an important employer in their communities, providing jobs for a wide range of skillful, local jobseekers.

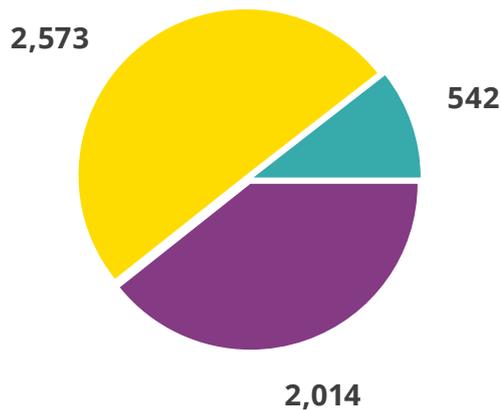
Total Paid Positions

(Full time, part time, independent contractors)

2,014

| | |
|---------------------|--------|
| Total FTEs | 400.95 |
| Total volunteers | 2,573 |
| Total board members | 542 |

Total Statewide SLP Workforce



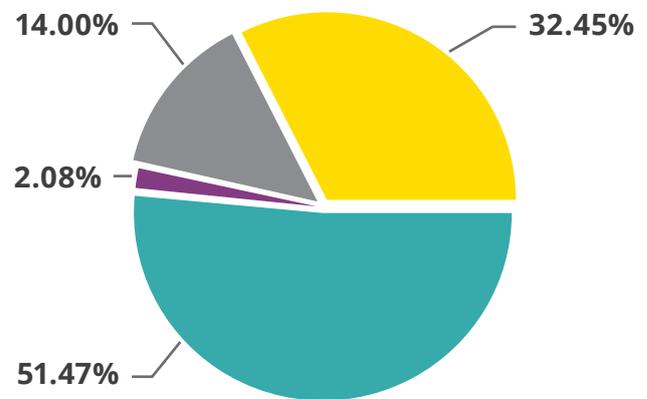
- Board members
- Volunteers
- Paid positions

Direct Expenditures

SLPs have significant direct economic impact on the communities they serve. In particular, salaries and benefits, which go to local residents, and facilities costs (repairs, rent, etc.), which typically go to local businesses, are direct expenditures that benefit the local economy.

Total Direct Expenditures

\$91,278,465



| | |
|--|--------------|
| ■ Salary & benefits | 29,621,696 |
| ■ Payments to non-staff contractors, performers etc. | \$12,775,772 |
| ■ Occupancy expenses | \$1,901,750 |
| ■ All other expenses | \$46,979,247 |

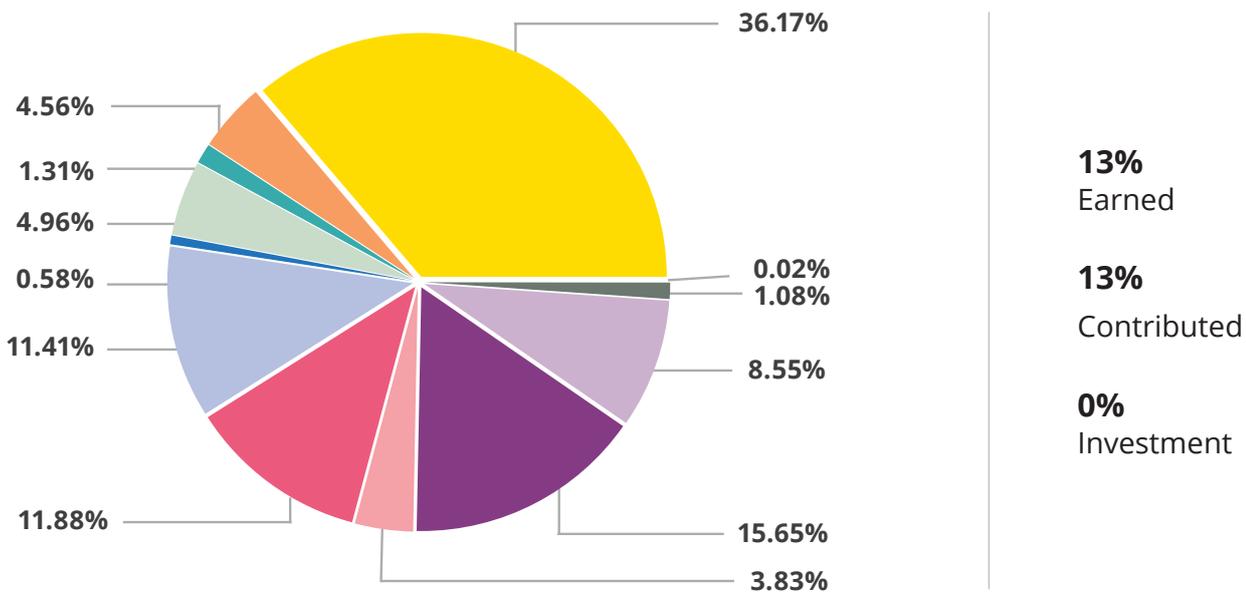
Participating Organizations

Total unrestricted earned and contributed revenue:

\$91,305,287

Total earned and contributed revenue:
(including funds restricted for future use or otherwise not available for operations)

\$98,917,054



13%
Earned

13%
Contributed

0%
Investment

| | | | |
|--|---------------------|--|--------------------|
| ■ Total earned revenue operating - program | \$11,772,710 | ■ Corporate | \$3,713,302 |
| ■ Total earned revenue operating - non-program | \$1,485,596 | ■ Foundation | \$3,865,795 |
| ■ Investment income operating | \$427,180 | ■ Government - City | \$1,246,894 |
| ■ Individual | \$1,614,529 | ■ Government - County | \$5,094,973 |
| ■ Board | \$188,243 | ■ Government - State | \$2,784,507 |
| | | ■ Government - Federal | \$351,191 |
| | | ■ Government - Tribal | \$6,100 |

Figures may not add up to 100% due to rounding and reclassification/transfers.

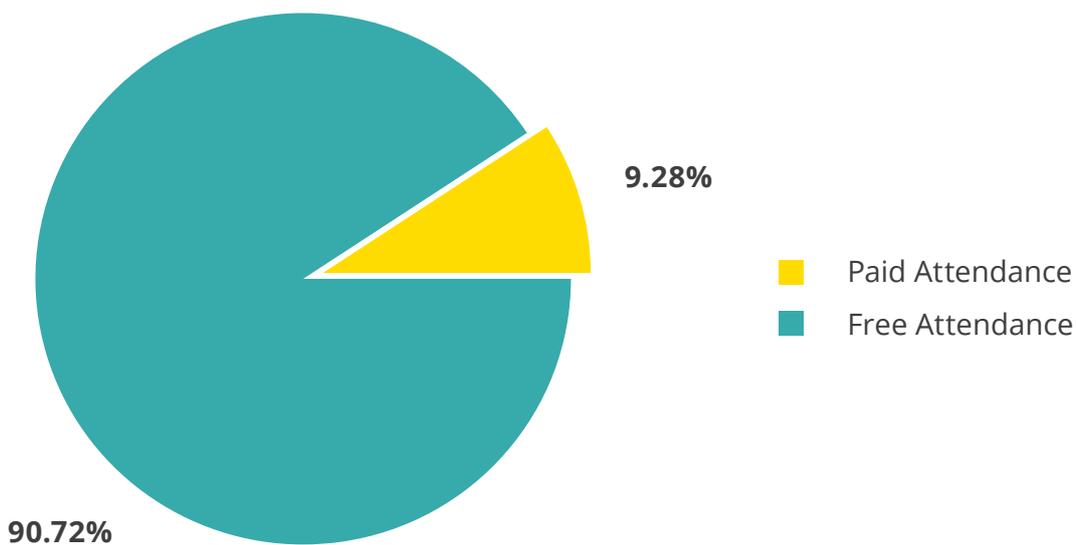
Attendance and Participation

The arts and cultural sector provides meaningful experiences that make communities a better, more enjoyable place in which to live, and a more attractive location for businesses and in-demand workers. Many programs are an essential part of a community's commitment to families, lifelong learning, and 21st-century education for children and youth. Arts and cultural offerings attract tourists, conferences, and other destination-seekers to the area. A high proportion of admissions are free, providing valuable community services.

Total Direct Expenditures

\$2,439,171

| | |
|-----------------|-----------|
| Paid Attendance | 226,280 |
| Free Attendance | 2,212,891 |



PER CAPITA COUNTY & MUNICIPAL ARTS FUNDING FOR COUNTY ARTS AGENCIES

Cash Funding (Organizations listed in ascending order by combined funding totals)

| County | Organization | County Population | FY 19 County | FY 19 Municipal | FY 19 County + Municipal |
|---------------------|---|-------------------|--------------|-----------------|--------------------------|
| Cash Funding | | | | | |
| Calaveras | Calaveras County Arts Council | 45,117 | \$- | \$- | \$- |
| Colusa | Colusa County Arts Council | 22,117 | \$- | \$- | \$- |
| Fresno | Fresno Arts Council | 1,018,241 | \$- | \$- | \$- |
| Humboldt | Humboldt Arts Council | 135,333 | \$- | \$- | \$- |
| Imperial | North County Coalition for the Arts | 190,266 | \$- | \$- | \$- |
| Lake | Lake County Arts Council | 65,071 | \$- | \$- | \$- |
| Lassen | Lassen County Arts Council | 30,150 | \$- | \$- | \$- |
| Modoc | Modoc County Arts Council | 9,602 | \$- | \$- | \$- |
| Sierra | Sierra County Arts Council | 2,987 | \$- | \$- | \$- |
| Solano | Solano County Arts Council | 441,307 | \$- | \$- | \$- |
| Sutter | Yuba-Sutter Regional Arts Council | 96,648 | \$- | \$- | \$- |
| Tehama | Tehama Arts Council | 64,387 | \$- | \$- | \$- |
| Tuolumne | Tuolumne County Arts Alliance | 54,590 | \$- | \$- | \$- |
| San Bernardino | Arts Connection | 2,192,203 | \$- | < \$0.01 | < \$0.01 |
| Orange | Arts Orange County | 3,222,498 | < \$0.01 | < \$0.01 | < \$0.01 |
| Ventura | Ventura County Arts Council | 856,598 | \$0.01 | \$0.01 | \$0.02 |
| Riverside | Riverside Arts Council | 2,440,124 | \$0.01 | \$0.01 | \$0.02 |
| Siskiyou | Siskiyou County Arts Council | 44,584 | \$0.02 | \$- | \$0.02 |
| Madera | Madera County Arts Council | 159,536 | \$- | \$0.03 | \$0.03 |
| Merced | Merced County Arts Council | 282,928 | \$- | \$0.04 | \$0.04 |
| San Benito | San Benito County Arts Council | 62,296 | \$0.04 | \$0.01 | \$0.04 |
| Kern | The Arts Council of Kern | 916,464 | \$0.05 | \$- | \$0.05 |
| Contra Costa | Arts & Culture Commission of Contra Costa County* | 1,155,879 | \$0.06 | \$- | \$0.06 |
| Del Norte | Del Norte Assn. for Cultural Awareness | 27,401 | \$0.07 | \$- | \$0.07 |
| Shasta | Shasta County Arts Council | 178,773 | \$- | \$0.09 | \$0.09 |

California County Local Arts Agency: Impact & Local Government Funding Report | 15

| County | Organization | County Population | FY 19 County | FY 19 Municipal | FY 19 County + Municipal |
|---------------------|---|--------------------------|---------------------|------------------------|---------------------------------|
| Cash Funding | | | | | |
| Sacramento | Sacramento Metro Arts Commission | 1,546,174 | \$- | \$0.11 | \$0.11 |
| Amador | Amador County Arts Council | 38,294 | \$0.13 | \$- | \$0.13 |
| San Luis Obispo | San Luis Obispo County Arts Council | 280,393 | \$0.12 | \$0.02 | \$0.14 |
| Nevada | Nevada County Arts Council | 98,904 | \$- | \$0.15 | \$0.15 |
| San Mateo | San Mateo County Arts Commission | 774,485 | \$0.16 | \$- | \$0.16 |
| Mendocino | Arts Council of Mendocino County* | 89,009 | \$0.28 | \$0.01 | \$0.29 |
| Tulare | Visalia Arts Consortium | 479,112 | \$0.21 | \$0.09 | \$0.30 |
| Santa Clara | Silicon Valley Creates | 1,954,286 | \$0.33 | \$0.02 | \$0.36 |
| Alameda | Alameda County Arts Commission | 1,669,301 | \$0.40 | \$- | \$0.40 |
| El Dorado | Arts and Culture El Dorado | 191,848 | \$0.50 | \$- | \$0.50 |
| Marin | Marin Cultural Association | 262,879 | \$0.52 | \$- | \$0.52 |
| Placer | Arts Council of Placer County | 396,691 | \$0.52 | \$- | \$0.52 |
| Yuba | Yuba-Sutter Regional Arts Council | 77,916 | \$0.04 | \$0.51 | \$0.56 |
| Plumas | Plumas Arts | 19,779 | \$0.61 | \$- | \$0.61 |
| Napa | Arts Council Napa Valley | 140,779 | \$0.43 | \$0.18 | \$0.61 |
| Butte | BCAC.tv - Friends of the Arts (UCEF) | 226,466 | \$- | \$0.74 | \$0.74 |
| Yolo | Yolo County Arts Council | 222,581 | \$0.85 | \$- | \$0.85 |
| Trinity | Trinity County Arts Council | 13,688 | \$0.88 | \$- | \$0.88 |
| Los Angeles | Los Angeles County Arts Commission | 10,253,716 | \$0.93 | \$- | \$0.93 |
| Monterey | Arts Council for Monterey County | 445,414 | \$0.95 | \$- | \$0.95 |
| Santa Cruz | Arts Council Santa Cruz County | 274,871 | \$0.71 | \$0.45 | \$1.16 |
| Santa Barbara | Santa Barbara County Office of Arts and Culture** | 454,593 | \$0.37 | \$1.05 | \$1.41 |
| Sonoma | Creative Sonoma | 500,675 | \$1.45 | \$- | \$1.45 |
| Mono | Mono Arts Council | 13,616 | \$0.29 | \$1.54 | \$1.84 |
| Mariposa | Mariposa County Arts Council | 18,068 | \$3.38 | \$- | \$3.38 |
| Inyo | Inyo Council for the Arts | 18,593 | \$2.47 | \$1.08 | \$3.55 |
| San Diego | City of San Diego Commission for Arts and Culture | 3,351,786 | \$- | \$4.31 | \$4.31 |
| Los Angeles | City of Los Angeles Department of Cultural Affairs*** | 3,990,456 | \$- | \$6.77 | \$6.77 |
| San Francisco | San Francisco Arts Commission | 883,869 | \$41.58 | \$- | \$41.58 |

*Funds projected based on FY18 Data

**Some County Arts Agencies receiving funding from municipalities may only use it within a particular municipality; this produces a per capita amount that may not be accurate to the municipality(ies) served.

***The County of Los Angeles has an additional representative organization in the State-Local Partnership program that serves the population of the City of Los Angeles.

PER CAPITA COUNTY & MUNICIPAL ARTS FUNDING FOR COUNTY ARTS AGENCIES

In-Kind Funding (Organizations listed in ascending order by combined funding totals)

| County | Organization | County Population | FY 19 County | FY 19 Municipal | FY 19 County + Municipal |
|------------------------|--|-------------------|--------------|-----------------|--------------------------|
| In-Kind Funding | | | | | |
| Colusa | Colusa County Arts Council | 22,117 | \$- | \$- | \$- |
| Contra Costa | Arts & Culture Commission of Contra Costa County | 1,155,879 | \$- | \$- | \$- |
| Del Norte | Del Norte Assn. for Cultural Awareness | 27,401 | \$- | \$- | \$- |
| Humboldt | Humboldt Arts Council | 135,333 | \$- | \$- | \$- |
| Imperial | North County Coalition for the Arts | 190,266 | \$- | \$- | \$- |
| Inyo | Inyo Council for the Arts | 18,593 | \$- | \$- | \$- |
| Lake | Lake County Arts Council | 65,071 | \$- | \$- | \$- |
| Los Angeles | Los Angeles County Department of Arts and Culture | 10,253,716 | \$- | \$- | \$- |
| Los Angeles | City of Los Angeles Department of Cultural Affairs | 3,990,456 | \$- | \$- | \$- |
| Mariposa | Mariposa County Arts Council | 18,068 | \$- | \$- | \$- |
| Modoc | Modoc County Arts Council | 9,602 | \$- | \$- | \$- |
| Mono | Mono Arts Council | 13,616 | \$- | \$- | \$- |
| Monterey | Arts Council for Monterey County | 445,414 | \$- | \$- | \$- |
| Napa | Arts Council Napa Valley | 140,779 | \$- | \$- | \$- |
| Orange | Arts Orange County | 3,222,498 | \$- | \$- | \$- |
| Placer | Arts Council of Placer County | 396,691 | \$- | \$- | \$- |
| Plumas | Plumas Arts | 19,779 | \$- | \$- | \$- |
| Sacramento | Sacramento Metro Arts Commission | 1,546,174 | \$- | \$- | \$- |
| San Diego | City of San Diego Commission for Arts and Culture | 3,351,786 | \$- | \$- | \$- |
| San Francisco | San Francisco Arts Commission | 883,869 | \$- | \$- | \$- |
| San Mateo | San Mateo County Arts Commission | 774,485 | \$- | \$- | \$- |
| Santa Barbara | Santa Barbara County Office of Arts and Culture | 454,593 | \$- | \$- | \$- |
| Santa Clara | Silicon Valley Creates | 1,954,286 | \$- | \$- | \$- |
| Santa Cruz | Arts Council Santa Cruz County | 274,871 | \$- | \$- | \$- |
| Siskiyou | Siskiyou County Arts Council | 44,584 | \$- | \$- | \$- |

California County Local Arts Agency: Impact & Local Government Funding Report | 17

| County | Organization | County Population | FY 19 County | FY 19 Municipal | FY 19 County + Municipal |
|------------------------|--------------------------------------|--------------------------|---------------------|------------------------|---------------------------------|
| In-Kind Funding | | | | | |
| Solano | Solano County Arts Council | 441,307 | \$- | \$- | \$- |
| Sonoma | Creative Sonoma | 500,675 | \$- | \$- | \$- |
| Sutter | Yuba-Sutter Regional Arts Council | 96,648 | \$- | \$- | \$- |
| Tehama | Tehama Arts Council | 64,387 | \$- | \$- | \$- |
| Tuolumne | Tuolumne County Arts Alliance | 54,590 | \$- | \$- | \$- |
| Ventura | Ventura County Arts Council | 856,598 | \$- | \$- | \$- |
| Madera | Madera County Arts Council | 159,536 | \$- | \$- | \$- |
| Riverside | Riverside Arts Council | 2,440,124 | \$- | \$- | \$- |
| Tulare | Visalia Arts Consortium | 479,112 | \$- | \$- | \$- |
| San Bernardino | Arts Connection | 2,192,203 | \$- | \$- | \$- |
| Amador | Amador County Arts Council | 38,294 | < \$ 0.01 | < \$ 0.01 | < \$ 0.01 |
| Kern | The Arts Council of Kern | 916,464 | \$0.01 | \$- | \$0.01 |
| Nevada | Nevada County Arts Council | 98,904 | \$0.01 | \$- | \$0.01 |
| Lassen | Lassen County Arts Council | 30,150 | \$0.01 | \$0.01 | \$0.02 |
| Fresno | Fresno Arts Council | 1,018,241 | \$- | \$0.02 | \$0.02 |
| Alameda | Alameda County Arts Commission | 1,669,301 | \$0.02 | \$- | \$0.02 |
| El Dorado | Arts and Culture El Dorado | 191,848 | \$- | \$0.04 | \$0.04 |
| San Luis Obispo | San Luis Obispo County Arts Council | 280,393 | \$- | \$0.06 | \$0.06 |
| San Benito | San Benito County Arts Council | 62,296 | \$0.03 | \$0.04 | \$0.07 |
| Yolo | Yolo County Arts Council | 222,581 | \$0.08 | \$- | \$0.08 |
| Yuba | Yuba-Sutter Regional Arts Council | 77,916 | \$- | \$0.10 | \$0.10 |
| Mendocino | Arts Council of Mendocino County* | 89,009 | \$- | \$0.13 | \$0.13 |
| Butte | BCAC.tv - Friends of the Arts (UCEF) | 226,466 | \$- | \$0.18 | \$0.18 |
| Trinity | Trinity County Arts Council | 13,688 | \$0.33 | \$- | \$0.33 |
| Calaveras | Calaveras County Arts Council | 45,117 | \$0.33 | \$- | \$0.33 |
| Shasta | Shasta County Arts Council | 178,773 | \$- | \$0.54 | \$0.54 |
| Merced | Merced County Arts Council | 282,928 | \$- | \$0.89 | \$0.89 |
| Marin | Marin Cultural Association | 262,879 | \$3.11 | \$- | \$3.11 |
| Sierra | Sierra County Arts Council | 2,987 | \$4.02 | \$- | \$4.02 |

"In-Kind Funding" refers to a payment made with goods or services, rather than currency (e.g., donated office supplies or rent forgiveness).

***Funds projected based on FY18 Data**

PER CAPITA COUNTY & MUNICIPAL ARTS FUNDING FOR COUNTY ARTS AGENCIES

Cash & In-Kind Funding (Organizations listed in ascending order by combined funding totals)

| County | Organization | County Population | FY 19 County | FY 19 Municipal | FY 19 County + Municipal |
|-------------------------------------|---|-------------------|--------------|-----------------|--------------------------|
| All Funding (Cash + In-Kind) | | | | | |
| Colusa | Colusa County Arts Council | 22,117 | \$- | \$- | \$- |
| Humboldt | Humboldt Arts Council | 135,333 | \$- | \$- | \$- |
| Imperial | North County Coalition for the Arts | 190,266 | \$- | \$- | \$- |
| Lake | Lake County Arts Council | 65,071 | \$- | \$- | \$- |
| Modoc | Modoc County Arts Council | 9,602 | \$- | \$- | \$- |
| Solano | Solano County Arts Council | 441,307 | \$- | \$- | \$- |
| Sutter | Yuba-Sutter Regional Arts Council | 96,648 | \$- | \$- | \$- |
| Tehama | Tehama Arts Council | 64,387 | \$- | \$- | \$- |
| Tuolumne | Tuolumne County Arts Alliance | 54,590 | \$- | \$- | \$- |
| San Bernardino | Arts Connection | 2,192,203 | \$- | < \$0.01 | < \$0.01 |
| Orange | Arts Orange County | 3,222,498 | < \$0.01 | < \$0.01 | < \$0.01 |
| Lassen | Lassen County Arts Council | 30,150 | \$0.01 | \$0.01 | \$0.02 |
| Fresno | Fresno Arts Council | 1,018,241 | \$- | \$0.02 | \$0.02 |
| Ventura | Ventura County Arts Council | 856,598 | \$0.01 | \$0.01 | \$0.02 |
| Siskiyou | Siskiyou County Arts Council | 44,584 | \$0.02 | \$- | \$0.02 |
| Riverside | Riverside Arts Council | 2,440,124 | \$0.01 | \$0.01 | \$0.02 |
| Madera | Madera County Arts Council | 159,536 | \$- | \$0.03 | \$0.03 |
| Kern | The Arts Council of Kern | 916,464 | \$0.05 | \$- | \$0.05 |
| Contra Costa | Arts & Culture Commission of Contra Costa County* | 1,155,879 | \$0.06 | \$- | \$0.06 |
| Del Norte | Del Norte Assn. for Cultural Awareness | 27,401 | \$0.07 | \$- | \$0.07 |
| Sacramento | Sacramento Metro Arts Commission | 1,546,174 | \$- | \$0.11 | \$0.11 |
| San Benito | San Benito County Arts Council | 62,296 | \$0.07 | \$0.05 | \$0.11 |
| Amador | Amador County Arts Council | 38,294 | \$0.13 | < \$0.01 | \$0.14 |
| Nevada | Nevada County Arts Council | 98,904 | \$0.01 | \$0.15 | \$0.16 |
| San Mateo | San Mateo County Arts Commission | 774,485 | \$0.16 | \$- | \$0.16 |

California County Local Arts Agency: Impact & Local Government Funding Report | 19

| County | Organization | County Population | FY 19 County | FY 19 Municipal | FY 19 County + Municipal |
|-------------------------------------|---|--------------------------|---------------------|------------------------|---------------------------------|
| All Funding (Cash + In-Kind) | | | | | |
| San Luis Obispo | San Luis Obispo County Arts Council | 280,393 | \$0.12 | \$0.08 | \$0.21 |
| Tulare | Visalia Arts Consortium | 479,112 | \$0.21 | \$0.09 | \$0.30 |
| Calaveras | Calaveras County Arts Council | 45,117 | \$0.33 | \$- | \$0.33 |
| Santa Clara | Silicon Valley Creates | 1,954,286 | \$0.33 | \$0.02 | \$0.36 |
| Alameda | Alameda County Arts Commission | 1,669,301 | \$0.42 | \$- | \$0.42 |
| Mendocino | Arts Council of Mendocino County* | 89,009 | \$0.28 | \$0.14 | \$0.42 |
| Placer | Arts Council of Placer County | 396,691 | \$0.52 | \$- | \$0.52 |
| El Dorado | Arts and Culture El Dorado | 191,848 | \$0.50 | \$0.04 | \$0.54 |
| Plumas | Plumas Arts | 19,779 | \$0.61 | \$- | \$0.61 |
| Napa | Arts Council Napa Valley | 140,779 | \$0.43 | \$0.18 | \$0.61 |
| Shasta | Shasta County Arts Council | 178,773 | \$- | \$0.63 | \$0.63 |
| Yuba | Yuba-Sutter Regional Arts Council | 77,916 | \$0.04 | \$0.61 | \$0.65 |
| Butte | BCAC.tv - Friends of the Arts (UCEF) | 226,466 | \$- | \$0.92 | \$0.92 |
| Merced | Merced County Arts Council | 282,928 | \$- | \$0.92 | \$0.92 |
| Los Angeles | Los Angeles County Department of Arts and Culture | 10,253,716 | \$0.93 | \$- | \$0.93 |
| Yolo | Yolo County Arts Council | 222,581 | \$0.94 | \$- | \$0.94 |
| Monterey | Arts Council for Monterey County | 445,414 | \$0.95 | \$- | \$0.95 |
| Santa Cruz | Arts Council Santa Cruz County | 274,871 | \$0.71 | \$0.45 | \$1.16 |
| Trinity | Trinity County Arts Council | 13,688 | \$1.21 | \$- | \$1.21 |
| Santa Barbara | Santa Barbara County Office of Arts and Culture** | 454,593 | \$0.37 | \$1.05 | \$1.41 |
| Sonoma | Creative Sonoma | 500,675 | \$1.45 | \$- | \$1.45 |
| Mono | Mono Arts Council | 13,616 | \$0.29 | \$1.54 | \$1.84 |
| Mariposa | Mariposa County Arts Council | 18,068 | \$3.38 | \$- | \$3.38 |
| Inyo | Inyo Council for the Arts | 18,593 | \$2.47 | \$1.08 | \$3.55 |
| Marin | Marin Cultural Association | 262,879 | \$3.63 | \$- | \$3.63 |
| Sierra | Sierra County Arts Council | 2,987 | \$4.02 | \$- | \$4.02 |
| San Diego | City of San Diego Commission for Arts and Culture | 3,351,786 | \$- | \$4.31 | \$4.31 |
| Los Angeles | City of Los Angeles Department of Cultural Affairs*** | 3,990,456 | \$- | \$6.77 | \$6.77 |
| San Francisco | San Francisco Arts Commission | 883,869 | \$41.58 | \$- | \$41.58 |

"In-Kind Funding" refers to a payment made with goods or services, rather than currency (e.g., donated office supplies or rent forgiveness).

*Funds projected based on FY18 Data

**Some County Arts Agencies receiving funding from municipalities may only use it within a particular municipality; this produces a per capita amount that may not be accurate to the municipality(ies) served.

***The County of Los Angeles has an additional representative organization in the State-Local Partnership program that serves the population of the City of Los Angeles.

Creativity is Californian



TAB M

California Arts Council | Public Meeting | 02/05/2020

Date: February 5, 2020

To: California Arts Council

From: Programs Policy & Allocations Committees
Nashormeh Lindo, Chair
Larry Baza, Council Member
Jodie Evans, Council Member

Re: Cultural Districts Discussion Item

Status Update

On January 10, 2020, Governor Newsom proposed a one-time CAC funding increase with \$9 million designated for the support of “existing cultural districts and the addition of cultural districts in underrepresented areas.” This memo represents a summary of the work of two committees that met separately in January in preparation for the Council’s discussion.

Cultural Districts - Pilot Continuation:

On January 29, the Programs Policy Committee met to discuss the proposal in the FY 2020 Governor’s budget to augment the Cultural Districts program with \$9 million of one-time funding and the authority to expend the funds in three years. An outline of proposed program activities to expand the current Cultural Districts pilot was drafted by staff and provided to the committee for review and input. The committee agreed to the proposed plan as described below but did not consider the specific funding allocations.

On January 30, the Allocations Committee met to discuss the proposal in the FY 2020 Governor’s budget to augment the Cultural Districts program with \$9 million of one-time funding and the authority to expend the funds in three years. The committee reviewed a draft of a funding formula for the Cultural District pilot expansion.

These combined recommendations result in a proposed program rollout utilizing the proposed \$9 million augment over the next three years. The program plan outlined below reflects the findings of the origin formative assessment report on Cultural Districts completed in 2016 recommendations the from the most recent Cultural Districts pilot evaluation completed in 2019.

The proposed rollout takes the pilot program to the end of the five-year pilot project, at which time a final pilot evaluation is recommended to evaluate the effectiveness and future needs of the pilot program.

**Proposed Expenses
Cultural Districts**

(Based on recommendations found on pages 32-36 of Program Evaluation Report)

The following configuration for one-time funding provides one possible scenario, actual amounts will vary based on number of eligible applications, panel recommendations, and Council voting.

| | FY 20-21 | FY 21-22 | FY 22-23 |
|---|--|---|---|
| Grants for current districts: supporting district administration, salaries, marketing, events, signage, outreach, and community building <i>*maximum request amount</i> | \$1,400,000 (\$100,000* x 14 districts) | \$1,120,000 (\$80,000* x 14 districts) | \$1,120,000 (\$80,000* x 14 districts) |
| Grants for new districts - round 1: supporting initial startup costs followed by district administration, salaries, marketing, events, signage, outreach, and community building, up to 16 new districts | \$1,600,000 (\$100,000* x 16 districts) | \$1,280,000 (\$80,000* x 16 districts) | \$1,280,000 (\$80,000* x 16 districts) |
| Grants for new districts - round 2: supporting initial startup costs followed by district administration, salaries, marketing, events, signage, outreach, and community building | | | <i>\$TBD Unallocated funds based on actual request amounts from 2020-21 and 2020-22</i> |

| | | | |
|--|--|-----------|-----------|
| Development grants for emerging districts: grants to help seed new districts will support greater access and equity within the program design | \$250,000 (\$25,000 x 10 development grants) | \$0 | \$200,000 |
| Grants for convenings and technical assistance: as indicated in the formative program design and the recent program evaluation, specialized professional technical assistance and consultations are needed for districts to succeed | \$300,000 | \$200,000 | \$100,000 |
| Grants for evaluation: continued evaluation of the pilot will inform future policy and funding recommendations for the full program implementation | \$0 | \$75,000 | \$75,000 |

Key takeaways and additions:

The program rollout will bolster the capacity of current cultural districts, while providing space to identify, cultivate, and support future districts throughout the state. Highlights of the proposed programmatic activities include a development grant for emergent districts; technical assistance to support capacity building for districts in areas of the state that are underfunded and prioritizing cultural district cultivation for geographically marginalized areas and cultural heritage districts.

Items for continued thought and development:

1. Edit guidelines to include a requirement to include a developer as a partner to support provisions for no artist displacement.

2. Include new language to reflect the expansion of the pilot over the next three years (2020-2023)
3. Explore sustainability outcomes and include language in the guidelines
4. Include new language to reflect the prioritization of cultural heritage districts and districts from geographically marginalized areas

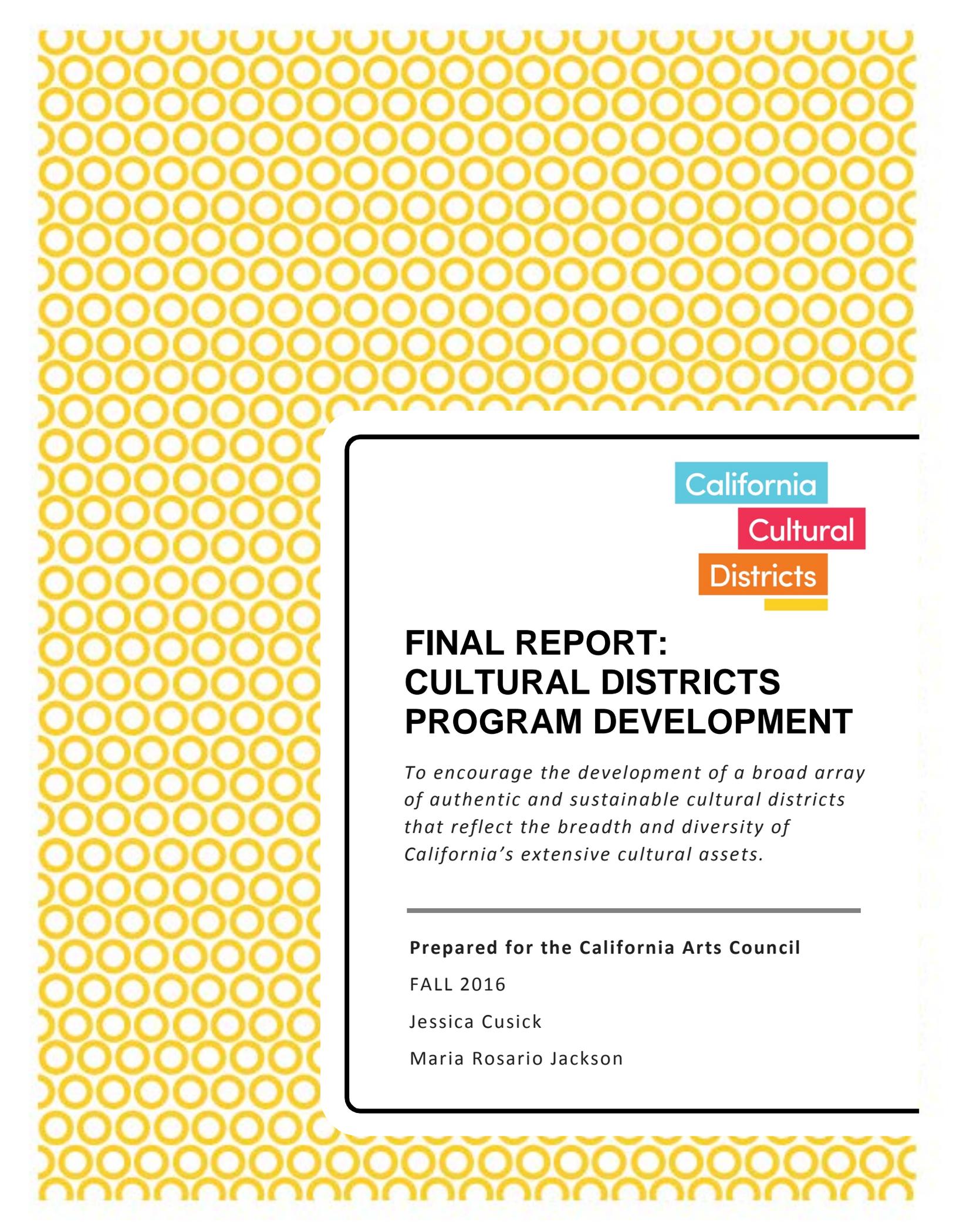
Next Steps:

Based on the Council's discussion at this meeting and further guidance from the Policy and Allocations committees, guidelines will be developed for a Council vote at the April meeting.

All final policy and expenditures of the proposed \$9 million one-time funding allocation are subject to the final state budget that will be signed in late-June 2020 and take effect July 1, 2020.

Attachments

- 2017 Program Development Report
- 2019 Pilot Evaluation Report



California

Cultural

Districts

FINAL REPORT: CULTURAL DISTRICTS PROGRAM DEVELOPMENT

To encourage the development of a broad array of authentic and sustainable cultural districts that reflect the breadth and diversity of California's extensive cultural assets.

Prepared for the California Arts Council

FALL 2016

Jessica Cusick

Maria Rosario Jackson

I. PROPOSED PROGRAM PURPOSE, GOALS AND STRUCTURE

The California Arts Council's (CAC) cultural districts program will assist Californians in leveraging the state's considerable assets in the areas of culture, creativity, and diversity, as initially set out in the enabling legislation, [AB 189](#). A cultural district is generally understood as a well-defined geographic area with a high concentration of cultural resources and activities¹.

The California cultural districts program will have the following goals:

- To encourage the development of a broad array of authentic and sustainable cultural districts that reflect the breadth and diversity of California's extensive cultural assets
- To identify, support, and connect centers of arts and cultural activity throughout the state through the certification process
- To provide increased access to the arts and culture through the development and preservation of cultural centers throughout the state
- To foster increased opportunities for artists, craftsmen, and other small businesses contributing to the creative economy
- To encourage the retention of homegrown assets and actively work to mitigate displacement
- To support enhancements to the built environment and resident's pride and stewardship of place by helping to foster remarkable places
- To contribute to increased public awareness of, and visits to, California's centers of cultural activity

California's cultural districts initiative offers an opportunity to create a program that is tailored to the nature and circumstances of a large, populous, and diverse state. It is recommended that the program be built around three major components: 1) certification, 2) funding, and 3) a resource center, which will be put in place over time. In addition, because of the tremendous interest in cultural districts, and the complexity of tailoring a program to adequately support the full range of types of cultural centers throughout the state, the consultants propose that the program be initiated via a two-year long pilot, where a select cohort of designated districts actively engage in refining the final design of the program. Applications for the pilot cohort will be solicited in early 2017 with the goal of selecting a small group of 10 to 15 districts that represent the many possible manifestations of cultural centers present in California. At a minimum the cohort should include districts from urban, suburban and rural locations, as well as districts with an emphasis on cultural consumption, cultural production and cultural heritage. Further it should include districts that are at varied points in the life-cycle, from emerging to established.

¹ See glossary, appendix 1.

II. RESEARCH AND PUBLIC INPUT METHODS

This report, and the associated recommendations for a state cultural districts program, are based on findings from research conducted by the consulting team, along with the information gathered through a comprehensive public input process that the team conducted in coordination with the CAC staff.

Research

The consulting team engaged in a research process over several months which consisted of literature review, document review and interviews. The team compiled information on cultural districts nationally, including program materials and evaluations from several state programs, and conducted interviews with 25 selected local and national experts and thought leaders in a number of fields. Respondents include arts administrators, artists, community developers, and government officials, among others².

Public Input

Broad participation in public meetings, along with a robust survey response, provide a clear sense of hopes and concerns regarding state cultivation of cultural districts. Specifically, five public meetings, with over 400 participants, were held in Escondido, Fresno, Los Angeles, Oakland and Redding. Preliminary findings from the initial research phase were included in the materials presented at these meetings, and were also used to shape an on-line questionnaire completed by 326 respondents³. Participants at the public meetings had the option of submitting comment cards regarding their hopes and concerns for the cultural districts program, as well as providing formal testimony. The consultants also gathered feedback during two panel sessions at conferences for the art and design communities in Sacramento and San Jose. Finally, interested parties were given the option of organizing an in-person feedback session in their community, with a set of standard questions, although no information was received from these sessions.

The geographic distribution of the meetings along with the geographic distribution of survey respondents resulted in perspectives from people in diverse regions throughout the state. Most meeting participants and survey respondents were from the arts and cultural sector; primarily artists and arts administrators, along with a number of business owners and government officials. There was limited participation from developers and elected officials.

² See appendix 2 and 3 for a list of interviews and sample interview protocol

³ See appendix 4 for a summary analysis of the survey responses

III. OVERVIEW OF FINDINGS FROM NATIONAL REVIEW

As of this year, thirteen states have established statewide cultural district programs, while two others, Arkansas and California, have enacted cultural district policies but have yet to launch programs. In addition, several states are considering cultural district legislation. Rhode Island has the oldest program, established in 1998, and the newest, in South Carolina, was just launched in 2014. These programs have certified over 250 districts collectively, although the number of districts per state varies tremendously. In addition to state certification programs, cities throughout the country have mechanisms in place to designate cultural districts at the local level.

The National Assembly of State Arts Agencies (NASAA) has developed two comprehensive reports⁴ on state mandated cultural district programs, which provide valuable insights into the approaches taken by various states. The following summary of programs by state was developed by NASAA:

| State | Number of Districts (Year Program Began) | Certification Cycle | Recertification Process | Decertification | Evaluation/Metrics Method |
|-------|--|---|--|----------------------------|--|
| CO | 18 (2010) | Biennial (pending) | Yes (every 5 years) | n/a | Annual report |
| IA | 35 (2005) | Ongoing | Yes (every 10 years) | No | Periodic evaluation by the department of revenue |
| IN | 6 (2008) | No policy; in practice about every other year | n/a | Yes, but no formal process | Annual report |
| KY | 6 (2011) | Annual | Yes (each year district files public value report) | Yes | Annual report, site visits |
| LA | 78 (2008) | Annual | n/a | Yes | Annual report |
| MA | 32 (2010) | Rolling applications | Yes (every 5 years) | No formal process | Annual report, site visits |
| MD | 24 (2001) | Biannual | Yes (every 10 years) | n/a | Annual report |
| NM | 8 (2008) | Biennial (districts in cities w/ population over 50,000 can self-designate) | Yes (every 5 years) | Yes | Annual report, site visits |
| OK | 7 (2013) | Triennial | Yes (every 3 years) | n/a | Annual report, site visits |
| RI | 9 (1999) | Ongoing | n/a | No formal process | State tax office collects data on tax incentives; state arts agency has conducted one survey |
| SC | 6 (2014) | Ongoing | Yes (every 5 years) | No | Annual report |
| TX | 28 (2009) | Annual | Yes (every 10 years) | n/a | n/a |
| WV | 8 (2005) | Ongoing | Can be evaluated every 3 years | Yes | State arts agency evaluation any time after first 3 years |

⁴ [NASAA policy brief](#) and [NASAA strategy sampler](#)

The consultants sought to answer the following questions through the national review.

1. *What are the main benefits of cultural district designation?*

While the benefits of becoming a certified cultural district vary by state, most of the programs offer access to selected state resources, from grants to tax credits and other financial incentives, as well as partnerships with various state agencies which take many forms, from expedited permit review to special marketing initiatives. In addition, most of the programs offer technical assistance, including peer to peer learning opportunities such as convening.

2. *What factors contributed to the success of cultural districts in programs throughout the country?*

Some of the contributing factors to a successful cultural district include a pre-existing density of cultural resources in an area with a cohesive identity, which as the legislation notes can take many forms, and range from facilities to programs, and from historic and cultural resources, to creative individuals. One of the best ways to document the density of cultural resources in an area is to undertake a comprehensive approach to the development of a cultural asset inventory⁵; one that goes beyond just cultural organizations and facilities, and is inclusive of the many diverse contributing elements that make for a vibrant cultural center.

Other success factors include clearly articulated goals, such as the retention of artists or an increase in annual visitors; dedicated staff (full or part-time), along with multi-sector leadership, where non-profit organizations have come together with businesses and government to foster and manage the district; partnerships that go beyond the leadership of the district and involve the broader community; and finally, the ability to track and capture data that correlates to the district's goals.

3. *What have been some of the outcomes of a cultural districts initiative?*

Successful cultural districts offer many beneficial outcomes to the geographic area in which they are located and the surrounding community. Nationally, the beneficial outcome that has gotten the most attention is that cultural districts tend to become destinations for both locals and visitors, and as such contribute to economic influx and revitalization. Cultural districts are also being viewed as a tool to assist with the retention of homegrown assets and uses, including artists and arts organizations, as well other culturally and ethnically diverse facilities and uses, and small businesses.

4. *What are some of the challenges that are being experienced in cultivating cultural districts?*

In a review of the evaluations conducted by four of the existing state programs, as well as in interviews conducted with thought leaders, some key challenges to implementing successful

⁵ See glossary, appendix 1

cultural districts programs emerged. The most often cited, at both the state and district level, is the lack of dedicated leadership and staffing. Another related challenge is the lack of clearly documented objectives and corresponding data. At the district level people cited displacement or the loss of existing assets, with the accompanying loss of authenticity, as one of the primary challenges to anticipate and prevent.

IV. IMPLICATIONS FOR CALIFORNIA'S PROGRAM FROM BOTH THE RESEARCH AND PUBLIC INPUT

1. *Program priorities vary by geographic area and include access to a broad range of resources, both informational and financial.*

The most desired benefits of certification include recognition, funding, and tools to help preserve existing cultural resources, with a focus on equitable development and ways to mitigate displacement especially in communities that feel vulnerable given rapid development, escalating real estate prices, and other contextual circumstances. Combined these represent the top three categories identified in both the survey and the comment cards. Another priority that emerged is assistance in developing better partnerships with local government, as well as a better understanding of the value and importance of artists and cultural resources.

2. *Community impacts as a result of cultural districts elicit enthusiasm as well as concerns regarding access, competition, and additional pressure on fragile cultural centers*

Benefits associated with cultural districts range from an increased pride of place, to enhanced marketing opportunities for arts and cultural organizations as well as local businesses. Expanded cultural tourism is also frequently cited, in particular by rural and smaller communities.

Survey respondents were evenly split between those with no concerns, and those with concerns, while most participants at the public meetings did submit areas of concern. The most often cited concern is a top down planning approach and the associated lack of equitable distribution of resources. This was also stated as a desire for an inclusive and transparent process; one that does not pit cultural districts in the same town against each other, or arts against heritage, or small rural areas against more developed communities. In the survey 32% of respondents articulated some aspect of this issue.

Of equal importance is the concern that cultural district certification will exert increased pressure on cultural centers, leading to even more rapid gentrification and corresponding displacement. This mirrors the fact that one of the most urgent needs or benefits is access to comprehensive information on land-use controls⁶ and other ways of preserving existing 'organic' cultural

⁶ See glossary, appendix 1

districts. Another key issue across the board is how to ensure that artists and other creatives, who traditionally are the engines of cultural district creation, benefit from the increased attention and resources flowing to certified districts.

3. *Strong and complex demand for the program calls for a two-year pilot approach including an opportunity for program co-design with intended beneficiaries.*

The anticipation initially expressed after the legislation's adoption in late 2015, when the CAC received inquiries from over 400 individuals and organizations, has been confirmed by extensive participation in this initial planning process by people throughout the state. There is tremendous interest on the part of artists, cultural organizations, and local government in the prospect of certification as a state cultural district. The CAC can most likely anticipate a correspondingly large volume of applications, depending on the requirements articulated for certification, and that the initial application process and first group of certified districts will be subject to considerable attention and scrutiny. A pilot program, one that engages a select group of district participants in a well-documented refinement of the certification process and associated requirements, will help to ensure the success of the program over the long-term. By engaging artists, arts organizations, community developers, the business community, and local government representatives in a transparent, community engaged design⁷ process, the CAC and the state can benefit from the collective insight of a wide cross-section of disciplines and approaches.

V. RECOMMENDED INITIAL CAC APPROACH TO IMPLEMENTATION

The following are key recommended elements for CAC's approach to the cultural districts program.

1. *An accessible certification process, refined through a two-year pilot, will be the core of this important new state initiative.*

The cultural district certification process, managed by the CAC, will be the core of California's new cultural district initiative. It will start with a two-year pilot in which a small (10 to 15) representative cohort will actively participate in shaping the final certification process and related benefits and services. This initial group will be selected through an open application process, and will play a critical role in ensuring, through their feedback and experience, that the full program, once launched, is accessible and supportive. And that it works for various types of cultural centers, in a wide variety of urban, suburban and rural settings.

The district typology that is recommended includes the general categories in the table below. It is important to note that in regard to the cultural focus, it is likely that many districts will include

⁷ See glossary, appendix 1

aspects of each, but will none the less have a higher concentration of one of the three. Districts will be asked to identify according to this broad typology. So, for example, a district might be rural, focused on cultural consumption and established, etc.

| CONTEXT | FOCUS | LIFE-CYCLE |
|----------------|----------------------|-------------------|
| urban | cultural production | emerging |
| suburban | cultural consumption | mid-point |
| rural | cultural heritage | established |

The pilot cohort will help shape the final cultural district certification process and as such it is vitally important that they collectively represent all of the possibilities listed above and also include districts with a range of partnership approaches and goals.

Ideally, in order to structure and document the feedback of the pilot cohort to shape the final certification process, it is recommended that the CAC allocate resources to hire a developmental evaluation⁸ team that can work with the CAC and the initial cohort throughout the two-year pilot.

It is recommended that this pilot cohort of certified cultural districts receive an array of benefits as part of the process that could include the following.

- Official state certification – each district will enter into a memorandum of understanding (MOU) with the CAC certifying state designation as a cultural district for a period of five years and granting the district the right to use the state cultural district brand in its marketing
- Branding materials – including the state cultural district logo, as well signage and banner templates
- Technical assistance - including at a minimum an annual convening session, as well as peer to peer and other group learning opportunities given available resources
- Joint marketing support – leveraging resources from state tourism partners
- A stipend – recommended at \$5,000 per district per year, to be used to support participation in the developmental evaluation process that will lead to the refinement of the design of the cultural districts program
- Participation in developmental evaluation – the pilot cohort will receive support from the consulting team conducting the developmental evaluation of the cultural districts program, including at a minimum one site visit per year

2. *Development of a funding stream will be critical to the long-term success of the cultural districts initiative, and ultimately to the state’s ability to effectively leverage California’s extensive diverse cultural resources.*

⁸ See glossary, appendix 1

Many of the cultural districts programs throughout the country provide grants to support the work of the districts, in addition to access to other resources, such as tax incentives, regulatory assistance, and other forms of support. Each state is providing the support through different methods and sources. Massachusetts and Colorado have particularly large grant programs, in Colorado's case funded through a partnership with a private foundation. In some cases, such as in Texas, certification makes the entity eligible to apply for grants. Maryland and Louisiana focused primarily on tax incentives. Although there are many benefits that the CAC can confer working within existing resources and by partnering with other state agencies, over time one or more funding stream will need to be identified and cultivated for the cultural districts initiative to reach its full potential.

3. *Development of a comprehensive resource center is key to California's ability to foster a wide range of authentic sustainable cultural districts.*

For the cultural districts initiative to be able to properly serve a state as complex as California, with its breadth and diversity, and its corresponding varied needs, the CAC will need to foster a clear understanding of the many different approaches to cultivating and managing diverse types of cultural districts. This can be achieved through the development of a comprehensive resource center, complete with a resident expert staff person, to complement the certification program. This on-line repository of knowledge will be marketed and made available to all interested parties, from diverse policy sectors.

Development of this resource is particularly critical since each cultural district will need to assemble a different group of tools and solutions to achieve its goals, from artist retention to heritage preservation or cultural development. Many of the mechanisms for impacting land use, as well as the development incentives available to foster or preserve concentrations of cultural resources, need to be initiated at the local level. By making available select models and best-practices, along with a compilation of existing land use tools, financial and regulatory incentives, and other information on the development and management of cultural districts, the CAC will be able to support a thoughtful and varied approach to cultural districts throughout the state, one that encourages an organic, locally focused, approach to cultivating and preserving cultural assets. The on-line resources will be complemented by a program, or programs, to facilitate peer to peer learning, such as convening and regional networks.

The documents listed in the bibliography, along with the resources referenced in the glossary can provide an excellent starting point for the resource center. In addition, several states that have cultural district programs have extensive on-line resources. It is recommended that the CAC explore partnering with a university or other educational institution, to develop the full content of the on-line resource center.

The pilot cohort will also play a role by providing a constructive critique of initial resources and by sharing additional models and tools that work in their community. The resource center will

also play a critical role in supporting places and organizations that are interested in becoming certified, but are just beginning to coalesce.

4. *Additional considerations for the CAC as it embarks on implementing the new legislation, in partnership with other state departments, the cultural community and the private sector.*

- a. To ensure that this new program reaches its full potential, it is recommended the CAC dedicate staff to the initiative that can develop the agency's knowledge and expertise in this complex, multi-disciplinary area and take an entrepreneurial approach to partnership development. As the program grows, the associated time requirements could quickly translate to a full-time staff person or equivalent. In addition, the agency will need to identify resources to work with the initial cohort on the two-year pilot.
- b. The critical role partnerships play in effective cross-sectoral work emerged as primary theme in the research, at all levels, local, regional and state; and as such, partnership development will be a critical component of this initiative. The CAC has played an important leadership role over the last few years in developing new programmatic partnerships that foster greater engagement and understanding of the value of the arts within government as well as the private sector. The Arts in Corrections partnership with the California Department of Corrections & Rehabilitation (CDCR) is an excellent example of this approach. Staff has begun to cultivate partnerships for the cultural districts initiative, forging official strategic partnerships with Visit California and the California Department of Transportation (Caltrans) which will provide increased visibility and marketing support for the pilot cohort, and improved understanding and access to Caltrans resources for cultural district events and for local identifiers such as public art or signage, respectively. Given the overlap between the missions of the following agencies and cultural districts, the Office of Historic Preservation, the Office for Business and Economic Development, and the Department of Housing and Community Development all offer substantial opportunities for partnership in implementing the cultural districts initiative.
- c. One of the potential sources of a funding stream for the cultural districts initiative is a partnership with a foundation, or a coalition of foundations, interested in developing stronger, more livable communities. For the last several years, particularly at the national level, there has been a revival of interest in cross-sectoral, comprehensive, place-based strategies to revive disinvested neighborhoods and communities. Alongside this revival of interest has been a heightened interest in the roles of art, culture and heritage as a driving element of community revitalization. This is evident in funding programs focused on creative placemaking⁹ and, relatedly, a growing interest in community engaged design. Understanding the possible intersections between cultural districts and these funding and community development impulses is crucial.

⁹ See glossary, appendix 1

- d. Economic incentives for the development of cultural resources, along with regulatory or land-use tools that can be used to preserve existing cultural centers are two of the most eagerly anticipated benefits of this initiative. While many of these will need to be cultivated and implemented at the local level, the CAC could potentially encourage their adoption by making them a requirement of state certification and encouraging the involvement of community development and urban planning fields in the cultural district development work. Tools that may prove to be beneficial to cultural district development may include business improvement districts¹⁰, land trusts, community benefit agreements, rent stabilization tactics, small business development programs, and a host of other tactics and tools frequently used by community developers and urban planners. There is also an opportunity to collaborate with planners and community developers to create and experiment with new tools that do not readily exist. This includes the possibility of a cultural impact assessment potentially aligned or embedded with widely practiced environmental impact assessment processes -- possibly as a component of the requirements under the California Environmental Quality Act (CEQA), for example.

VI. PROPOSED REQUIREMENTS FOR THE INITIAL APPLICANTS

Applications for the pilot cohort will be solicited in early 2017 with the goal of selecting a small group of districts that represent the many possible manifestations of cultural districts present in California. At a minimum the cohort should include districts from urban and rural locations, as well as districts with an emphasis on cultural consumption, cultural production and cultural heritage. A framework for that selection process is attached in appendix 4, with key requirements highlighted below.

Only partnerships will be eligible to apply, ones that include, at a minimum, a cultural non-profit or artist collective, a local business or business association, and a branch of local government and/or a community development corporation. The majority of organizations in the partnership must be located in the district. In addition, to be eligible to apply, the cultural district must have at a minimum completed a preliminary cultural asset survey or inventory, as outlined in appendix 7.

Ensuring that all parties have a good understanding of the full array of cultural assets present in the district will be critical to its long-term success. A comprehensive approach to cultural assets helps to ensure authenticity and the preservation of homegrown assets, both of which were indicators of a successful district based on the research. These were also areas of particular concern for the public based on the comments and survey.

¹⁰ See glossary, appendix 1

The application and review process will have three steps, including an open call for initial letters of interest, site visits for semi-finalists, and an invited finalist application. A multi-disciplinary and multi-sector selection panel, along with representatives from other state agencies that are partnering on the initiative, will review each phase and select the pilot cohort.

VII. RECOMMENDED TIMELINE AND BUDGET FOR THE PILOT

The application and selection process for the pilot cohort could be implemented over approximately six months if adequate staff and financial resources are available. Proposed key milestones include the following:

- **January 2017**
 - Issue notice of opportunity for the pilot cohort and request letters of interest (open for 8 weeks)
 - Issue an RFP for developmental evaluation consultant(s) to support the pilot process
- **February 2017**
 - Conduct application/LOI webinar
 - Develop lists of potential panelists
- **March 2017**
 - Letters of interest due to the CAC
 - Appoint panel
 - Select developmental evaluation team
 - Publish guidelines for the final application
 - Identify site visitors and finalize site visit protocol
- **April/May 2017**
 - Panel selects semi-finalists (late April)
 - Conduct site visits for semi-finalists
- **May 2017**
 - Notify finalists, finalist application period opens
- **June/July 2017**
 - Final applications due (allow a minimum of 30 days from notification)
 - Panel selects pilot cohort

In order to execute the pilot program as recommended, including stipends for the cohort, two annual convening sessions, and the extensive participation of a developmental assessment team, the CAC will need to identify between \$150,000 and \$175,000 per year for the two year period, in addition to dedicating a substantial amount of staff time.

VIII. CONCLUSION

With the adoption of AB 189, the state legislature put in place an important new tool for the development, support, and preservation of California’s extensive and diverse cultural assets. Implementing the program will require a carefully tailored approach, one that harnesses the creative energy of the many individuals and organizations working in the field, and considers the unique circumstances of California.

As stated earlier in this report, the recommendations for the program’s structure and the selection of the initial group of designated districts are based on research, best practices, and public input regarding the divergent needs of individuals, organizations, and communities throughout the state. Working with a select group of intended beneficiaries to refine these recommendations as they are put into practice offers an exciting opportunity to innovate and craft a program that is truly responsive to, and reflective of, the breadth and complexity of the state. In implementing these recommendations, the CAC has the potential to build a new set of resources and partnerships that will complement the work it and other state agencies are doing to support thriving communities throughout the state.

LIST OF APPENDICES:

1. Glossary of terms
2. Selection framework for the pilot cohort
3. Template for preliminary cultural asset inventory
4. List of interviews
5. Interview protocol
6. Summary analysis of survey responses
7. Strategic Partnership Details (Visit California and Caltrans)
8. Bibliography

CALIFORNIA CULTURAL DISTRICTS

California

Cultural

Districts

APPENDIX 1

GLOSSARY

Business improvement district (BID) - A defined area within which businesses pay an additional tax or fee in order to fund improvements within the district's boundaries. An example of a business improvement district with a cultural and historic focus is the new Central Avenue Historic District BID in Los Angeles <http://www.centralavenuehistoricdistrict.org/>

Community engaged design, as defined by the Surdna Foundation, one of the leading funders of the approach, is when *community members contribute to decisions, policies and projects that impact their lives. We believe that artists, architects, and designers can play an important role in translating community values into design solutions that will benefit the communities where they live and work.* Although most often used in reference to the design of physical resources, it also applies to policies and programs.

For additional information on community engaged design please see this site funded by the Surdna Foundation <http://communityengageddesign.org/about-us/>

Creative placemaking, as defined by the National Endowment for the Arts is *when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work - placing arts at the table with land-use, transportation, economic development, education, housing, infrastructure, and public safety strategies.*

For additional information on creative placemaking please see ArtPlace America <http://www.artplaceamerica.org> and the Our Town Program at the National Endowment for the Arts <https://www.arts.gov/grants-organizations/our-town/introduction>.

Cultural asset inventory is a compilation of the people, places, organizations, and events that contribute to the history and culture of a neighborhood or district. It can take many forms including a list, a database or a map. Communities throughout the country, and throughout the world, are finding it to be a valuable tool in understanding the unique qualities that they value in a place. In California, the Alliance for Traditional Culture (ACTA) recently completed a 'cultural treasures' inventory for four communities.

For additional information on cultural asset inventories or mapping please see ACTA, <http://www.actaonline.org/content/building-healthy-communities-cultural-treasures> or the

examples available on the National Endowment for the Arts website at <https://www.arts.gov/exploring-our-town/showcase/type/Asset-Mapping> or the comprehensive Australian site <http://camra.culturemap.org.au/>. Two useful handbooks on cultural asset mapping are available at the following links: one from Ontario Municipal Cultural Planning http://www.ontariomcp.ca/toolkits/CulturalResourceMapping_digital.pdf and from the Creative City Network of Canada <https://www.creativecity.ca/publications/ccnc-toolkits.php>

Cultural district is generally understood as a well-defined geographic area with a high concentration of cultural resources and activities. In AB 189, the legislation that establishes cultural districts in California, the following inclusive language is used to describe districts and the purposes they serve: “*state-designated cultural district*” means a geographical area certified pursuant to this chapter with a concentration of cultural facilities, creative enterprises, or arts venues that does any of the following:

- (1) *Attracts artists, creative entrepreneurs, and cultural enterprises.*
- (2) *Encourages economic development and supports entrepreneurship in the creative community.*
- (3) *Encourages the preservation and reuse of historic buildings and other artistic and culturally significant structures.*
- (4) *Fosters local cultural development.*
- (5) *Provides a focal point for celebrating and strengthening the unique cultural identity of the community.*
- (6) *Promotes opportunity without generating displacement or expanding inequality.*

General information on cultural districts is available from Americans for the Arts at <http://www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange-toolkit>

Examples of cultural districts are available on the National Endowment for the Arts website at <https://www.arts.gov/exploring-our-town/showcase/type/Cultural-District-Planning>

Developmental evaluation is an emerging approach to evaluating complex processes that was pioneered by Michael Quinn Patton, and is considered to be particularly applicable to situations where a funder is developing and testing its strategies while it proceeds with a project or program. It is intended to combine the rigor of evaluation with the flexibility required for a project still in development.

Two publications on developmental evaluation are available from the JW McConnell Family Foundation here:

<http://www.mcconnellfoundation.ca/assets/Media%20Library/Publications/A%20Developmental%20Evaluation%20Primer%20-%20EN.pdf>

<http://mcconnellfoundation.ca/assets/Media%20Library/Publications/DE%20201%20EN.pdf>

Land-use tools are multiple and varied, with the most common being land-use restrictions generally accomplished through zoning. Various articles on land-use written for non-planners are available here at Planners Web <http://plannersweb.com/topics/basic-tools/zoning-land-use-regulations/>. A primer on land-use in California is available through the Office of Planning and Research <https://www.opr.ca.gov/docs/StrategiesforSustainableCommunities.pdf>

Technical assistance (TA) is the process of providing the expertise needed to an individual or organization in order to assist with a specific issue or to promote greater capacity within the organization. Some of the most common ways of providing technical assistance include one-on-one consultation, peer to peer learning, or through an on-line information resource. A resource for technical assistance in California is the Center for Non-Profit Management <https://cnmsocal.org/>

Types of cultural districts - this report proposes a basic typology for cultural districts in California, including geographic context (urban, suburban, & rural), focus (consumption, production, heritage) as well as where the district is in a life-cycle (emerging, mid-point & established).

- **Cultural consumption** district means a district that emphasizes experiencing art, with a concentration of venues and facilities where the public can go and have a range of art experiences. An example might be a theater district.
- **Cultural production** district means a district that emphasizes the creation of art, craft, and other creative products, with a concentration of artist studios, creative workplaces, and other assets focused on production. An example might be an artist studio district.
- **Cultural heritage district** means a district that focuses on a particular culture, tradition or history. An example might be a Chinatown district or a downtown historic district.
- **Emerging** means a district that is just forming or has been in existence, as a partnership or management structure with staff and programming, for less than five years.
- **Established** means a district that has been in existence with a management structure, staff, and programming for more than ten years.
- **Mid-point** means a district, with a management structure, staff, and programming, that has been in existence for between five to ten years

CALIFORNIA CULTURAL DISTRICTS



APPENDIX 2

RECOMMENDED SELECTION FRAMEWORK FOR THE PILOT COHORT

The California Arts Council's (CAC) Cultural Districts program will assist Californians in leveraging the state's considerable assets in the areas of culture, creativity, and diversity, as initially set out in the enabling legislation, [AB 189](#). A cultural district is generally understood as a well-defined geographic area with a high concentration of cultural resources and activities.

California's cultural districts initiative offers an opportunity to create a program that is tailored to the nature and circumstances of a large, populous, and diverse state. It is recommended that the program be built around three major components: 1) certification, 2) funding, and 3) a resource center, which will be put in place over time. In addition, because of the tremendous interest in cultural districts, and the complexity of tailoring a program to adequately support the full range of types of cultural centers throughout the state, the consultants propose that the program be initiated via a two-year long pilot, where a select cohort of designated districts actively engage in refining the final design of the program.

An initial cohort of ten to fifteen districts will be selected through an open application process. Applications will be solicited in early 2017 with the goal of identifying a small well rounded group of communities that are diverse in make-up, geography and purpose, and that represent the many possible manifestations of cultural districts present in California.

The typology of districts envisioned is discussed in the overall report, and is based on a flexible matrix that includes the following.

| CONTEXT | FOCUS | LIFE-CYCLE |
|----------|----------------------|-------------|
| urban | cultural production | emerging |
| suburban | cultural consumption | mid-point |
| rural | cultural heritage | established |

So, for example, a district might be rural, focused on cultural consumption and established, etc. At a minimum the cohort should include representatives of each of these types.

A. RECOMMENDED ELEMENTS OF THE APPLICATION AND SELECTION PROCESS

The selection of the initial pilot cohort will take place through a three phase process, starting with an open call to all interested communities to submit a letter of interest (LOI). A panel will review the initial submittals and select a group of semi-finalists who will receive site visits. Findings from the site visits will be reviewed and a group of finalists will be invited to submit a full application.

At each stage of the process, applicants will be grouped by type, and each group will be reviewed separately to help ensure adequate representation of all types of cultural districts in the pilot cohort and to help ensure a fair and equitable review of all applications. The following are recommendations for the selection process and review criteria that will need to be operationalized by CAC staff in keeping with existing applicable CAC processes, criteria, and conventions.

The application materials and process are envisioned as the first step in technical assistance and will be developed accordingly, with the goal of cultivating widespread understanding of the potential benefits of cultural districts, and the tools associated with the designation, at the local and the state level. For example, the guidelines for the LOI could provide examples of the types of resources each partner might bring to the table in the final application, which would help applicants in both planning and negotiating a final partnership.

B. MINIMUM ELIGIBILITY

The following are recommended as the minimum requirements that would need to be met for groups to be eligible to apply for cultural district certification during this pilot round.

- Only partnerships will be eligible to apply
 - At a minimum the partnership must include a cultural non-profit or artist collective, a local business or business association, and a branch of local government
 - The partnership needs to be formalized, including formal acknowledgement by the local government partner through a letter or resolution by the time of final application.
 - Local community development corporations (CDCs) can serve as a partner in lieu of government, which could be particularly important in low-income neighborhoods and traditional ethnic heritage communities
- The majority of organizations in the partnership must have offices or facilities or conduct a majority of the organization's programming within the area seeking designation as a district.
- There will be two tracks within the certification process, urban and rural, with different eligibility requirements in regards to geographic boundaries.
 - Urban cultural districts are generally expected to be a contiguous geographic area that is walkable.

- Rural districts do not need to be walkable or even contiguous, but will need to make the case for how the participating areas/entities are complementary and synergistic
- Completion of a preliminary cultural asset inventory by the time of the final application. A template will be provided for applicants who have not yet undertaken this process.
 - Ensuring that all parties have a good understanding of the full array of cultural assets present in the district will be critical to its long-term success. A comprehensive approach to cultural assets helps to ensure authenticity and the preservation of homegrown assets, both of which were indicators of a successful district based on the research, including extensive public input.

C. ACCESS

The staff at the CAC will work to include in the process as broad a cross-section of places and groups as possible, including those that may not initially appear to have the administrative capacity or the structure to apply, in an effort to ensure that the pilot cohort is ultimately as representative of the state as possible. Staff will work with partner organizations throughout the state to notify groups of this opportunity and will provide application support to all interested parties via email and phone and via an online webinar. It is envisioned that designated staff at the CAC will be available by phone to discuss the application process, to clarify requirements and to direct potential applicants to resources on cultural districts. In addition the CAC will encourage nascent cultural districts to utilize available resources materials and to apply for professional development grants that could support the development of the district for future open applications.

D. APPLICATION

As previously stated, the application process will unfold in three phases, with each phase designed to solicit the information necessary to identify an inclusive and diverse pilot cohort.

1. Letter of Interest (LOI)

The letter of interest phase will be open to all communities interested in receiving state certification in the first round of the program, and in participating in the pilot cohort by helping the CAC finalize the cultural districts initiative. Applicants will be asked to provide the following information for consideration. In addition, applicants will need to provide three letters of support from individual community members or artists located in the proposed district beyond the participating partners. Applicants will also be required to submit a completed eligibility checklist.

- Who are the partners applying for cultural district designation?

- Briefly describe each of the participating entities and the role each plays in the proposed district
- Where is this place?
 - Provide the location and context – including basic demographic and socio-economic statistics (SES), as well as a map indicating the boundaries of the proposed district
- Where is the district in its lifecycle? Is it established, emerging, or some other point? If other, please describe.
- What is the primary focus or emphasis of the district: cultural production, cultural consumption or cultural heritage?
 - What makes the district distinct and sets it apart?
 - What facilities, activities, events, and history shape the district?
- How is this place used by the community currently?
- How will existing residents and uses benefit from the establishment of a district?
- Do the boundaries of the district overlap with other districts or designations?
 - Such as a city designated cultural district or heritage district, Business Improvement District, Main Street, Promise Zone, etc.
- What types of public infrastructure and amenities, such as public transportation, parks, or plazas, support the district?
- Are there municipal or development plans in place or in process that affect the district? If yes, please describe.
 - Such as a general plan, specific plan, transportation plan, cultural plan, etc.
- What types of space for artists, arts organizations, and cultural activities are currently present in the district? If there is the potential or plans for additional space, please describe as well.
 - Such as affordable housing (rental or purchase), studio and performance space; theaters, modular open spaces, live/work space, etc.
- What are the key issues and opportunities facing the district? And what do you seek to achieve with the cultural district designation?
 - For example: Is displacement of artists a current community concern? If so, how will the proposed district address this concern?

2. Semi-Finalist Selection and Site Visits

The panel will review the letters of interest, grouped by type, and select a representative group of approximately 30 semi-finalists to receive site visits. The primary purpose of the site visits will be to meet with the applicants and confirm the information provided in the LOI and provide additional insights to the panel during the final application review process. It is envisioned that a majority of the semi-finalists will be invited to submit full applications unless substantial discrepancies are encountered.

At the time of selection semi-finalists will be reminded that all finalists will be required to submit a basic cultural asset inventory, completed within the last three years, as a part of the final application. The CAC will develop and make available a simple methodology for completing an initial cultural asset inventory that will help ensure that districts have a good understanding of the array of authentic cultural resources shaping the district, from places and organizations to people, history and events.

Site visits will be conducted by CAC staff, panelists, or contractors depending on which option proves to be the most feasible depending on the available resources and timeline. Site visits will adhere to the following general protocol.

Site visitors will be assigned a group of applications and will:

- Read the assigned applications and conduct due diligence, including review of select independent sources of information
- Contact the applicants to set up a tour and interviews with the partners as well as other stakeholders or residents of the district
- Conduct a physical tour the proposed district and develop a written and photographic description of the place designed to ascertain the concentration of cultural resources and the physical qualities of the place
- Conduct interviews with each of the partners using a standard list of questions designed to ascertain the commitment of the partners to the project and the capacity of the professionals participating in process
- Meet with additional stakeholders, including the authors of letters of support designed to ascertain community buy-in for the process and authenticity of proposed district goals and leadership
- Complete a site visit report form

Staff will convene all of the site visitors to discuss the findings and identify the participants who will be invited to submit full applications.

3. Full Application

A diverse group of finalists will be invited to submit full applications. The CAC will utilize the same application for all, and will include an introductory section designed to allow the applicant to define the nature of the proposed district, i.e. established or emerging, urban or rural, etc. The first section of the application will include a majority of the questions from the LOI, giving the finalists the opportunity to update or revise the original responses.

In addition, finalists will be asked to provide the following information:

- What are the intended outcomes for the district over the first five-year certification period? How will the outcomes be measured?
- What specifically will the district accomplish in year one? In year two?

- Such as programs, festivals, facility development, artist housing, planning or marketing initiative, fundraising, etc.
- What is the district’s budget for the first two years?
- Describe what resources each entity brings to the partnership and how they align with the issues and opportunities facing the district?
- What are the roles and responsibilities of staff, volunteers, and partners organizations in planning and managing district activities?
- Do you intend to collaborate with additional district stakeholders beyond the core partners? If so, please describe.
- Will the proposed cultural district impact the affordability of real-estate for current residents and stakeholders? Please explain.
- How will the applicant work to help maintain current residents and uses?
- If changes in residents and uses are envisioned, please explain how the applicant will work to avoid displacement or other negative impacts.

E. REVIEW

Applications for the pilot cohort will be evaluated based on the requirements and criteria articulated below at each phase of the selection process, as applicable. The overarching goal will be to identify a cohort that is representative of the state in order to demonstrate the potential of the cultural district program to positively impact diverse neighborhoods, cities, and regions throughout California. The pilot cohort will help shape the final cultural district certification process and as such it is vitally important that they collectively represent rural, urban and suburban areas; districts that are emerging and established; districts with a focus on cultural production, cultural consumption, and cultural heritage; and also include districts with a range of partnership approaches and goals.

1. Criteria

In evaluating each applicant the panel will consider the nature of the proposed cultural district, and the following aspects of the applicant’s engagement in the promotion, preservation, and interpretation of the arts and culture of the district, as illustrated in the application and supporting materials:

- Presence of a high concentration of artistic, cultural, heritage, or entertainment resources
- Clear articulation of the following elements:
 - Vision for the district
 - Measurable goals and defined evaluation measures
 - Achievable objectives for each of the first two years
 - Defined management budget with associated income and expenses
- Quality, diversity, and commitments of participating partners
- Degree to which the partners reflect the broader community
- Demonstrated authentic community engagement from a broad and representative array of stakeholders
- Presence of clearly defined leadership

- Presence of professional personnel dedicated (full or part-time) to district operations and programming
- Anticipated impact of designation

2. Review Panel

The CAC will appoint a panel of qualified professionals to evaluate the applications and to select the pilot cohort. In addition to cultural and geographic diversity, the panel will include representatives from different disciplines and sectors whose expertise reflects the varied fields and skills relevant to development of successful cultural districts, from the arts, to cultural heritage and community development. The same panel will serve throughout the selection of the first cohort, from LOI to final application. Ideally the panel will also include representatives from other California departments and agencies, at a minimum those who are partnering with CAC on the program.

F. RECOMMENDED TIMELINE

The application and selection process could be implemented over approximately six months if adequate staff and financial resources are available. Proposed key milestones include the following:

- **January 2017**
 - Issue notice of opportunity for the pilot cohort and request letters of interest (open for 8 weeks)
 - Issue an RFP for developmental evaluation consultant(s) to support the pilot process
- **February 2017**
 - Conduct application/LOI webinar
 - Develop lists of potential panelists
- **March 2017**
 - Letters of interest due to the CAC
 - Appoint panel
 - Select developmental evaluation team
 - Publish guidelines for the final application
 - Identify site visitors and finalize site visit protocol
- **April/May 2017**
 - Panel selects semi-finalists (late April)
 - Conduct site visits for semi-finalists
- **May 2017**
 - Notify finalists, finalist application period opens
- **June/July 2017**
 - Final applications due (allow a minimum of 30 days from notification)
 - Panel selects pilot cohort

CALIFORNIA CULTURAL DISTRICTS

California

Cultural

Districts

APPENDIX 3

COMMUNITY CULTURAL ASSET INVENTORY *Background, Instructions, and Template*

What is a Cultural Asset? Professor Ross Gibson, Sydney College of the Arts

In every community that manages to sustain or revive itself over time, there are cultural factors that contribute to the vitality and robustness of the people living there. These factors are shared and creative, which is to say they are cultural and they are assets that make life valuable, that make life worth living. These cultural assets can be material, immaterial, emotional, or even spiritual. They can be 'solid' things like concert halls, galleries, gardens, parklands and stadiums. They can be special tracts of the natural environment which encourage particular types of cultural activities. Or the climate itself might be a cultural asset if it encourages special kinds of creative and communal activities that bind people together in a place over time. Stories too might be cultural assets if they are attached to particular peoples and places if they are powerful enough to encourage people to care about and care for their place. In these stories, values can circulate, and special memories often reside in particular locations mentioned in the tales. Thus the places mentioned in the stories can be regarded as cultural assets if people tell of these places and visit them regularly and develop regular practices or rituals or ceremonies to care for them.

<http://camra.culturemap.org.au/page/what-cultural-asset>

BACKGROUND:

One of the best ways to document the density of cultural resources and activities in an area is to undertake the development of a cultural asset inventory; one that goes beyond just cultural organizations and facilities, and is inclusive of the many diverse contributing elements that make for a vibrant cultural center. A cultural asset inventory can take many forms, from a simple list, to a database or interactive map. In this case the product will be a categorized list, with location and notes sections (see attached template).

Ensuring that all parties have a good understanding of the full array of cultural assets present in the district will be critical to its long-term success. A comprehensive approach to cultural assets helps to ensure authenticity and the preservation of homegrown assets, both of which were indicators of a successful district based on the research conducted to develop this program.

HOW TO COMPLETE THE TEMPLATE:

Conduct an outreach process to engage members of the community in identifying cultural assets, through an in-person convening, as well as an on-line survey, with the results of both being used to populate your list.

Prepare a list of questions for the survey, and to be used as prompts for the meeting. Possible questions include:

- What contributes to the community's cultural identity?
- Who are the people and organizations that help shape it?
- What places and events give the community its character?
- How does the history of the neighborhood contribute to the community's cultural identity?
- Who are the creative people in the community?
- Where are the places people go to have a cultural experience, of any form?
- What organizations in the community are contributing to the arts and culture? In what ways?

Be inclusive. Reach out as broadly as possible and try and identify partners who will help you reach beyond your organization's usual audience.

Be open to a variety of perspectives. Encourage participants to think broadly about what is important to document and include in the inventory. Include at a minimum the categories in the template, and expand the categories as needed to reflect community perspectives and priorities.

Be sensitive to potential barriers to participation, such as language. Make sure all materials are available in the primary alternate language used in the community, in addition to English. In addition, make sure to include native speakers as translators at the convening.

Additional information about cultural asset inventories or mapping is available through the Alliance of California Traditional Cultures (ACTA) <http://www.actaonline.org/content/building-healthy-communities-cultural-treasures> or the examples available on the National Endowment for the Arts website at <https://www.arts.gov/exploring-our-town/showcase/type/Asset-Mapping> The Artscape website also has a useful toolkit at <http://www.artscapediy.org/Creative-Placemaking-Toolbox/Who-Are-My-Stakeholders-and-How-Do-I-Engage-Them/An-Introduction-to-Cultural-Asset-Mapping.aspx>

DRAFT: Cultural Asset Inventory Worksheet

Applicants should use as many pages as necessary.

District Name:

Applicant Partners:

DESCRIPTION OF THE COMMUNITY PROCESS:

| CATEGORY | ASSETS | LOCATION | NOTES/ADDITIONAL INFORMATION |
|--------------------------|---------------|-----------------|-------------------------------------|
| 1. PEOPLE | | | |
| 2. PLACES | | | |
| 3. ORGANIZATIONS | | | |
| 4. EVENTS | | | |
| a. Historic | | | |
| b. Current | | | |
| 5. ADDITIONAL CATEGORIES | | | |

CALIFORNIA CULTURAL DISTRICTS



APPENDIX 4

INTERVIEW LIST

As part of the research process the consultants conducted a number of one on one and group interviews with local and national thought leaders in a variety of disciplines to gather information for the California Cultural Districts initiative.

| First | Last | Affiliation |
|----------|-----------|---|
| Larry | Baza | Chair, San Diego Arts Commission |
| Marybel | Batjer | Secretary, Government Operations Agency, State of California |
| Ryan | Becker | Vice President, Communications, Visit CA |
| Roberto | Bedoya | City of Oakland, Cultural Affairs |
| Caroline | Beteta | President, Visit, CA |
| Ben | Caldwell | Artist, Los Angeles |
| Ada | Chan | Project Manager, SoMa Pilipinas |
| Laura | Cole-Rowe | Executive Director, CA Main Street Alliance |
| Teri | Deaver | Vice President, Consulting & Strategic Partnerships, Artspace |
| Juan | Devis | Chief Creative Officer, KCET |
| Sherri | Franklin | Central Avenue Historic District |
| Kathy | Gallegos | ED, Avenue 50 Studios |
| Margaret | Hunt | Director, California Creative Industries |
| Amanda | J. Ashley | Assistant Professor, Community and Regional Planning, Boise State University |
| Shannon | Jackson | Associate Vice Chancellor for Arts & Design, UC Berkeley |
| Kelley | Kahn | Special Projects Director, City of Oakland |
| Amy | Kitchener | Executive Director, Alliance for California Traditional Arts |
| Kelley | Lindquist | President, Artspace |
| Libby | Maynard | Executive Director, Ink People Center for the Arts |
| Lynne | McCormack | Director of Creative Placemaking, Local Initiatives Support Corporation (LISC) |
| Steven | Oliver | Oliver and Company |
| Armando | Pena | Armando Pena and Associates |
| Peter | Shapiro | Executive Director, Revenue Authority of Prince George's County |
| Keith | Robinson | Principal Landscape Architect, Division of Design, Caltrans |
| Jason | Shupbach | Director of Design Programs, National Endowment for the Arts |
| Will | Shuck | Deputy Director, External Affairs, Caltrans |
| Nicole | Winger | Deputy Controller for Public Affairs, Office of State Controller, State of California |
| Kristin | Zaremba | City of Oakland, Public Art |

CALIFORNIA CULTURAL DISTRICTS

APPENDIX 5

INTERVIEW PROTOCOL

Core Questions

- When you think of “cultural districts,” what comes to mind for you?
- Are there any cultural districts that you know of that you think are particularly successful? Please describe any examples. Why do you think these are successful?
- What are benefits of cultural districts? For whom?
- What are shortcomings of cultural districts? For whom?
- Do you know of funding mechanisms for cultural districts? Other supports?
- Do you personally have any experience in planning or developing a cultural district?
- Who else do you think we should talk with about cultural districts?

Supplemental Questions Group 1

- What do you hope a cultural district program accomplishes? Do you have any concerns about a cultural districts program? Please discuss.
- Whose involvement is essential to the success of this program? Why?
- Who, if anyone, do you anticipate, would oppose it? Why?

Supplemental Questions Group 2

- How does/has the concept of cultural districts connect(ed) to your national work?
- As it stands now, are cultural districts a significant factor in what you do? If so, how? Why?
- Are you aware of any discussions or debates focused on cultural districts? If so, please describe.

Supplemental Questions Group 3

- Could you envision cultural districts serving as a tool for community development? If so, how? If not, why not?
- Do you have any concerns about cultural districts in relation to displacement of vulnerable populations?
- Do you have any insights about how zoning and codes foster or impede cultural districts?

CALIFORNIA CULTURAL DISTRICTS

APPENDIX 6

CULTURAL ARTS DISTRICT SURVEY RESPONSES ANALYSIS NOTES

Q1. In what Zip code are you located?

- 326 respondents
- The respondents are evenly represented across geographic areas.
 - 11% or 37 respondents are from “True North” zip codes including Sonoma, Mendocino, Lake, Eureka, Humboldt, Butte, Shasta, Tehama, Siskiyou Counties.
 - 18% or 59 respondents are from “Central Valley” zip codes including Sacramento, Stanislaus, San Joaquin, Fresno, Kern, Tulare and Yolo Counties.
 - 13% or 42 respondents are from a “San Diego region” zip codes including San Diego County.
 - 21% or 70 respondents are from “Bay Area” zip codes including San Mateo, Santa Clara, San Francisco, Alameda, Contra Costa, Marin Counties.
 - 16% or 51 respondents are from “Los Angeles area” zip codes including Los Angeles Counties.
 - 21% or 67 respondents are from “other” zip codes which include San Bernardino, Riverside, Orange, Ventura, Santa Barbara, Monterey, Santa Cruz, Tuolumne, Mariposa and Placer and El Dorado Counties.

Q2. Please select the category that best describes your point of view.

- The majority of the 326 respondents (197) describe themselves as either Artists/Creative Entrepreneurs or Arts Administrators.
- Very few respondents were developers or elected officials
- Respondents describe their point of view as follows:

| | |
|--------------------------------|------------|
| Artists/Creative Entrepreneurs | 97 |
| Arts Administrator | 100 |
| Business Owner | 16 |
| Community Activist | 16 |
| Cultural Tradition Bearer | 14 |
| Developer | 2 |
| Elected Official | 4 |
| Government Employee | 22 |
| Private Citizen | 19 |
| Other | 36 |
| Total | 326 |

- Other points of view were mostly related to arts administration and or arts sector and were described by respondents as follows:
 - Executive Director of Downtown Los Angeles Art Walk
 - Arts consultant
 - Architecture Commissioner
 - Teaching Artist/Multidisciplinary Artist
 - Museum Employee
 - owner of an arts marketing firm
 - Museum of Earth Science and Paleontology
 - Employee of a business
 - Board member arts organization and business organization
 - Librarian
 - museum professional - history museum
 - Grant Writer
 - Cultural tourism marketing
 - Archivist
 - Educator
 - History Museum Director
 - City of Selma. Theatre/Visual Arts/Murals, etc...
 - Museums and Cultural Arts Commissioner
 - Student
 - Musician and Administrator of Non Profit Performing Art Space
 - President, Livermore Cultural Arts Council
 - Educator/Art Critic
 - Arts Educator/Arts Board Appointee
 - An Executive Director of a nonprofit arts org and also a restaurant owner
 - Grassroots Filipino American Historian and Preservationist
 - Non profit theatre grant writer
 - Art and jewelry maker
 - Artist; Arts Admin; Business Owner; Private Citizen; Teaching Artist
 - Radio programmer
 - Volunteer for countywide arts non-profit
 - Private citizen, Business owner, artist , community activist
 - Arts Advocate
 - Board Member Folsom Lake Community Concert Association
 - Arts org admin, arts biz owner, community arts activist EQUALLY!
 - Arts Consultant
 - Community Radio Station Manager

Q3. Are you familiar with any Cultural Districts? Y/N

- 326 respondents
- Respondents did not indicate high familiarity with cultural districts.
 - 50% of respondents or 160 answered no.

- 50% or 161 answered yes.
- Familiarity with cultural districts was equally spread across California regions.

Q4. If yes, please name.

Respondents provided a wide range of examples of cultural districts. The examples clustered within the following broad categories and indicate a varied interpretation of what is considered an “Arts District”.

The examples also reflect the respondents point of view, with the majority of the 326 respondents (60%) describing themselves as either Artists/Creative Entrepreneurs (97) or Arts Administrators (100).

1. **Arts districts/Theatre districts (often downtown).** Examples cited include Historic Theatre District-Seattle; Cleveland's Arts District; Dallas Arts District; Eugene Gallery and Arts District; Downtown Portland; Downtown Los Angeles Arts District ; Broad Street Art and Cultural District-Richmond Virginia; Laurence, KS downtown cultural district; Noho Arts District; Portland Cultural District; San Pedro Water front Arts District; Wynwood-Arts District-Florida; Arts District, Portland Maine; Berkeley Theatre District; Downtown Riverside; Downtown Redlands; downtown San Diego; Downtown Santa Ana; Downtown Ventura; Downtown LA Eastside Arts District
2. **Parks or outdoor/open spaces.** Examples include Hutchins Street Square in Lodi-CA; Joshua Tree; Yerba Buena Garden; Balboa Park-San Diego; Barrio Logan, Chicano park;
3. **Entire Cities/regions.** Examples cited include Berkeley, CA; Boise; Chicago; Chula Vista; Culver City, CA; Davis; Denver; District of Beverly Hills; Escondido, CA; Idaho; Laguna Beach; Los Angeles; Long Beach; New Orleans; Boise; Grandville Island, Vancouver, BC; Laguna Beach; West Hollywood; Los Angeles County; San Francisco; New York; Monterey; Pasadena; Pittsburgh; Providence-RI; Massachusetts; Seattle; Redlands; Reno; San Rafael; Santa Ana; Santa Barbara; Santa Cruz; Santa Fe; Seattle; Sebastopol; Sonoma County; Washington DC; Oregon, Texas
4. **Arts Organizations and their surrounding neighborhoods.** Examples cited include Buffalo Arts Studio; Eugene Gallery and Arts District, Elk Grove Committee for Arts and Multicultural Committee; Elk Grove Fine Art Center; LA County Arts Council; Liberty Station Arts District; Lincoln Center-NYC; Music Center-Los Angeles; Los Angeles Dorothy Pavilion; Lodi Arts Commission; Los Angeles at MOCA, Geffen, Broad; Malonga Center for African Culture; Megijima Eco Arts, Miracle Mile LA Museum Row; Pilchuck Glass School; Regional Arts and Cultural Council-Portland/Vancouver; Riverside Mission Inn; Sacramento Arts Commission; Smac; SOFA; San Francisco War Memorial/Civic Centers
5. **Historical ethnic neighborhoods.** Examples cited include “Little Tokyo”; “Little Italy”; Leimert Park; Brooklyn; “Chinatown”; Chinatown-SF; Filipinotown-Los Angeles; Harlem; Barrio Logan-San Diego; San Jose Japantown; New Orleans French Quarter

6. **Other neighborhoods/ arts and cultural hubs:** Arts and Entertainment district of H Street-NE Washington DC; Arts and entertainment district, Los Angeles Grand Avenue Corridor; Fruitvale Unity Village; Georgetown District in Seattle; Providence,RI; Creamery District, Arcata, CA; Arts District at Liberty Station; Midtown Atlanta; midtown San Francisco; Mission district-SF; Navy Pier Chicago; NE Minneapolis Riverfront; North Beach San Francisco, North Hollywood, North Park-SD; Chelsea, SoHo; East Austin; East Village; Pittsburgh Cultural District; Shell town San Diego; Short North-Columbus, Ohio; Temescal Neighborhood-Oakland; Wynwood -Florida; Uptown-Oakland; Willowbrook-LA County;
7. **Main Streets/Old Towns:** Eureka Main Street; Old town Sacramento, Old town New Hall Cultural Districts; Old Town San Diego; Olvera Street-Los Angeles

Q5. What makes this cultural district successful?

Answers are clustered among the following key categories:

1. Accessibility- pedestrian friendly; easy access to public transportation
2. Geographic Concentration of diverse and “complimentary” institutions and cultural activity (restaurants, galleries, museums, small independent retail shops, farmers market, outdoor venues/open space)
3. Public/Private partnerships/collaborations in support of arts, artists , and broad participation in arts and cultural activity including tax incentives, Cultural Arts Master plan, public art programming, place-making initiatives, open studio culturally events; art walk events)
4. Artist centric support institutions (affordable live work spaces, access to professional development,)
5. Unique/Iconic architecture/public art/built environment
6. Honoring/preserving historically/ significant hub/space

Q6. At best, what would be the benefits of cultural district designation? List up to three Features.

- 320 respondents.
- Overall, the listed benefits of cultural district were evenly spread across the 5 suggested categories.

| | Total Count | Percent |
|---|-------------|---------|
| Recognition | 175 | 20% |
| Access to funding for district improvements | 259 | 30% |
| Protection of pre-existing community assets | □□□□□ | 21% |
| Technical assistance with marketing resources | □□□ | 12% |
| Convening and connecting people involved in cultural districts around the state | 146 | 17% |

- Access to funding for district improvements received the most responses, followed by protecting of pre-existing community assets and Recognition.
- Technical assistance with marketing resources received the least responses.

Q6. Other

- “Other” examples of benefits provided by respondents are clustered within the previously suggested 5 categories as well as the following three additional categories:
 - Promoting Equity and Social Justice;
 - Providing Opportunity for arts and cultural participation and connection with artists;
 - Promoting economic development and growth via the arts.

| Q. 6 Other Benefits | Total Count |
|---|--------------------------|
| Recognition | 5 |
| Access to funding for district improvements | 4 |
| Protection of pre-existing community assets | <input type="checkbox"/> |
| Technical assistance with marketing resources | <input type="checkbox"/> |
| Convening and connecting people involved in cultural districts around the state | 9 |
| Promoting Equity and Social Justice | 11 |
| Providing Opportunity for arts and cultural participation and connection with artists | 10 |
| Promoting economic development and growth via the arts. | 12 |
| Other | 2 |

Q7. Do you have concerns about cultural district program? Y/N

- 313 respondents and 13 blank responses.
- Responses were evenly split between “No”: 165 (53%) and “Yes”: 148 (47%)

| | |
|--------------------|------------|
| No | 165 |
| Yes | 148 |
| (blank) | 13 |
| Grand Total | 326 |

- Those with no concerns about cultural districts were evenly spread among geographic areas.

| Inquiry Area | No Concerns | % |
|---------------------|--------------------|----------|
| 1-True North | 20 | 12% |
| 2-Central Valley | 34 | 21% |
| 3-San Diego | 23 | 14% |
| 4-Bay Area | 25 | 15% |

| | | |
|---------------|------------|-------------|
| 5-Los Angeles | 24 | 15% |
| 6-Other | 39 | 24% |
| Total | 165 | 100% |

- Of those with concerns about cultural districts, respondents from the Bay Area (Inquiry Area 4) recorded the highest number of concerns: 42 or 28%. This finding is likely associated with the regions high concentration of arts and cultural activity.
- Other respondents were evenly spread among remaining geographic areas.
- It is interesting to note that respondents from the Los Angeles area which could also be characterized as having a large concentration of cultural activity did not indicate a higher level of concern.

| Inquiry Area | Yes Concerns | % |
|---------------------|---------------------|-------------|
| 1-True North | 16 | 11% |
| 2-Central Valley | 23 | 16% |
| 3-San Diego | 16 | 11% |
| 4-Bay Area | 42 | 28% |
| 5-Los Angeles | 26 | 18% |
| 6-Other | 25 | 17% |
| Total | 148 | 100% |

- Among the Bay Area respondents, Alameda County had the highest number of respondents indicating concerns (22), of which a little over half (14) were associated with respondents from the City of Oakland.
- Respondents from the County and City of San Francisco recorded the next highest number of concerns (9).
- This finding is likely associated with the cities' availability and concentration of arts and cultural activity and associated experiences/impacts, particularly for low income communities and communities of Color.

| 4-Bay Area | Yes Concerns |
|-----------------------|---------------------|
| Alameda County | |
| Alameda | 2 |
| Albany | 1 |
| Emeryville | 1 |
| Fremont | 1 |
| Livermore | 2 |

| | |
|-----------------------------|-----------|
| Oakland | 14 |
| San Leandro | 1 |
| Sub-Total | 22 |
| Contra Costa County | |
| Richmond | 1 |
| Rodeo | 1 |
| Sub-Total | 2 |
| Marin County | |
| Larkspur | 1 |
| Mill Valley | 1 |
| Sub Total | 2 |
| San Francisco County | |
| San Francisco | 9 |
| Sub-Total | 9 |
| San Mateo County | |
| Burlingame | 1 |
| Redwood City | 1 |
| Sub-Total | 2 |
| Santa Clara County | |
| San Jose | 5 |
| Sub-Total | 5 |
| Total | 42 |

Q8. If You Answered Yes to Concerns about Cultural Arts Districts, please describe.

- In general, concerns described by the 148 respondents that answered yes, fell within the following 8 broad categories.
- Concerns about a top down planning/development approach and associated lack of equitable distribution of resources and accountability surfaced as the top concern among the respondents. Respondents were particularly concerned about the selection criteria and possible exclusion of areas as well as competition between districts.
- Concerns about the Arts districts triggering gentrification and displacement of existing residents including low income residents, arts and small non-profit arts organizations accounted for about 25% of the responses.

| Types of concerns | Count of Types of Concerns | % |
|---|-----------------------------------|----------|
| 1. Gentrification (particularly of existing arts and cultural activity/communities) | 25 | 13% |
| 2. Displacement of existing residents including artists | 23 | 12% |
| 3. Lack of grass-roots focus and community inclusion including artists | 26 | 14% |

| | | |
|---|------------|-------------|
| 4. Lack of comprehensive and sustainable development focus (arts investment at exclusion of or in competition with other opportunities) | 15 | 8% |
| 5. Top down development, lack of equitable distribution of resources, and accountability | 61 | 32% |
| 6. Exclusion of Rural Areas | 6 | 3% |
| 7. Lack of funding and broad public support for long term sustainability | 23 | 12% |
| 8. Other | 11 | 6% |
| Total | 190 | 100% |

- Among the respondents from the Cities of Oakland, San Francisco, concerns clustered around the following key issues:
 1. Gentrification (particularly of existing arts and cultural activity/communities)
 2. Displacement of existing residents
 3. Lack of grass-roots focus and community inclusion
 4. Lack of comprehensive development focus
 5. Top down development
 6. Exclusion of Rural Areas
 7. Lack of Funding

| | Oakland | Issue Area |
|-----|--|---|
| 1. | Black cultural district will focus on pat nd be a historical district while former Black Oakland residents continue to be displaced and cannot afford to live in a place dedicated to cultural group | <ul style="list-style-type: none"> • Gentrification/ • Displacement of Black Oakland Residents |
| 2. | Displacement of existing communities within and at the edges of the district. The speed of the organized shift to a named district is it affects neighboring communities. | <ul style="list-style-type: none"> • Displacement of existing communities |
| 3. | Do not want to stifle thoughtful development particularly in regards to housing and indie retail and other important opportunities for economic development in Oakland. | <ul style="list-style-type: none"> • Lack of Comprehensive development focus |
| 4. | Gentrification | <ul style="list-style-type: none"> • Gentrification |
| 5. | I believe this will lead to continued gentrification and displacement of people of color and low-income people in the San Francisco Bay Area. | <ul style="list-style-type: none"> • Gentrification and displacement |
| 6. | I love whole communities. The emphasis on "marketing" concerns me because I read it as an external orientation (read tourism or shifting market orientation read: gentrification) do not want to lose the more organic qualities of how cultures evolve. Would like some thinking around how to support communities in being whole - with lived arts and culture. vs. arts and culture being a consumer commodity. | <ul style="list-style-type: none"> • Lack of Grass roots focus/community inclusion • Top down Development |
| 7. | My concern is that the district is well funded from the state and federal levels. | <ul style="list-style-type: none"> • Lack of sufficient funding? |
| 8. | Once any program becomes top-down managed, it dies. Gov. assistance comes with strings. | <ul style="list-style-type: none"> • Top down Development |
| 9. | That it would be window dressing and full of useless bureaucratic hurdles instead of being genuine. | <ul style="list-style-type: none"> • Lack of Grass roots focus/community inclusion |
| 10. | That political considerations and considerations from outside the culture being highlighted will steer the district away from its | <ul style="list-style-type: none"> • Lack of Grass roots focus/community inclusion |

| | | |
|-----|--|--|
| | intended purposes | |
| 11. | That the authentic arts neighborhoods become replaced by gentrified arts districts (SOHO, DUMBO, etc). That affordable housing not be included with affordable warehouse studio spaces, that industrial lands with manufacturing/maker opportunities convert to residential. | <ul style="list-style-type: none"> • Cultural Gentrification • Displacement of existing communities |
| 12. | That the district would become something commercial, lose its identity and price out present homeowners | <ul style="list-style-type: none"> • Gentrification |
| 13. | The artists build up the "cultural capital" and then get displaced when market forces take over. | <ul style="list-style-type: none"> • Displacement of existing communities |
| 14. | There must be room for creative growth within all cultures and at all levels and ages, of creative development. It will fail the community if it is purely a competitive process for "professionals". | <ul style="list-style-type: none"> • Cultural Gentrification • Lack of Grass roots focus/community inclusion |

| | San Francisco | Issue Area |
|----|--|--|
| 1. | After CCA meeting, I am concerned about rural areas in huge geographic parts of state that wouldn't be eligible. They need help to connect. | <ul style="list-style-type: none"> • Exclusion of Rural Areas |
| 2. | How do we get culture bearers a dedicated venue when we don't have \$ to compete with tech companies buying up everything? | <ul style="list-style-type: none"> • Lack of Grass roots focus/community inclusion • Displacement of existing communities |
| 3. | I care. | <ul style="list-style-type: none"> • ? |
| 4. | I'm concerned that it will be taken over by big money interests such a big real-estate, big art "non-profits" etc. and be transformed into a gentrifying rather than one that truly protects the interests of blue collar low income residents of the culture (e.g. Latinos) | <ul style="list-style-type: none"> • Gentrification (commercial and arts) • Lack of Grass roots focus/community inclusion |
| 5. | It puffs up overrated, self-interested, charming, and sociopathic Executive Directors who use professional association involvement to inflate their credentials and create barriers to entry for true artistic entrepreneurs, siphoning off funds from artists, and creating a well-connected elite capable of blackballing. | <ul style="list-style-type: none"> • Gentrification (arts/culture elite) • Lack of Grass roots focus/community inclusion |
| 6. | Not enough to develop districts | <ul style="list-style-type: none"> • Lack of Comprehensive development focus |
| 7. | 'place keeping' services and reflecting the culture and arts of folks who live & work in the district instead of 'place making' code for new comers to be made comfortable as they take over neighborhoods and displace the very people whose culture have been essential to the unique features the district. | <ul style="list-style-type: none"> • Gentrification (arts/culture) • Lack of Grass roots focus/community inclusion • Displacement of existing communities |
| 8. | That a designation could become limiting. | <ul style="list-style-type: none"> • Lack of Comprehensive development focus |
| 9. | They must be done in away that will not cause gentrification. | <ul style="list-style-type: none"> • Gentrification |

Q9. Do you have any additional comments about cultural districts?

- 163 respondents

| Inquiry Areas | Count of Q9-Do you have any additional comments on cultural districts? |
|----------------------|---|
| 1-True North | 21 |
| 2-Central Valley | 29 |
| 3-San Diego | 21 |
| 4-Bay Area | 31 |
| 5-Los Angeles | 25 |
| 6-Other | 36 |
| | 163 |

- Respondents were fairly equally represented among regions.
- In general, respondents to this question were supportive the formation Cultural Arts District and sought more information about the planning and district designation process which needs to be inclusive of all geographic areas of California and seek broad community support
- Benefits and concerns mirrored the categories of benefits and concerns discussed in earlier questions.



CALIFORNIA CULTURAL DISTRICTS

APPENDIX 7

STRATEGIC PARTNERSHIP DETAILS

(as of 12/8/2016)

Partner: California Department of Transportation (Caltrans)

Recipients of the State of California Cultural Districts certification may benefit from access to the following Caltrans resources:

- **Transportation Art and Community Identifier Programs**– Certified Cultural Districts in municipalities where participation in the Caltrans Transportation Art program is feasible will have access to Caltrans liaison services provided by the California Arts Council. These services may result in technical assistance for Districts to navigate the application process for the Caltrans Transportation Art and Community Identification programs. This may include the development of murals and other public art projects as well as aesthetic features on Caltrans properties.
- **Street Closures on Caltrans Properties** – Certified Cultural Districts in municipalities where state highway street closures are proposed for festivals or other public cultural activities will have access to Caltrans liaison services provided by the California Arts Council in order to process closure and access requests.
- **Signage** – Certified Cultural Districts in municipalities where Caltrans signage is feasible per the California Manual on Uniform Traffic Control Devices (MUTCD) will have access to Caltrans liaison services provided by the California Arts Council. The California Arts Council and Caltrans will work to provide technical assistance to determine if Certified Cultural Districts are eligible for signage based on the MUTCD.
- Other opportunities as mutually arranged by the California Arts Council and Caltrans.

Additionally, a Caltrans staff representative will be invited to serve on the adjudication panel as part of the review and selection process for district certification.

Partner: Visit California

- **General Organizational Benefits** – The California Arts Council and Visit California may collaborate in the following ways:
 - Governance – sharing best practices for programmatic and promotional related activities.
 - Advisory – providing guidance for organizational activities and efforts.

- Leverage – utilizing strategic partnership to foster mutually beneficial opportunities as they arise.
- **Evaluation of Potential Certified Districts** – Visit California representative invited to serve on the adjudication panel as part of the review and selection process for district certification.
- **Benefits for Certified Districts** – Recipients of the State of California Cultural Districts Certification may benefit from inclusion in the following Visit California initiatives:
 - Promotion at California Welcome Centers.
 - Inclusion in Visit California promotional efforts as appropriate.
 - Inclusion in Visit California press efforts as appropriate.
 - Inclusion in Visit California public and industry events and presentations as appropriate.
- Other opportunities as mutually agreed upon by the California Arts Council and Visit California.

California

Cultural

Districts



EVALUATION REPORT

California Arts Council Cultural Districts Program Evaluation

September 2019

MOXIE RESEARCH

WITH

THE CULTURAL PLANNING GROUP

Table of Contents

| | |
|---|----|
| Executive Summary | 2 |
| Methodology..... | 6 |
| Overview of the Program..... | 9 |
| Findings | 12 |
| Components of the Program..... | 12 |
| Needs for a Convening of Cultural Districts..... | 14 |
| Benefits and Challenges | 15 |
| Progress Toward Districts’ Individual Goals | 17 |
| District Partnerships..... | 20 |
| State Agency Partners | 20 |
| Gap Analysis | 21 |
| Typology of Districts | 23 |
| Conclusions and Observations..... | 25 |
| Fulfilling the Goals of the Program..... | 25 |
| Supporting the Mission of the CAC | 27 |
| Promoting Equity Through the Program | 27 |
| Clarifying Program Goals | 30 |
| Recommendations..... | 32 |
| Recommendations to Enhance Future Program Effectiveness | 32 |
| Specific Equity Recommendations | 34 |
| Appendices..... | 37 |
| A. Goals of the Individual Districts | 37 |
| B. Logic Model of the Program | 41 |
| C. Gap Analysis Report | 42 |

Executive Summary

Context and Purpose

The California Cultural Districts Program was authorized by 2015 legislation aimed at leveraging the state's artistic and cultural assets, while celebrating California's diversity and embodying a set of shared values. The California Arts Council (CAC) designed the program drawing on a 2016 *Cultural Districts Program Development* report and started up the program in 2017 with an initial cohort of 14 districts. This report presents an evaluation of the pilot cohort's first two years. Through the evaluation, the CAC seeks to enhance the initial successes of the program, measuring strengths, weaknesses, and the value of the program to establish a clear direction moving forward. The evaluation also provides an evaluation framework for the future years of the program, provides self-evaluation tools for the cultural districts, and recommendations for a cultural district convening.

Evaluation Findings

Impact of Program Resources on the Districts: Districts found each resource provided them through the program to be beneficial. The CAC provided each district with a \$10,000 stipend disbursed over two years, technical assistance, and marketing and branding support. Districts spent their stipends primarily on marketing and branding, staff salaries, and websites. They found the technical assistance webinars helpful and made productive use of the marketing tools supplied by the CAC. While a statewide convening has not yet been held, districts informally connected with one another. They also expressed a strong desire for more opportunities to connect with and learn from one another, and identified specific areas of learning and support from a future network-wide convening.

Districts' Benefits and Challenges: District stakeholders described the primary benefits of designation as a California Cultural District to be increases in visibility in their communities, collaboration among district partners, increased visitation, and legitimacy with local governments and policy makers. Their main challenges were a shortage of operational resources, particularly staff and funding, plus a lack of marketing and visibility. Nearly half of the districts report that their communities are confronted with a lack of affordable artist housing and/or artist displacement. Districts were at different stages with the displacement issue, with some actively fighting the loss of artist housing while others anticipate that future development will lead to losses.

Progress Toward Districts' Individual Goals: More than 70% of district stakeholders report that their district was making progress towards its individual goals. The development of collaborations and partnerships turned out to be an unexpected benefit of the designation and these were important areas of progress and activity for the districts, involving both increased internal collaboration within the districts and new external partnerships. While districts were not

required to work towards the six goals embedded in the legislation, they were active in each of those areas. Asked to identify their most-needed resources to make further progress on their goals, they cited funding to support district staff as well as marketing, branding and building awareness of the district.

State Agency Partners: Caltrans and Visit California were program partners with the CAC. Districts found each agency to be a promising resource but experienced limited follow through and effectiveness. Districts believe that these partnerships should be continued and expanded.

Gap Analysis: A gap analysis was conducted to identify communities missing from the initial cohort of 14 districts, taking into account geographical areas, cultural communities, and other missing representation from California’s population. The identified gaps include:

- African American districts, or Black “umbrella” districts that encompass several culturally specific communities within it, who are absent from the current cultural district cohort
- Districts that represent Chinese American and Native American communities, who are also absent from the current cohort
- Districts that represent Latinx and Asian American communities, who are underrepresented in the current cultural district cohort
- Lower-income counties
- Areas of the state underfunded or not directly funded by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state

Conclusions and Observations

Overall Conclusions: The evaluation process resulted in a number of findings about the Cultural Districts Program.

- **The districts are fully invested in the success of their places:** They were well-selected and suited to their roles as the pilot cohort for the program. They demonstrated ingenuity and sweat equity in developing their districts and engendering the cultural vitality at the heart of their communities. They have done well with little. Even with very modest program resources from the CAC, they have begun in these first two years to fulfill the program’s legislative mandate. Their overarching request is for better tools and sufficient resources for this work.
- **The pilot design of the program is sound:** The official designation as state-recognized cultural districts, coupled with additional resources, shows initial signs of effectiveness. An important caveat here is that the gap analysis illustrates the need to address equity in multiple ways. The recommendations in this report focus on the “how”, addressing ways to more effectively pursue the goals of the program and, in turn, amplify the community benefits of the state’s cultural districts.

- **Unless the program is developed further, it risks stagnation at the current level and not fulfilling its legislative mandate:** Addressing this issue would appear to be necessary to secure continued, future legislative support for the program. Capitalizing on the nascent benefits will require greater intervention.

The Importance of Capacity Building: Most impacts reported by districts derive from the basic fact of designation. Many elements of progress cited by districts are activities that they would likely have done without designation, and were not financed by the CAC's stipend. Many challenges cited by districts are ones that will require better capacity to address. However, the current program lacks the financial means and staffing levels to move beyond recognition to building the capacity of the districts.

Supporting the Mission of the CAC: The California Cultural Districts Program has the potential to significantly advance the CAC towards fulfillment of its mission. It is designed to serve entire communities while simultaneously serving the arts and cultural sector. Cultural districts have the potential to expand the geographic and demographic reach of the CAC, serving people and places in the state that are otherwise more difficult to engage as thoroughly. Cultural districts can also assist the CAC to fulfill its commitment to racial equity, as well as its equity objectives more broadly.

Promoting Equity Through the Program: Racial and cultural equity are central to the CAC and the agency has made specific commitments to foster diversity, equity, inclusion and fairness. The CAC appears to be a leader in this area by virtue of its intentions and the cultural district programs of other state arts agencies will be watching its efforts. The gap analysis report highlights the issues in advancing racial and cultural equity through the cultural districts program. The demographics show that despite the presence of four districts focused on cultural heritage, the districts as a cohort do not yet fully reflect California's racial and ethnic populations. The geographic assessment shows that despite the presence of several rural districts, the cultural districts are not often located in regions of the state that are underserved by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state. There is also a clear opportunity for the cultural districts program to better serve lower-income and rural people in California. Interviews with key informants provided useful perspectives and models as the CAC works for greater equity through this program.

Clarifying Program Goals: The authorizing legislation, AB 189, lists six goals that provide the backbone of the California Cultural Districts Program. The fact that the goals are very broad, however, raises the question of whether they are specific enough to provide clear direction to the cultural districts. All program stakeholders – legislators, CAC staff, cultural districts, and their communities – would benefit from greater clarity about these goals and expectations. Districts' efforts can be better served by well-articulated requirements for fulfilling their state designation.

Recommendations

Recommendations to Enhance Future Program Effectiveness

1. Provide significantly greater financial support to the districts.
2. Continue current program inputs (designation, stipend, marketing materials, State partner agencies, technical assistance, and peer-to-peer networking) and develop them in ways that will increase their impact
3. Develop a comprehensive technical assistance resource center to support capacity building for cultural districts.
4. Develop inter-agency partnerships to support capacity building for cultural districts.
5. Do a round of applications in 2020 to select a second cohort of cultural districts but then pause for three years.
6. Defer decisions about program expansion beyond the initial two cohorts until the first five years of the program can be assessed.
7. Increase program investment through a legislative request or allocation of CAC Program Funds.
8. Conduct ongoing and annual evaluation.
9. Document economic impact of the districts and the program.
10. Increase CAC staffing of the program.
11. Revisit and clarify the legislative language in AB 189.
12. Encourage cultural districts to consider applications to other CAC programs.

Specific Equity Recommendations

13. Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort.
14. Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC.
15. Support the development of applications that promote equity.
16. Build inter-agency partnerships to identify and support diverse districts.
17. Provide technical assistance to communities considering an application and to applicants.
18. Revisit and refine the selection criteria for the program with an equity lens.
19. More strongly make the case for the importance of the state designation.

Methodology

Evaluation Approach

For this project, we used *utilization-focused evaluation design*¹ because it is a pragmatic and collaborative approach to evaluation. We worked with the California Arts Council (CAC) staff to implement an evaluation process that met the cultural district designation program's needs and to enhance the long-term utility of the evaluation findings. Cultural district liaisons and stakeholders were also involved in the evaluation to ensure that their voices were represented in the process.

Data Collection

All data and sources were handled with care and confidentiality in accordance with the American Evaluation Association's principles and standards for ethical professional conduct.² Data were stored in encrypted and password-protected computers. Tools for this project were developed using sound research principles as well as drawn from best-practice examples in the field. All instruments were reviewed with the CAC prior to use in the field.

Data Analysis

Both quantitative and qualitative data were collected and synthesized. Drawing on different sources of information allowed us to triangulate the data, resulting in stronger, more reliable findings. Quantitative data were analyzed with descriptive statistics, such as percentages and means. Both descriptive and content analyses were used with the qualitative data. The qualitative data were first coded, which is the process of organizing it by essentially creating a categorizing system. Once the data were categorized with codes, they were analyzed for patterns and themes.

Following is a table outlining the evaluation activities, timeline and deliverables for this project.

¹ https://www.betterevaluation.org/en/plan/approach/utilization_focused_evaluation

² <https://www.eval.org/p/cm/ld/fid=51>

| Evaluation Process and Timeline | | |
|--|---|---|
| Timeframe | Activities | Milestone |
| January - February 2019 | <p>Project initiation</p> <ul style="list-style-type: none"> ➤ Start-up discussions with CAC staff concerning work plan and logistics ➤ Clarification of staff and consultant roles and responsibilities ➤ Confirmation of project schedule and milestones/deliverables ➤ Identification and sharing of relevant program documentation ➤ Initial consultant site visit to Sacramento for staff interviews and meetings regarding project work plan, logic model, and evaluation questions ➤ Review of existing documents and data, including the CAC's cultural district needs assessment and phone interview notes. <p>Development of logic model for the Cultural Districts Program</p> <ul style="list-style-type: none"> ➤ Based on review of program documentation, staff discussions, and other relevant materials ➤ Reviewed and approved by CAC staff <p>Development of evaluation questions:</p> <ul style="list-style-type: none"> ➤ What are the impacts of the program resources including the stipend, technical assistance, marketing and branding support, and peer-to-peer network? ➤ What support and resources do cultural districts need from a convening? ➤ How have the cultural districts developed over time since their designation? To what extent did the districts experience the "expected benefits" and the "anticipated challenges"? ➤ What is the current state of the district partnerships? Who are still partners? Who are not? Why not? Have there been any changes to the physical boundaries of the district? ➤ What progress have the cultural districts made toward their original goals? What are the activities that each district has undertaken? What changes to goals/plans have been made since designation? What resources did districts need in their first year that they had or did not have? ➤ Are there any amendments or additions that are needed to the district typology? ➤ In what ways were the State program partners (Caltrans & Visit California) involved with the districts and what was the impact? | Completed logic model & final evaluation questions and plan |
| January - March 2019 | <p>Development of recommendations for cultural district convening:</p> <ul style="list-style-type: none"> ➤ In-person interviews with CAC staff, agency director and deputy director (during first consultant site visit to Sacramento) ➤ Telephone/videoconference interviews with cultural district lead organizations ➤ Online survey for district partner organizations and other key stakeholders | Completed needs assessment |

| Evaluation Process and Timeline | | |
|--|---|--|
| Timeframe | Activities | Milestone |
| February - May 2019 | <p>Development of research brief about missing communities by conducting a gap analysis:</p> <ul style="list-style-type: none"> ➤ Collection and analysis of state and cultural districts' demographic data as well as CAC grantee funding data ➤ Analysis of 2017 applications (accepted & rejected) ➤ Identified “key informants” in consultation with CAC staff based on the issues and gaps emerging from the research. Conducted interviews with key informants who have expertise about identified missing communities to provide more insight into how to engage under-represented communities and what barriers to engagement might exist. Key informants received an honorarium for the interview when permissible. | Completed research brief/ gap analysis |
| January - September 2019 | <p>Conduct impact evaluation of current CAC cultural district program using a mixed-methods approach (incorporating both quantitative and qualitative data). The evaluation sought to answer the evaluation questions through the following data collection methods:</p> <ul style="list-style-type: none"> ➤ CAC staff interviews ➤ Cultural district representative interviews ➤ Document analysis including letter of intent and application questions/processes as well as panel review process ➤ Document analysis of staff records about technical assistance offered to districts ➤ Survey of district stakeholders (not the lead organization but the others on the original application) ➤ Feedback session via webinar with cultural districts to gather insights from stakeholders to prepare assessment tools and the evaluation framework ➤ Analysis of program funding and staffing levels and future needs <p>Delivered final report with updated logic model. Final report includes an executive summary, an overview of findings and recommendations for the future development of the cultural district program.</p> | Completed impact evaluation report |
| January - September 2019 | <p>Drawing on findings from impact evaluation, developed a standardized assessment tool and evaluation framework for CAC staff to conduct internal evaluation beyond the pilot-year.</p> <ul style="list-style-type: none"> ➤ Developed a standard assessment tool for cultural districts to track, measure, and evaluate their own districts in an ongoing manner. ➤ Conducted webinar for cultural district liaisons to provide feedback on evaluation tools and processes. ➤ In addition, provided templates or prototypes of data dashboards to assist staff in managing reported data. | Completed tools and framework |
| January - September 2019 | Throughout the entire process, there were regular CAC, Moxie Research & Cultural Planning Group check-ins by videoconference. | |

Overview of the Program

Program Origin and Goals

The California Cultural Districts Program originated in 2015 with the adoption of Assembly Bill 189 in 2015 (see text below),³ authored by Assemblyman Richard Bloom and co-authored by Assemblywoman Marie Waldron. The overarching purpose of the program is to leverage the state’s artistic and cultural assets in line with one or more of six goals. Aligning with the present mission and values of the CAC, the districts will celebrate the diversity of California while unifying under an umbrella of shared values—helping to grow and sustain authentic grassroots arts and cultural opportunities, increasing the visibility of local artists and community participation in local arts and culture, and promoting socioeconomic and ethnic diversity, which includes explicitly tackling issues of artist displacement where relevant.

A cultural district, as outlined by the designation program, is a well-defined geographic area with a high concentration of cultural resources and activities. Each of the 14 districts in the pilot program has received the designation for a period of five years, per state legislation.

Assembly Bill No. 189

Adopted October 1, 2015

As used in this chapter, “state-designated cultural district” means a geographical area certified pursuant to this chapter with a concentration of cultural facilities, creative enterprises, or arts venues that does any of the following:

- 1) Attracts artists, creative entrepreneurs, and cultural enterprises.
- 2) Encourages economic development and supports entrepreneurship in the creative community.
- 3) Encourages the preservation and reuse of historic buildings and other artistic and culturally significant structures.
- 4) Fosters local cultural development.
- 5) Provides a focal point for celebrating and strengthening the unique cultural identity of the community.
- 6) Promotes opportunity without generating displacement or expanding inequality.

³ Assembly Bill 189 was chaptered as Government Code TITLE 2. DIVISION 1. CHAPTER 9.2. [8758 - 8758.1].

Overall Program Timeline

- 2014 CAC staff envision and strategize the program concept.
- 2015 AB 189 enacted by California legislature authorizes the CAC to create the program.
- 2016 *Cultural Districts Program Development* report sets a framework for the program, based on a statewide engagement process and field research.
- 2017 First round of 42 applications conducted, using a two-stage proposal process including site visits for finalist applicants. 14 districts selected for two-year pilot program.
- 2019 Program evaluation of the pilot program commissioned to address program impact, gap analysis, and recommendations for future of the program.
- 2020 Second round of applications planned, including first statewide convening conference for districts in both the first and second pilot cohorts.

Program Budget

- 2017/18 \$70,000 allocated from CAC's Operating Funds, providing a \$5,000 stipend to each of the 14 districts in the initial cohort. For the development and launch of this program, ten to twenty percent of three professional staff positions were dedicated to the program with an additional five percent from the CAC's director of legislative affairs.
- 2018/19 \$70,000 again allocated from CAC's Operating Funds, providing a \$5,000 stipend to each of the 14 districts in the initial cohort. Ten percent of one professional staff position dedicated to coordinating the program.

List of Designated Districts

Pilot Program Districts (14)

| | |
|--|---------------------------------|
| Balboa Park Cultural District | San Diego |
| Barrio Logan Cultural District | San Diego |
| The BLVD Cultural District | Lancaster |
| The Calle 24 Latino Cultural District | San Francisco |
| Rotten City - Emeryville Cultural Arts District | Emeryville |
| Eureka Cultural Arts District | Eureka |
| Grass Valley-Nevada City Cultural District | Grass Valley & Nevada City |
| Little Tokyo | Los Angeles |
| Oceanside Cultural District | Oceanside |
| Redding Cultural District | Redding |
| San Pedro Arts & Cultural District | San Pedro |
| Downtown San Rafael Arts District | San Rafael |
| SOMA Pilipinas - Filipino Cultural Heritage District | San Francisco (South of Market) |
| Truckee Cultural District | Truckee |

Map of Designated Districts



Findings

Evaluation findings are organized according to the evaluation questions posed at the start of the project.

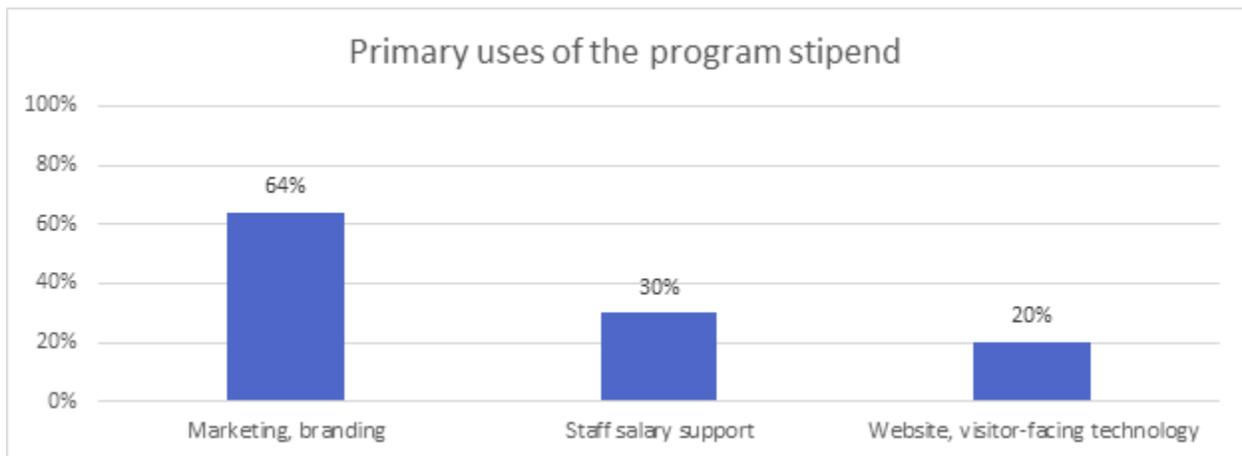
Components of the Program

Evaluation question: What are the impacts of the program resources provided to districts by the CAC, including the stipend, technical assistance, marketing and branding support, and peer-to-peer network?

The cultural district designation offered a number of program resources, including a \$10,000 stipend (distributed over two years), technical assistance via webinars, marketing and branding support, and a convening for professional learning and networking.

Stipend

Districts typically dedicated the \$10,000 stipend to meet two important needs: raising visibility and staffing the district’s administrative needs. Most of the districts (64%) reported that the stipend went at least in part to efforts to market and brand their community. One-third dedicated at least some of the funds to support district staff salaries. Lastly, 20% used at least part of the funds to develop their website or other technology for visitors.



Note that the chart totals more than 100% as districts could report more than one area of spending.

Technical assistance

Two webinars were offered to the cultural districts in the first year of designation, one in cultural planning⁴ and one about working with Caltrans. District representatives reported that these were helpful and often a good start. Districts were eager for more webinars and learning opportunities and they identified that more resources were needed to build on these beginnings. This was particularly true for the Caltrans webinar. Almost every district reported being unable to coordinate highway signage and other collaborative efforts with Caltrans.

Marketing and branding

Marketing and branding were priorities for nearly all districts and they welcomed the CAC's assistance. At the start of the designation, the CAC provided districts with marketing tools, including logo and banner designs, window clings for participating partners, and district brochures with maps for visitors. Many districts used the CAC banner design, although some redesigned the banners to better align with their existing branding and logo content. All of the districts used the brochure and window clings and 20% of the districts requested and received the brochure in languages other than English, including Spanish and Tagalog. Districts reported being resupplied with brochures and window clings in spring 2019.

Peer-to-peer network

A convening of districts was one of the original benefits and was intended to foster peer-to-peer networking among the designees. At this writing, a convening hosted by the CAC has not been held, but the districts are informally connecting to each other. The Redding Cultural District hosted the northern districts for two gatherings shortly after the designations were made. "We [hosted these gatherings] to learn from one another. We need that convening element in order to help one another and create pathways into our communities." A coalition of cultural districts was also formed by a cultural district representative. Additionally, some districts who are physically close to one another, such as Balboa Park Cultural District and Oceanside Cultural District in San Diego County, are connecting and collaborating with each other.

⁴ For full disclosure, David Plettner-Saunders, a co-author of this study, presented this webinar prior to being contracted for this evaluation study.

Needs for a Convening of Cultural Districts

Evaluation question: What support and resources do cultural districts need from a convening?

The evaluation team conducted interviews with the liaisons of each cultural district and CAC staff and administered a survey to stakeholders in each district. From those data, the following needs and opportunities were identified for a network-wide convening:

- **Build Relationships:** Connecting with one another to identify resources and expertise to strengthen aspects of their districts and share inspiration.
 - Districts' peer networking and knowledge sharing (both structured and unstructured opportunities). Topics can be purpose/mission, key assets, history, partners, funding, staffing, planning done, challenges, key successes.
 - Discussions with CAC, including CAC's intentions on the future (or future potentials) of the cultural districts program
- **Secure District Funding:** Identifying sources and approaches to access funding for district operations, marketing, programming, capital projects, and other needs.
- **Work with State of California Partners:** Improving access to and support from the CAC's State partners for the program.
 - Help with securing a Caltrans sign for each district
 - Marketing and communications support of the districts by Visit California
- **Tell the Story:** Working together to raise awareness about the districts.
 - CAC's legislative advocacy campaign and the proposed visit by the members of the Joint Committee on the Arts to cultural districts during the 2020 session.
- **Additional Topics:** These are not shared by all districts and could be scheduled as simultaneous sessions on different tracks.
 - Combatting and/or balancing or proactively shaping gentrification/displacement
 - Ways the CAC and/or Visit California can better support districts' marketing
 - Nuts and bolts of managing a cultural district, such as district administration/management, marketing, and planning (expressed needs included planning for marketing, cultural planning, district planning, and urban/land use planning)

A separate convening report was prepared and is incorporated by reference into this report.

Benefits and Challenges

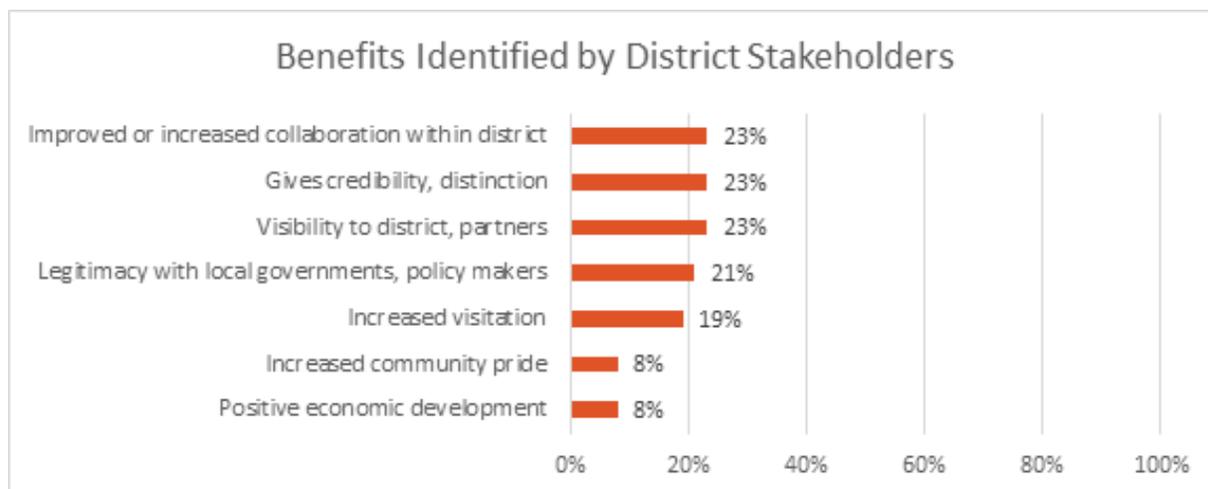
Evaluation question: How have the cultural districts developed over time since their designation? To what extent did the districts experience the "expected benefits" and the "anticipated challenges"?

Benefits

In Spring 2019, districts reflected on the progress they had made in their nearly two years of designation. In an open-ended survey question, stakeholders in the districts were asked to describe the benefits they perceived as a result of the state designation and they identified five categories. The designation...

- brought increased visibility to the district and its partners (23% of responses). One district representative from Eureka Cultural Arts District shared that “many people now recognize the District as an entity, instead of just an amorphous area.”
- gave the districts specifically (or arts and culture in general) credibility, legitimacy or distinction (23% of responses).
- brought district stakeholders together and improved or increased collaborations among them (23% of responses). San Pedro Arts & Cultural District found that the designation helped bring together creative stakeholders for a common purpose. “We used this as an opportunity to bring our assets together and propel forward.” Another district shared that they were able to “pull together a twelve-member steering committee that will be contributing financially to the district...a major success. We are receiving new applications weekly and are having to cap the group since there is so much interest!”
- gave the districts legitimacy with local governments and policy makers (21% of responses); and,
- increased visitation to the district and to its partner organizations (19% of responses).

Additionally, 8% of the district stakeholders perceived that the designation resulted in positive economic development and another 8% noted an increase in community pride.

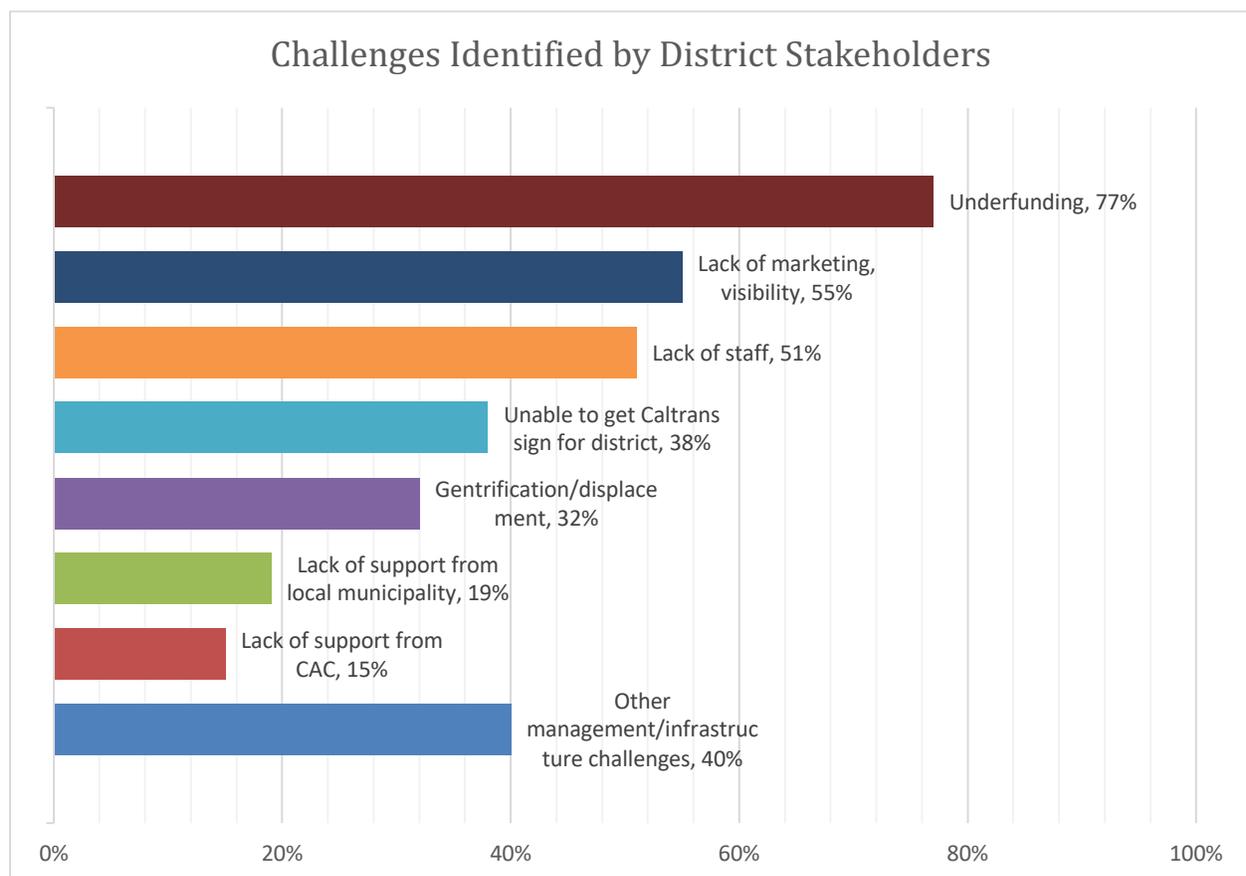


Challenges

Several districts are faced with running a significant district operation with little to no dedicated funding or staff. In a survey response that was representative of several districts, one district liaison wrote that their current challenges include “ongoing fiscal challenges to promoting the District, not enough PR and money to support. Expectations are high, however with low human resource bandwidth and limited financial support, the District is challenged with forward momentum.”

Nearly half of the districts (43%) reported that their community is confronted with a lack of affordable artist housing and/or artist displacement from the community. Districts are at different stages in this issue with some actively fighting displacement and others anticipating future development that will lead to the loss of artist housing. Barrio Logan Cultural District is included in this group confronting gentrification, struggling to balance welcoming visitors while preserving the culture and community.

District stakeholders identified operational resources, particularly staff and funding, among the most significant challenges facing their district. The lack of visibility is also an issue that district stakeholders perceive, including the need for more marketing and a Caltrans sign.



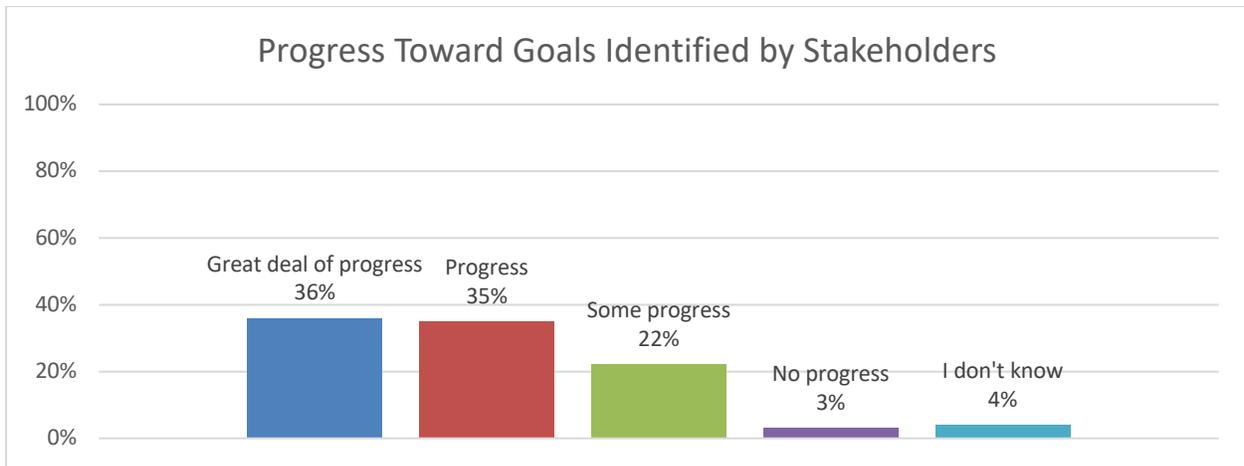
Progress Toward Districts' Individual Goals

Evaluation question: What progress have the cultural districts made toward their original goals? What are the activities that each district has undertaken? What changes to goals/plans have been made since designation? What resources did districts need in their first year that they had or did not have?

When districts were designated, they identified three goals they intended to work towards. As part of this evaluation, districts were asked to reflect on these goals in spring 2019. The district goals are outlined in Appendix A (page 37).

Progress Toward Goals

Stakeholders perceived progress towards the districts' original goals. Over 70% of surveyed stakeholders reported that their district was making progress towards its goals.



Activities Undertaken

The development of collaborations and partnerships turned out to be an unexpected benefit of the designation and these were important areas of progress and activity for the cultural districts. Some districts reported increased internal collaboration within the districts and others reported new external partnerships. The BLVD Cultural District, for example, leveraged the designation to become a regional partner with Los Angeles County Museum of Art during the Museum's five-year renovation. Balboa Park Cultural District developed "partner work between the Cultural District and the San Diego Tourism Authority, which yielded additional content in the marketplace (including outside of San Diego), as well as new systems for gathering information and data."

Districts were not explicitly required to work towards the goals embedded in the legislation, but our analysis revealed that districts were active in each of those areas. Following are examples of districts activating their communities through the six goals of the legislation.

Working with local governments to *foster local cultural development* was one area of progress. Balboa Park Cultural District for example, was a “major influencer in preventing budget cuts to city arts and culture funding, as well as maintaining ranger (police) positions for the park.” The City of Oceanside “...is in the stages of increasing the Transient Occupancy Tax percentage with one focus of increased funding to support the cultural district’s marketing and communication.” While there were successes in San Diego County, other districts found navigating local government systems and procedures to be a challenge.

Districts were able to provide a focal point for celebrating and strengthening the unique cultural identity of their communities. Eureka Cultural Arts District made headway in 2019 with the addition of light pole banners. Little Tokyo “completed the new Sustainable Little Tokyo website as the primary district website (including our cultural assets map).” Redding Cultural District also completed their website, which functions as the community calendar for arts and cultural events. Truckee Cultural District took on a number of projects, including a months-long “Fall into Art” campaign, to raise awareness and encourage visitors to attend the district’s events. And The BLVD Cultural District in Lancaster has a long history of car culture, which was celebrated in 2019 when the district hosted The Great Race, a vintage and antique car competitive road rally through Antelope Valley.

Economic development was an important activity in several districts. Grass Valley-Nevada City Cultural District “...published and publicly launched our State of the Arts in Schools Report and our Arts & Economic Prosperity Report at an evening event co-hosted by Americans for the Arts, with special guest Randy Cohen, VP of Research & Policy. Both symbolized key components of our cultural planning.” Little Tokyo “...created a Small Business Committee focusing on support to legacy businesses!”

Oceanside Cultural District began discussion to *preserve and restore a significant structure* in their community, the cultural district’s beachside amphitheater, in response to community input.

Calle 24 Latino Cultural District leveraged their designation to *attract artists, creative entrepreneurs and cultural enterprises* by starting a new neighborhood arts event dedicated to bringing free cultural activities to the corridor every other month and restoring La Fiesta de Las Americas, a popular local festival from the 1980s.

Promoting opportunity without generating displacement is the aim of SOMA Pilipinas – Filipino Cultural Heritage District’s public realm project, which will raise the visibility of Filipino artists and businesses in San Francisco while also halting the displacement of that community.

The Downtown San Rafael Arts District has been able to *support entrepreneurship in the creative community*. “We have experienced greater demand from community partnerships with regard to promoting the arts in the downtown. Notably, a utility box project and exhibitions in non-traditional spaces.” Supporting artists and the creative community sparked Rotten City – Emeryville Cultural Arts District’s application for designation. The CAC’s designation galvanized Rotten City’s community, leading local elected officials to cite the designation as a reason to support the arts.

Changes to Goals

Districts made very few changes to their initial goals during their first two years.

Resources Needed to Meet Goals

District stakeholders reported that the most needed resource was funding to support cultural district staff and for marketing, branding and building awareness of the district. Funding for the following areas were called out by the stakeholder survey respondents:

- Funding in general (37%)
- Marketing/branding/building awareness (27%)
- District staffing (16%)
- District infrastructure (10%)
- Signage (8%)
- Strategic or cultural planning (6%)
- Underrepresented communities (2%)

Additionally, district stakeholders reported that their district needed:

- Permanent administrative staff to manage the district (22%)
- Greater promotion of the cultural district program by the CAC (8%)
- More political support locally (6%)

Gentrification was identified as a problem by 12% of the district stakeholders. While gentrification can have desirable impacts in some communities, in their opinion, it contributes to challenges, such as the lack of affordable artist housing, artist and arts organization displacement, and changes in the cultural identity of a neighborhood. They reported needing resources for more affordable housing, more funds to support renters, more security from eviction, more affordable space for businesses, and enforcement of cultural district priorities with developers.

Lastly, four percent of the stakeholders reported that their district needed to be part of a wider network of districts and better connected to the others in California.

District Partnerships

Evaluation question: What is the current state of the district partnerships? Who are still partners? Who are not? Why not? Have there been any changes to the physical boundaries of the district?

From the time of designation through mid-2019, the district partnerships and boundaries were very stable. Very few districts experienced changes to either their partners or to their physical boundaries. Two districts replaced an original partner when that organization was no longer in operation. Districts typically reported that their partnerships were stronger due to the designations. This was true for Barrio Logan Cultural District, where “different groups were initially moving in the same direction, but in competition with each other. The designation is like magic in bringing us together.” Oceanside Cultural District reported that “Visit Oceanside has become a more solidified and invested partner in the district.”

Several districts discussed the possibility of expanding their boundaries in the future. In 2019, SOMA Pilipinas – Filipino Cultural Heritage District reported that they are “partnering with the Mayor’s Office of Housing and Community Development. We are still in early stages of district [boundary] expansion.”

State Agency Partners

Evaluation question: In what ways were the program partners (Caltrans and Visit California) involved with the districts and what was the impact?

Caltrans

District representatives reported that the Caltrans webinar was helpful. However, the lack of follow up was a challenge. Nearly all the districts wanted assistance with a freeway sign, but most were unable to reach Caltrans to start that process after a staffing change in the program's Caltrans liaison. Oceanside Cultural District is the sole district that has made progress with the installation of their sign and are preparing to do field work to site the sign at this writing.

Visit California

Shortly after the designation Visit California distributed the Cultural District brochure to all of the state welcome centers. Additionally, Visit California dedicated a [webpage](#) to the Districts. After the designation the districts either did not reach out to Visit California or were unable to connect with them. Four of the cultural districts’ communities have a Visit California Welcome Center (Los Angeles, Oceanside, San Francisco, and Truckee). Visit Oceanside has become an increasingly involved partner with the Oceanside Cultural District but other districts have not had the same success in connecting with Visit California and improving their promotion.

Gap Analysis

Evaluation question: What communities are missing in the initial cohort of designated districts, taking into account geographic areas, cultural communities, and/or other missing representation from California’s population. What should be done to enhance equity and representativeness?

A separate, full Gap Analysis Report is attached as Appendix C to this report (page 42). The gap analysis includes recommendations on how to make the application and review processes more accessible to those communities missing from the current cohort, as well as an approach to engaging those communities in the program. Policy issues in advancing equity through the Cultural Districts Program are discussed in the report and are included in the Conclusions and Observations section of this report (Promoting Equity Through the Program, page 27).

Gap analysis summary findings

Gaps in the current cohort of designated California cultural districts include:

- At least one African American district, or Black “umbrella” district that serves several culturally specific communities within it, who are absent from the current cultural district cohort
- Districts that represent Chinese American and Native American communities, who are also absent from the current cohort
- Districts that represent Latinx and Asian American communities, who are underrepresented in the current cultural district cohort
- Lower-income counties
- Areas of the state underfunded or not directly funded by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state

To address these gaps:

The following recommendations are developed more fully in the Recommendations chapter of this report (page 34).

- Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort.
- Support the development of applications that promote equity.
 - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. Readiness may look different in historically marginalized communities. Developing culturally competent methods for supporting

- nascent districts would align with implementation of the CAC's Racial Equity Action Plan (GARE plan).
- Promote the Cultural Districts Program through engagement adapted to specific communities, including less-well-served counties in the state.
 - Over time, consider a broad definition of "representativeness" to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
 - Provide pre-application and application technical assistance.
 - Build additional partnerships with State agencies to identify and support diverse districts.
 - Revisit and refine the selection criteria for the program with an equity lens.
 - More strongly make the case to communities for the importance of the state designation.

Typology of Districts

Evaluation question: Are there any amendments or additions that are needed to the district typology?

In their *Cultural Districts Program Development Report (2016)*,⁵ Cusick and Rosario Jackson developed a district typology for the CAC to use in the application process. District applicants self-identified in each of the three categories: context, focus and life cycle. Cusick and Rosario Jackson included these descriptions of the focus types and the life cycle types:

Cultural consumption district means a district that emphasizes experiencing art, with a concentration of venues and facilities where the public can go and have a range of arts experiences. An example might be a theater district.

Cultural production district means a district that emphasizes the creation of art, craft, and other creative products, with a concentration of artist studios, creative workplaces, and other assets focused on production. An example might be an artist studio district.

Cultural heritage district means a district that focuses on a particular culture, tradition or history. An example might be a Chinatown district or a downtown historic district.

Emerging means a district that is just forming or has been in existence, as a partnership or management structure with staff and programming, for less than five years.

Established means a district that has been in existence with a management structure, staff, and programming for more than ten years.

Mid-point means a district, with a management structure, staff, and programming, that has been in existence for between five to ten years.

The following table presents the full typology and the proportion of districts in each category.

| Designated Districts in the Typology | % of Districts |
|---|----------------|
| Context | |
| <i>Urban</i> | 50% |
| <i>Suburban</i> | 21% |
| <i>Rural</i> | 29% |
| Focus* | |
| <i>Cultural production</i> | 50% |
| <i>Cultural consumption</i> | 50% |
| <i>Cultural heritage</i> | 36% |
| Life Cycle* | |
| <i>Emerging</i> | 57% |
| <i>Mid-point</i> | 29% |
| <i>Established</i> | 21% |
| *Districts could identify as having more than one focus and life cycle, so the percentages do not add up to 100%. | |

⁵ Cusick, J. & Jackson, M.R. (2016). *Final Report: Cultural Districts Program Development*.

The typology has proven to be a useful way to categorize and understand the districts. For example, rural districts generally have markedly different challenges than urban districts, such as more limited access to resources. This is true as well for emerging districts, compared to established districts. That said, the typology also reinforces the idea that districts are highly individualistic, with multiple characteristics contributing to their identities. Most districts self-identified in the application process as having more than one focus, underscoring the individuality of the districts.

Rather than changing the typology, the evaluation findings suggest that the typology should continue to be applied as a tool to promote diversity of the districts, and to assure equitable distribution of the designation. The gap analysis found that the cultural heritage focus was the least frequent on the applications, suggesting that this is an area that requires greater attention to assure equity in the program. As discussed in the gap analysis report, cultural heritage encompasses race and ethnicity, plus many other identities reflective of California's diversity, including LGBTQ, disability, and veterans.

The typology also has the potential to be a valuable program management tool. For example, more than half of the designated districts identified themselves as "emerging" and are still early in their organizational development. This is evidenced in the challenges that districts faced, as many are confronted by insufficient infrastructure to be viable and sustainable. The CAC can use the typology to guide support to the emerging districts as they build and grow.

Conclusions and Observations

Fulfilling the Goals of the Program

Overall Conclusions

The evaluation process demonstrated several overall conclusions about the Cultural Districts Program.

- **The districts are fully invested in the success of their places:** They were well-selected and suited to their roles as the pilot cohort for the Cultural Districts Program. They demonstrate great amounts of ingenuity and sweat equity in developing their districts and engendering the cultural vitality at the heart of their communities. They have done well with little. Even with very modest resources from the CAC, they have begun in these first two years to fulfill the program’s legislative mandate. Their overarching request is for better tools for this work.
- **The pilot design of the program is sound:** The official designation as state-recognized cultural districts, coupled with additional resources, shows initial signs of effectiveness. An important caveat here is that the gap analysis illustrates the need to address equity in multiple ways. So, the recommendations in this report focus on the “how” and address ways to more effectively pursue the goals of the program and, in turn, amplify the community benefits of the state’s cultural districts.
- **Unless the program is developed further, it risks stagnation at the current level and not fulfilling its legislative mandate:** Addressing this issue would appear to be necessary to secure continued, future legislative support for the program. Capitalizing on the nascent benefits will require greater intervention.

The Role of Capacity Building in Program Effectiveness

Most impacts reported by districts derive from the basic fact of designation. These include some significant changes, such as greater credibility with the local municipality, policy makers, partners, and stakeholders. Other examples are increased visibility and recognition. Many other elements of progress cited by districts are activities that they would likely have done without designation, and were not financed by the CAC’s stipend. The current program lacks the financial means and staffing levels to move beyond recognition to building capacity for the districts.

Districts’ accomplishments and benefits from designation are *preliminary* to more meaningful progress towards legislative goals. Visibility, credibility, legitimacy, and stronger stakeholder relationships all relate to the fulfillment of legislative goals. They are building blocks to doing so but are not sufficient alone. Districts identify what they need to build capacity and make better

progress towards their own goals as well as legislative goals. Funding, marketing, staff, and management/infrastructure top the list.

Why is capacity building important for cultural districts? Many challenges cited by districts are ones that will require better capacity to address. For example, nearly half report that their communities are confronted with the issue of artist housing and/or displacement. Others anticipate that future development will lead to the loss of artist housing. The experience of some long-established districts, such as Little Tokyo and SOMA Pilipinas, demonstrates that well-organized cultural districts can influence development decisions and counterbalance gentrification. However, this intervention is not possible without at least the basic staffing and infrastructure to support community organizing and the maintenance of political relationships. Lack of funding and staff are cited by the majority of districts, highlighting the challenge facing the cultural districts program.

The Role of Greater Resources in Program Effectiveness

Clearly, the need for greater funding and other resources for the districts and the program arose in multiple ways in the evaluation. This takes several forms: funding for the districts; funding and staffing resources for the program itself; and other resources, such as information, tools and relationships.

CAC funding can be catalytic, as is seen throughout the agency's funding programs where grantees secure additional and matching funds for grant activities. While matching funds were not required of cultural districts for their stipend, many have leveraged their designation to secure additional funding from a broad range of sources. Greater capacity will amplify this effect. In addition to funding, however, districts request access to information and tools that can enable them to pursue their own goals. The CAC is in a unique position to identify and make available such tools to the whole cohort of districts. However, the level of current CAC staffing for this program is not sufficient to take on new program functions, such as these.

The importance of resources was also identified in the 2016 *Cultural Districts Program Development* report.⁶ Two of that study's recommendations were:

- Development of a funding stream will be critical to the long-term success of the cultural district initiative, and ultimately to the state's ability to effectively leverage California's extensive diverse cultural resources.
- Development of a comprehensive resource center is key to California's ability to foster a wide range of authentic sustainable cultural districts.

How much financial support is appropriate? This evaluation study did not survey all state designation programs regarding their funding levels, but interviews with selected program

⁶ Ibid.

managers revealed that states vary in their approach. Some offer no funding and others provide a range of grant opportunities. The San Francisco Board of Supervisors adopted a cultural district ordinance in 2018 that dedicates a portion of the hotel occupancy taxes to the program, estimated to be \$3 million annually divided among the designated districts. The first year's anticipated allocation is approximately \$400,000 per district.

The San Francisco program highlights another relevant approach to cultural district designation. In addition to funding, the ordinance specifically authorizes other municipal departments to allocate staff time and dollars in support of the districts. For some districts this focuses on economic development, for others, housing and public health. This approach acknowledges the interdisciplinary nature of cultural districts and organizes the full resources of a local government in leveraging the opportunities presented by the cultural districts to address a range of community challenges.

Supporting the Mission of the CAC

Moving beyond fulfillment of the program's goals, the California Cultural Districts Program also has the potential to significantly advance the CAC towards fulfillment of its mission. First, this program has a discrete goal compared to many of the CAC's other programs: to serve entire communities while simultaneously serving the arts and cultural sector. This is the desirable outcome of creative placemaking, which employs the arts, culture and creativity to benefit communities in a holistic manner. The State Local Partnership Program and Creative California Communities are other examples of CAC programs with such potential, since by definition they exert influence on an entire countywide arts and cultural ecosystem. Second, cultural districts have the potential to expand the geographic and demographic reach of the CAC, serving people and places in the state that are otherwise more difficult to engage as thoroughly. And third, cultural districts can assist the CAC to fulfill its commitment to racial equity, as well as its equity objectives more broadly.

Promoting Equity Through the Program

At the California Arts Council, access, equity, and inclusion are an integral part of our vision for California, and a priority of our programs and services.

Arts Council website blog excerpt (January 2019)

Racial and cultural equity are central to the CAC. The agency has made a number of specific commitments to foster diversity, equity, inclusion and fairness. For example, the CAC's Equity Committee has developed a draft equity racial equity plan for agency staff that calls out the specific challenge of race. In addition, the CAC has developed a racial equity plan to operationalize its commitments. In 2018 the CAC began a process as one of 19 state agencies working together to learn about and pave the way for racial equity within state government, through a program led by the Government Alliance on Race and Equity (GARE). This effort is ongoing at this writing. This evaluation can contribute to the implementation of the Racial Equity

Action Plan because it involves an “intentional review of existing policies and practices to understand barriers towards achieving racial equity goals.”

The gap analysis report highlights the issues in advancing racial and cultural equity through the cultural districts program. The demographics show that despite the presence of four districts focused on cultural heritage – Barrio Logan, Little Tokyo, Calle 24 and SOMA Pilipinas – the districts as a cohort do not yet reflect California’s racial and ethnic populations. Cultural heritage as a district focus is under-represented within the current cohort.

The geographic assessment shows that despite the presence of several rural districts, the cultural districts are not often located in regions of the state that are underserved by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state. There is also a clear opportunity for the cultural districts program to better serve lower-income and rural people in California. While the counties that are home to designated cultural districts are evenly balanced in being above and below the state’s median income, declined applicants were disproportionately more likely to be in a county below the state’s median income. This is further complicated in that a number of districts, including Calle 24, SOMA Pilipinas and Barrio Logan, are located within high-income areas but are aiming to serve middle- and lower-income communities fighting displacement and gentrification.

Discussions with other state cultural district designation programs, and a review of relevant literature, suggests that other states face similar issues of equity. The great majority of other district programs prioritize economic development and, while they may acknowledge racial and cultural equity as an issue, they do not appear to have set the same goals as the CAC. Many states have cultural heritage districts in their rosters, but “representativeness” and recruitment to achieve equity are not express goals of their district programs. It appears that the CAC may be a leader in this area by virtue of its intentions and that other programs will be watching its efforts. Many interviewees share the value of racial and cultural equity and seek a greater understanding of how to make progress in this arena.

The City and County of San Francisco’s cultural designation program is intended to address many of the challenges facing the CAC and offers useful ideas for how to proceed. It has an explicit focus on redressing past inequity and is designed to provide a range of tools and resources to historically marginalized communities for self-help, as well as new partnerships in self-determination and placekeeping. This program is certainly structured to give communities new ways to engage in and shape the development occurring so rapidly throughout San Francisco, and to counteract displacement. It is also structured to celebrate the city’s storied cultural diversity.

The review of applications revealed a wide continuum of readiness to successfully prepare an application. Some applicants had well-established organizations that were able to effectively write the application as well as coordinate and host a successful site visit. Other applicants were able to do one of these functions but not the other. And still a third group struggled to

even get the application together. Nearly all the designated districts are located in areas of the state that are already well-served by the CAC and this may have contributed to the designees' greater readiness. More fully representing California through the cultural district designation likely requires more support and technical assistance during the front-end of the application phase to develop readiness in more diverse applications.

In the first round of applicants in 2017, there were none from Native American groups and places. Discussions with Native Americans highlighted specific issues for these populations in relation to the cultural districts program. First, the definition of "place" and "cultural district" are different for Indigenous peoples. Ethnic heritage districts for other groups – African American, Chinese American, Latinx – are often defined by a history of racial segregation. Segregation produced in many places a collection of neighborhoods with a concentration and legacy of a specific population. Even the names reflect that history: Chinatown, Barrio Logan, Filipinotown. Native Americans were displaced through a statewide genocide and, for some tribes, reservations provide a physical and cultural home. Still, the majority of California's Indigenous peoples live separately from their heritage places. California is home to 169 tribes (both federally recognized and not federally recognized) but also to a population of Native Americans from out of state tribes. For example, San Francisco has a multi-tribal population that is in the process of exploring creation of a Native American district and cultural center in the city. With the rich abundance of Indigenous peoples in the state, there is a clear potential to create California tribal (and multi-tribal) cultural districts. However, identifying and encouraging successful applications will require in many cases attention to the specific circumstances of a tribe. In particular, tribes have very distinct identities, cultures and governing bodies, so communication on a tribal level is needed to assess the potential for an application. Debbie Pilas-Treadway of the State of California Native American Heritage Commission recommended that the CAC consider geographic diversity and suggested including Indigenous communities from northern, southern and central California. In addition, the Commission maintains a list of all California tribes and is willing to assist in communications regarding the cultural districts program. There is also a California Indian Heritage Center under development in West Sacramento that will represent all California tribes and is a potential resource.

Yolanda Hester published a master thesis researching Black cultural districts for her UCLA graduate degree in African-American Studies.⁷ Her work highlighted the challenges of the race and ethnicity "umbrella" terms, meant to identify a broad diversity of people in one category. Hester's research revealed the tensions in Leimert Park among African Americans and their African immigrant neighbors in developing and naming an African-identified cultural district. The pan-African scope of the community pitted stakeholders against each other in support of singular visions of what a cultural district could be. She suggested the possibility of a pan-

⁷ "Leimert Park, An African Village: The Possibility of an Ethnically Branded Cultural District," Yolanda Yvette Hester, Master of Arts in African American Studies, University of California, Los Angeles, 2017. The evaluators wish to express their thanks to Ms. Hester for permission to use her thoughtful study and for her insights offered in a telephone interview.

African cultural district that encompasses multiple Black cultures and identities, a concept which has been done in Los Angeles for multiple Asian cultures in one district.

Lastly, we encourage the CAC to take a view of equity that encompasses racial and cultural diversity as well as income and location. Californians living in parts of the state below the median income and those in more rural or distant communities may not yet have equitable access to arts and cultural districts and other non-arts resources. Furthermore, racial equity is an imperative and there is a broader set of cultural identities that can be considered for cultural districts. Demographics provide one essential set of racial and ethnic definitions. California's cultural diversity encompasses far more. Cultural identity includes many ethnicities and national origins that have neighborhoods and special places: Little Italy as well as Armenian, Hmong, and Haitian neighborhoods. LGBTQ, disability, Jewish, and veteran populations are still more examples of communities that could be (and often already are) vital cultural districts.

Clarifying Program Goals

The authorizing legislation, AB 189, lists six goals that provide the backbone of the California Cultural Districts Program. State designated cultural districts are to do *any* of the following:

- 1) Attract artists, creative entrepreneurs, and cultural enterprises.
- 2) Encourage economic development and support entrepreneurship in the creative community.
- 3) Encourage the preservation and reuse of historic buildings and other artistic and culturally significant structures.
- 4) Foster local cultural development.
- 5) Provide a focal point for celebrating and strengthening the unique cultural identity of the community.
- 6) Promote opportunity without generating displacement or expanding inequality.

The intention is clear, to recognize the multiple roles that cultural districts can play in communities. They also acknowledge the diversity of districts' individual identities.

The fact that the goals are very broad, however, raises the question of whether they are specific enough to provide clear direction to the cultural districts. Is doing one thing well sufficient to justify the designation? What is meant by words such as "encourage" or "promote"? What does success look like and what are appropriate success metrics?

Moreover, the CAC has restated the goals in varied ways in its program descriptions, placing emphasis on some aspects of the legislative intent. Published program language often focuses on diversity and less on economic development. The CAC also links the program goals to the agency's mission and shared values: "...helping to grow and sustain authentic grassroots arts

and cultural opportunities, increasing the visibility of local artists and community participation in local arts and culture, and promoting socioeconomic and ethnic diversity. Districts will also play a conscious role in tackling issues of artist displacement.” While all such descriptions fall within the legislation, they highlight the overly broad set of expectations surrounding the program.

All program stakeholders – legislators, CAC staff, cultural districts, and their communities – would benefit from greater clarity about these goals and expectations. Districts should be capable of pursuing multiple goals and serving many roles in their communities. Their efforts can be better served by well-articulated requirements for fulfilling their state designation.

Lastly, the program’s initial two years highlight the fact that collaboration and partnerships are a key element of success for most, if not all, districts. Yet, it is not listed as a goal of the program and could perhaps be called out in updated program and/or legislative language.

Recommendations

Recommendations to Enhance Future Program Effectiveness

1. **Provide significantly greater financial support to the districts:** increase support from \$5,000 per year to an annual amount per year per district for operating support that is sufficient to directly address the capacity building needs of the districts, and better enable them to leverage additional support and resources. A minimum grant of \$100,000, for example, could cover the approximate cost of one staff position and, depending on the location of the district, possibly provide additional marketing dollars – the two greatest needs identified by the districts. Cultural districts are intended for the benefit of all Californians, like state parks or libraries, which receive annual operating support from the State. Also, the San Francisco Board of Supervisors is providing significant operating support to its locally designated cultural districts in recognition of the fact that fulfilling their missions requires investment.
2. **Continue current program inputs (designation, stipend, marketing materials, State partner agencies, technical assistance, and peer-to-peer networking) and develop them in ways that will increase their impact:** continue and enhance marketing support in line with districts' needs and conduct regular convenings to leverage the network of cultural districts. See Recommendations #3 and #4, below, for technical assistance and state partner agency recommendations.
3. **Develop a comprehensive technical assistance resource center to support capacity building for cultural districts:** districts need information and referrals to aid them in pursuing their goals. The CAC can compile and make available many such resources in an online library. Staff can also develop a resource list of referrals to agencies, organizations and people with the knowledge and expertise needed for a specific challenge, further developing the district network.
4. **Develop inter-agency partnerships to support capacity building for cultural districts:** cultural districts are inherently interdisciplinary and can benefit from access to the information and resources of other State agencies. Successful examples of existing partnerships include the CAC's collaboration with California Department of Corrections and Rehabilitation (CDCR) on the Arts in Corrections program. The California Cultural Districts Program already has relationships with Visit California and Caltrans. Many other State agencies have resources that are relevant to cultural districts, such as the Governor's Office of Business and Economic Development, California Office of Historic Preservation, California Department of Housing and Community Development, and California Native American Heritage Commission. One approach would be to form an advisory group of relevant agencies, chaired by the CAC Director, for the purpose of remaining informed about the California Cultural Districts Program and making their resources available to districts.

5. **Do a round of applications in 2020 to select a second cohort of cultural districts but then pause for three years:** address equity issues in the 2020 application round (see Recommendations 12 – 17, below). During the coming three years, provide each district with enhanced technical assistance, operational funding, etc., in line with the recommendations in this report.
6. **Defer decisions about program expansion beyond the initial two cohorts until the first five years of the program can be assessed:** consolidate the program at its new level before considering expansion. State agencies in other states allow and encourage the proliferation of many cultural districts in their programs. However, in a state as large as California, this may be unrealistic, so it will be advisable to consider the issues of ongoing designation, criteria for re-designation, the level of ongoing support for districts in the program, and other issues.
7. **Increase program investment through a legislative request or CAC Program Funds:** there are at least two potential sources of funding for the program. One is a legislative request, which would be dollars restricted to the Cultural Districts Program, and the other is an allocation of the CAC’s program funds, which are the portion of the agency’s budget used for its other grant programs. While the CAC prefers to avoid restricted funds, the advantages of a legislative request for cultural districts are that it would be “new money” that does not subtract from the existing program funds, expands the total amount of State funding available for arts and culture, supports agency goals for equity, and provides a realistic level of support in relation to the legislative mandate. It is also appropriate to the authorizing legislation.
8. **Conduct ongoing and annual evaluation:** to document program successes, identify areas for improvement, and provide evidence-based reporting to the legislature. Regularly revisit the logic model as a gauge of program development. The CAC would benefit greatly by building an internal evaluation team to support the cultural districts but other grant programs as well. The Los Angeles County Department of Arts and Culture is a model of how research and evaluation can be embedded within a government arts agency.
9. **Document economic impact of the districts and the program:** one lesson from other states is that economic impact is a key metric for legislators. As part of the evaluation in Recommendation #8, evaluate the economic impact of districts over time, not only to demonstrate economic growth, where it occurs, but also to identify opportunities for economic growth. Economic impact studies require professional assistance and customization to each district/community. They will be most effective if led or coordinated by the CAC with funding and support specific to this evaluation effort.
10. **Increase CAC staffing of the program:** other state designation programs have between one and three staff members. The CAC’s program can easily require two full time professional staff to handle an expanded number of districts, more technical assistance, expanded state agency relationships, marketing support, reporting, evaluation, and other responsibilities, especially in a state as large as California. These

functions could be satisfied through a combination of program, marketing and other CAC staff positions.

11. **Revisit and clarify the legislative language in AB 189:** consider changes that will refine the purpose, goals and metrics of the program, and clarify expectations for all program stakeholders. Consider sustainable funding for the program as well as authorizing other State agencies to devote resources to cultural districts.
12. **Encourage cultural districts to consider applications to other CAC programs:** districts may well be eligible for other CAC funding programs, such as Creative California Communities.

Specific Equity Recommendations

The following recommendations are from the Gap Analysis Report.

13. **Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort:** to fill specific gaps and promote racial equity within the cultural districts program. These are the largest populations of color in California that are not yet represented in the program.
14. **Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC:** Areas to be targeted include lower-income and less-well-funded counties, especially in the northeastern, southeastern, and Central Valley counties of the state.
15. **Support the development of applications that promote equity:** this will require engaging with specific communities and promoting the cultural districts program more widely, to identify and support successful applications. The CAC can also focus on making individual contacts and paying attention to equitable forms of communication.
 - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. Readiness may look different in historically marginalized communities. Developing culturally competent methods for supporting nascent districts would align with implementation of the CAC's Racial Equity Action Plan (GARE plan).
 - Promote the cultural districts program through engagement adapted to specific communities. Consider that the CAC may need to make the case to communities about what distinguishes this designation and the ways it can be a useful resource for a neighborhood. Reexamine communication channels to more specifically reach underserved communities. Both African American and Native American interviewees reported little to no knowledge about the program application or designation and recommended this as an area to be strengthened.

- Consider the complexities of the racial and ethnic categories and consider new ways forward in cultural responsiveness. For example, rather than designating one Black district, consider creating a Black “umbrella” district with multiple smaller culturally specific districts within it. In Los Angeles a Black cultural district might be home to Little Ethiopia and Little Belize, among others. Four Los Angeles’ Asian-specific districts modeled this a few years ago when they garnered a national designation by working together to create a larger umbrella district.⁸
 - Encourage more applications from cultural heritage districts.
 - Cultivate relationships with less-well-served counties in the state, including through networks such as the CAC’s state/local partners, the California Main Street Program, chambers of commerce, and city-level cultural district designation programs. For example, the counties that surround Los Angeles County, including Kern, San Bernardino, Riverside and Orange, are underserved and are home to over 20% of Californians.
 - Over time, consider a broad definition of “representativeness” to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
 - Reconsider the physical boundaries for rural districts to be more responsive to local needs. One stakeholder observed that rural cultural districts may be constructed differently and may be more of a network of communities, similar to the Grass Valley-Nevada City Cultural District, as opposed to a single “walkable” geography.
16. **Build inter-agency partnerships to identify and support diverse districts:** develop partnerships with other State agencies to expand engagement with specific communities. Consider the State’s GARE cohort as potential partners in this effort.
 17. **Provide technical assistance to communities considering an application and to applicants:** as a part of Recommendation #13, engage with potential applicants to understand their circumstances; provide advice, information and referrals that can assist them to become ready for a successful application; offer pre-application site visits; and generally support a process leading to sound decision-making for the district. Develop online tools and resources available to all potential applicants.
 18. **Revisit and refine the selection criteria for the program with an equity lens:** consider referring this to the GARE task force and/or the CAC’s Equity Committee. Provide updated definitions and expectations for applicants, with special attention to criteria for readiness and the definition of “culture” to qualify as a cultural district for the purposes of this program.
 19. **More strongly make the case for the importance of the state designation:** don’t assume everyone understands its value and potential impact. A number of declined applicants and other stakeholders reported that the importance of the designation was not clear. One declined applicant from a community of color noted, “Unless the

⁸ <https://preservation.lacity.org/news/ohrs-asian-american-initiatives-added-national-register>

program is expanded not just to have additional districts, but also other programmatic benefits, i.e. funding for marketing or community programming, our organization would not do the work that it takes to build consensus in our neighborhood and would decline to apply.”

Appendices

A. Goals of the Individual Districts

When districts were designated, they identified three goals they intended to work towards during the two years of their initial designation.

Balboa Park Cultural District

1. Execute parking improvement plan
2. Develop cohesive brand communications
3. Drive effective advocacy for arts and culture and our institutions within the Park

Barrio Logan Cultural District

1. A continued sense of community validated through the distinguished designation of one of California's newest Cultural District surrounding the City's most recent and community treasured National Landmark, Chicano Park and the Chicano Park Monumental Murals.
2. District Cohesion - On-going District Cohesion to maintain structure, purpose and goals.
3. Promote and coordinate events and activities that will increase revenues for local businesses while ensuring cultural preservation, retention of community assets, and additional public support for community infrastructure.

The BLVD Cultural District

1. Residents of the City of Lancaster understand what the California Cultural District designation means for them.
2. Recognition in southern California, specifically throughout Los Angeles County as a place where culture happens.
3. Establish sustainable policy regarding designated cultural assets that will further the mission of the District beyond the initial two year designation.

The Calle 24 Latino Cultural District

1. Strengthening organizational infrastructure
2. Increased staffing
3. District marketing

Eureka Cultural Arts District

1. Improve Marketing (Strategic Arts Plan Goal #3) a. Prioritize activities that stimulate education and promotion about the District b. Create and distribute easy to find information about the District c. Install district-wide Wayfinding signage d. District Website, newsletter content, letterhead and business cards e. Complete Strategic Tourism Marketing Plan
2. Support Providers (Strategic Arts Plan Goal #4) a. Support and promote existing events/organizations/assets b. Partner with North Coast Small Business Development Center to strengthen creative businesses' skills c. Work with landlords to reduce first 6-12 months' startup costs d. Lower vacancy rate in District; fill vacancies with higher-than-average rate of creative businesses e. Complete NEA "Validating Arts and Livability Indicators" Study
3. Stimulate Arts-based Projects (Strategic Arts Plan Goal #2) a. Paint mini-murals on utility boxes in the District b. Work on projects from Opera Alley Visioning Plan c. Establish/expand "Passport for the Arts" program d. Establish "Mayor's Art Award" e. Expand "Phantom Art Gallery" program f. Support "Little Free Library" program g. Support "Outdoor Movie" events h. Encourage "Theater Festival"

Grass Valley-Nevada City Cultural District

1. Define and implement an Arts Master Plan for the Grass Valley-Nevada City Cultural District while supporting an overall county-wide Cultural Plan process that integrates the vision for both Grass Valley-Nevada City and Truckee Cultural Districts. For Grass Valley-Nevada City, an emerging priority within this - and a first step - is the development of a cultural economic impact study and, long term, sustainable funding mechanisms to support our cultural assets.
2. Develop a marketing plan for Grass Valley-Nevada City Cultural District, and internal communications which support broad representation from within our district.
3. Create an organizational infrastructure that supports the work of our District partners in carrying out its priorities.

Little Tokyo

1. Support Arts Little Tokyo (ALT) coalition of longtime arts/cultural institutions and groups through improvements to district website (SustainableLittleTokyo.org) and possible ticket booth.
2. Identifying and executing two of the strategies outlined in SLT 2020 community vision (to be released October 22, 2017).
3. Create strategy to support longtime legacy small businesses.

Oceanside Cultural District

1. Increased communication through the district so that groups know what others are doing.
2. Start planning a community-wide arts and culture festival, O'Fest.
3. Support the Arts Commission's work on a Master Plan for the Arts for the City of Oceanside.

Redding Cultural District

1. Collaborative offers between RCD businesses, institutions
2. Website
3. Pop-up calendar of events funded with mini-grants

Rotten City - Emeryville Cultural Arts District

1. Identifying operational models for the Art Center that are self-sustaining and also need help with identifying available arts professionals for the related facility and arts director positions.
2. Events-Creation and promotion of arts district events.
3. Marketing assistance for the district at the more visible State level.

San Pedro Arts & Cultural District

1. Funding for Staff
2. Marketing and Branding
3. Way-finding Signage

Downtown San Rafael Arts District

1. More Visibility for San Rafael as an Arts District from citizens of Marin/Bay Area District
2. Funding to Expand
3. Build on Collaborative Community Work

SOMA Pilipinas - Filipino Cultural Heritage District

1. Branding
2. Master plan
3. 10 year strategic & implementation plan

Truckee Cultural District

1. Define an Arts Master Plan as part of Truckee's General Plan update (2018) while supporting an overall county-wide Cultural Plan process that integrates the vision for both Truckee and Grass Valley-Nevada City Cultural Districts.
2. Develop marketing/outreach strategy and collateral.
3. Successful Truckee Cultural District organizational/ communication structure which promotes diversity of representation/ stakeholder engagement.

B. Logic Model of the Program

| Inputs (Resources) | Outputs (Activities & Participants) | Outcomes (The difference or changes in participants' lives) | | |
|---|---|--|---|---|
| | | Short-term | Mid-term | Long-term |
| Designation CAC marketing materials CAC stipend CAC technical assistance State partners District partners Community support Local government support Districts' arts and cultural resources | <u>Grantee Level</u> <ul style="list-style-type: none"> • Technical assistance webinars • Statewide convening • Facebook page & listserv | Increase in designee capacity Increase in public awareness of, and public participation in cultural districts Retain local artistic assets and artists Build collaborations, partnerships between culturally relevant and creative institutions within districts. | Increased community access to and visibility of arts and culture within districts Increase opportunities for artists Combat displacement of artists with anti-gentrification tactics Increase economic development | Preservation and protection of local cultural assets for all Californians |
| | <u>Community Level</u> <ul style="list-style-type: none"> • Branding/marketing materials • Cultural District Event Calendar • CCD website | | | |

Assumptions:

- Cultural districts benefit communities.
- Certification for cultural districts will produce more effective outcomes.
- Cultural districts see increased cultural tourism as a result of marketing/designation.

External Factors:

- Cultural districts authorized by legislation.
- Legislation did not allocate funding.
 - Districts have varying degrees of capacity and resources.

C. Gap Analysis Report



Moxie Research
With The Cultural Planning Group

GAP ANALYSIS REPORT

California Arts Council Cultural Districts Program Evaluation
May 2019

Table of Contents

| | |
|--|----|
| Executive Summary | 2 |
| Introduction to the Gap Analysis Report | 3 |
| Authorizing Legislation | 3 |
| Gap Analysis Methodology..... | 4 |
| Findings | 5 |
| Demographic Analysis | 5 |
| Geographic Analysis | 7 |
| Review of Other Cultural District Programs and the Literature..... | 8 |
| Analysis of the Application Process..... | 10 |
| Discussion and Synthesis..... | 13 |
| The Arts Council’s Commitment to Equity..... | 13 |
| Policy Issues for the Cultural Districts Program..... | 15 |
| Recommendations..... | 18 |
| Appendices..... | 20 |
| Interviewees | 20 |
| Race/Ethnicity Breakdown of Arts Council Cultural Districts by Location..... | 21 |
| Arts Council Funding by County | 22 |

Executive Summary

Gaps in current cohort of designated California cultural districts include:

- At least one African American district or Black “umbrella” district that serves several culturally specific communities within it, who are absent from the current cultural district cohort
- Districts that represent Chinese American and Native American communities, who are also absent from the current cohort
- Districts that represent Latinx and Asian American communities, who are underrepresented in the current cultural district cohort
- Lower-income counties
- Areas of the state underfunded or not funded by the Arts Council

To address these gaps:

1. Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort.
2. Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC.
3. Support the development of applications that promote equity.
 - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. Readiness may look different in historically marginalized communities. Developing culturally appropriate methods for supporting nascent districts would align with the Arts Council’s GARE implementation.
 - Promote the Cultural Districts Program through engagement adapted to specific communities, including less-well-served counties in the state.
 - Over time, consider a broad definition of “representativeness” to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
4. Build inter-state agency partnerships to identify and support diverse districts.
5. Provide pre-application and application technical assistance.
6. Revisit and refine the selection criteria for the program with an equity lens.
7. More strongly make the case to communities for the importance of the state designation.

Introduction to the Gap Analysis Report

Moxie Research, in collaboration with The Cultural Planning Group, was engaged by the California Arts Council in December 2018 to conduct an evaluation of its pilot Cultural Districts Program. The purpose of the evaluation is to enhance the initial success of the pilot program by measuring areas of strengths as well as opportunities for growth, and the value of the program to establish a clear direction moving forward. One element of the evaluation is a gap analysis: a research brief about communities missing from the initial cohort of 14 districts, taking into account geographic areas, cultural communities, and/or other missing representation from California's population. The gap analysis also includes recommendations on how to make the application and review processes more accessible to those communities missing from the current cohort, as well as an approach to engaging those communities in the program.

Authorizing Legislation

Cultural diversity is a key part of the Arts Council's Cultural Districts Program. The program's 2015 authorizing legislation, AB 189, includes the following as its first goal:

To encourage the development of a broad array of authentic and sustainable cultural districts that reflect the breadth and diversity of California's extensive cultural assets.

This gap analysis is intended to better equip the Arts Council to fulfill its legislative mandate.

Gap Analysis Methodology

The data for this gap analysis are generated from:

- Interviews with key informants: managers of state and city cultural district programs, applicants who were not designated, authors of the 2016 *Cultural Districts Program Development Report*, and other content experts
- Review of selected relevant literature, both practitioner-focused and academic
- Review of 2017 cultural district designation applications both accepted and rejected
- Online survey of applicants who were not designated

Additionally, the gap analysis examined the cultural district data in comparison with state-level data to better understand the ways in which the districts do or do not represent the state population in race/ethnicity, median household income, and location. Finally, the district data was compared with the California Arts Council 2017/18 grantee data to better understand how the districts reflect other grantees. These analyses included:

- Comparison of the cultural districts' demographics with the State of California's demographics
- Comparison of cultural districts' location with the location of Arts Council grantees from the 2017/18 funding year¹
- Comparison of cultural districts' median income with the median income of California counties as well as with the Arts Council grantees from the 2017/18 funding year

¹ California Arts Council funding allocations from the 2017/18 fiscal year were used as that was the same year that the cultural districts were designated.

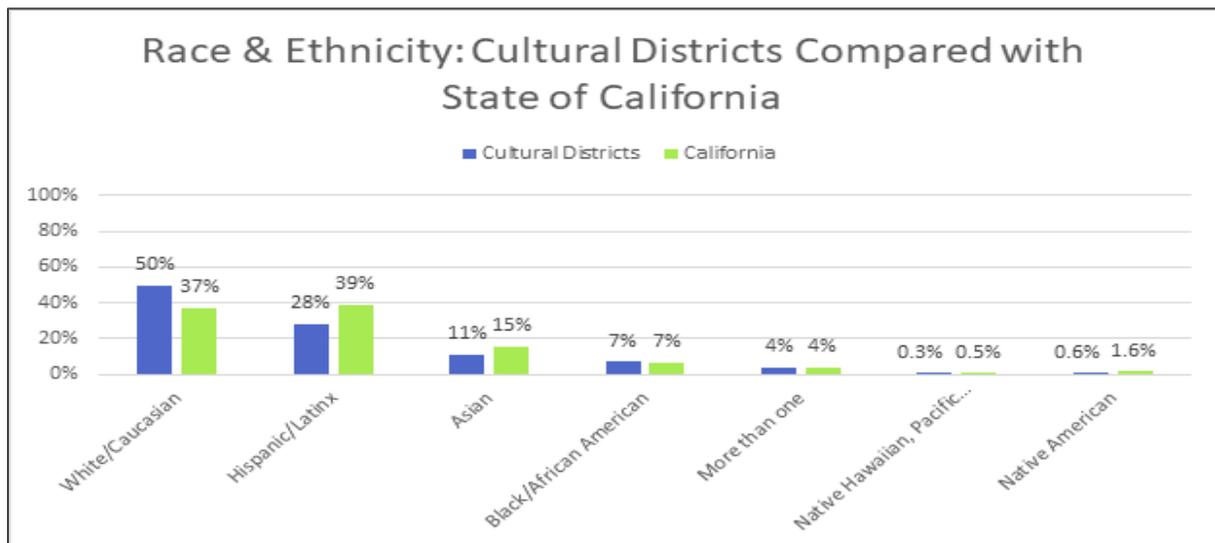
Findings

Demographic Analysis

Race and Ethnicity

The analysis began with the comparison of the 14 cultural districts’ demographics to the overall demographics of California. A comparison based on race and ethnicity² shows that:

- Non-Hispanic White Californians are over-represented in the communities of the current cohort of cultural districts. The cultural districts on average are located in and serve populations that have a higher percentage of White Californians than the overall state average.
- Conversely, Latinx, Asian American generally and Chinese American specifically, and Native American communities are under-represented by the current districts.
- African Americans are the largest racial or ethnic demographic group without a culturally specific district.
- The demographic differences are more acute when comparing rural, suburban and urban demographics. As expected, the urban and suburban districts are diverse, and the rural cultural districts are in areas where the demographics are heavily non-Hispanic White. (See graph on page 22 for the full comparison.)

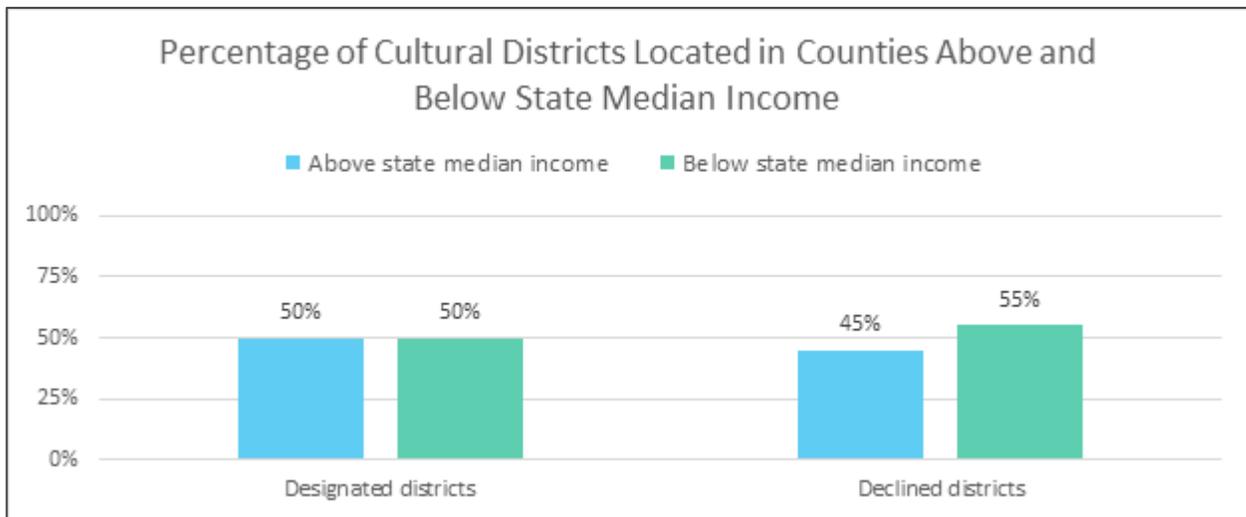


² Race and ethnicity data were self-reported by the districts and cross-referenced with census data published by the State of California Department of Finance. The statewide data is also sourced from the Department of Finance.

Household Income

A comparison of California counties based on household income was conducted to understand the distribution of the districts. Sixty two percent of the state’s population lives in a county where the median income is below the state’s median household income. The comparison showed that:

- Half of the 14 cultural districts are located in counties above the state’s median household income and half are below.
- More of the non-designated applicants were from counties whose median income was below the state’s median household income than were above it.
- In 2017/18, more Arts Council grants were awarded to organizations in counties where the median household income was above the state’s median than below it (54% above, 45% below).



Geographic Analysis

In order to address what communities might be missing from the cultural district designation, our analysis also considered the location of the cultural districts in California. Eight (14%) of the 58 California counties are home to a state-designated cultural district.

Additionally, we compared them to the counties served by the Arts Council. We wondered what areas of California were currently served or underserved by the agency and how this might inform future decision-making about the cultural district designation program. To do this, we compared the percentage of 2017/18 funding per county. The largest share of Arts Council funding (60%) went to California's largest urban areas: Los Angeles, San Francisco, San Diego and Alameda counties in that order. In three of these four regions, the percentage of Arts Council grantees as well as the percentage of grant funds exceeded their percentage of the state's population. Only Los Angeles' percentage of funding was matched with their percentage of the state population. Additionally, eight (57%) of the 14 designated districts are in these four counties.

The table below highlights that while the cultural districts are located in counties that are home to over 40% of Californians, it also shows that over 70% of Arts Council funding went to the eight counties that are home to cultural districts.

| Home Counties to Cultural Districts | % of state population | % of all 17/18 CAC funding | % of all 17/18 CAC grantees |
|--|------------------------------|-----------------------------------|------------------------------------|
| Alameda | 4.2% | 9.9% | 10% |
| Humboldt | .3% | 1.3% | 1.1% |
| Los Angeles | 25.8% | 25.7% | 27.6% |
| Marin | .7% | 1.3% | 1.5% |
| Nevada | .2% | .7% | .6% |
| San Diego | 8.4% | 10.2% | 11.9% |
| San Francisco | 2.2% | 15.0% | 18.4% |
| Shasta | .4% | .4% | .1% |
| Total | 42.2% | 64.5% | 71% |

Review of Other Cultural District Programs and the Literature

As part of our analysis, we identified state cultural district designation programs that were well-established and had a robust reach across their state. We identified five state programs and interviewed representatives from four: Maryland, Louisiana, Texas, and Massachusetts. Colorado did not respond to our request for an interview. Additionally, we spoke to three representatives from the City and County of San Francisco's cultural districts designation program, which is relatively new but echoes some of the Arts Council's goals.

Key findings from discussions with staff at the Maryland, Louisiana, Texas, and Massachusetts state designation programs:

- These programs have a liberal designation approach. They accumulate many, rather than fewer, districts. All districts that meet their eligibility requirements are accepted.
- That said, all four states invest staff time in pre-application assessment and technical assistance as an integral part of the program. Technical assistance comes in many forms: pre-application telephone consultations, site visits, and other information and referrals; online tools and resources; and sustained promotion of the program outside of conventional state arts council networks.
- Economic development is the foundational purpose for these programs, as is true in the other state programs that we reviewed but did not interview. Other placemaking, anti-displacement, and cultural goals are a part of each program, but success metrics remain primarily economic.
- All believe in the value of activating their network of districts and encouraging peer-to-peer information sharing and assistance. However, they have not yet devoted significant resources to this purpose and sharing is done on an informal, ad hoc basis.

Key findings from the City and County of San Francisco's cultural districts designation program:

- The purpose of the program is to be a tool for social and racial equity. Designation is intended for marginalized communities which are threatened by displacement.
- All districts are focused on cultural heritage. There are six districts currently designated, with four or five more in the process of applying. The current districts are Japantown, Chinatown, Calle 24, SOMA Pilipinas, Compton Transgender, and the newest, Bayview-Hunters Point (an African American district).
- Designation allows the districts access to the resources of city/county government in the form of economic development, historic preservation, urban planning, health services, public works and other services. City agencies are authorized by the legislation to devote resources to the cultural districts and the program has an explicit goal to promote interagency cooperation.

- Funding and technical assistance are a key component of each district. The legislation allocates a portion of the Hotel Occupancy Tax to the districts and, in the first year, each will receive approximately \$500,000.
- The program does not have a formal goal to reflect the overall demographics of San Francisco City/County. Rather, the goal has been to recognize the history and current challenges of disenfranchisement. There is also a dialogue taking place about representation and equity as new communities contemplate applications. For example, one potential new district is considering identifying itself as multicultural, since its population is and has been multiethnic. Up to this point, districts are identified by a single culture, rooted in a history of racial segregation or other oppression. And the city developed a citywide LGBTQ strategy that highlights the fact that defining one geographic area for this population may not be feasible.

Analysis from academic scholarship:

- In addition to searching for practitioner materials related to cultural districts, we also conducted a search of academic research and scholarship. We identified Yolanda Hester, whose graduate work at UCLA in African-American Studies resulted in a study analyzing Leimert Park, a Black cultural hub in Los Angeles. Ms. Hester’s research offers important insight into the specific challenges of African American cultural districts.³ This study documents the lack of African American cultural districts in the U.S. and “...examines the historical, cultural and economic considerations that can emerge when Black communities pursue cultural tourism and seek the formal establishment of an ethnically branded cultural district.” It suggests several barriers to designation these communities face: “...consensus building in naming of new districts, the challenges of reframing community cultural assets for cultural tourism, the dilemmas of markets and capital access, and issues of gentrification.” The naming challenge is illustrated by Los Angeles’ Leimert Park, the original name of a racially segregated community that, over time, transitioned to a Black neighborhood but whose name carried the taint of racism. Residents and other stakeholders in Leimert Park differed as to whether to keep the name or create a new one that was more Afrocentric. The challenges related to market and access to capital reflected the rising real estate prices in and near Leimert Park, and the resulting displacement that occurred as rents increased and local businesses were forced out. African American communities have relatively few major Black-owned corporations and investors available to participate in a cultural district. In other cultural districts, such as Koreatown or Little Tokyo, there are

³ “Leimert Park, An African Village: The Possibility of an Ethnically Branded Cultural District,” Yolanda Yvette Hester, Master of Arts in African American Studies, University of California, Los Angeles, 2017. The evaluators wish to express their thanks to Ms. Hester for permission to use her thoughtful study and for her insights offered in a telephone interview.

also potential international relationships with the home country that can be leveraged for investment in the cultural district.

Analysis of the Application Process

To better understand the application process, we:

- Examined applications from designated and non-designated districts
- Surveyed the non-designated applicants for more insight into their experience
- Analyzed the applications in relationship to Arts Council funding
- Interviewed two representatives from non-designated districts

District Typology

In their *Cultural Districts Program Development Report (2016)*, Cusick & Rosario Jackson developed a district typology for the Arts Council to use in the application process. District applicants self-identified in each of the three categories: context, focus and life cycle.

| Context | Focus | Life Cycle |
|----------------|----------------------|-------------------|
| Urban | Cultural production | Emerging |
| Suburban | Cultural consumption | Mid-point |
| Rural | Cultural heritage | Established |

Context of Applicants

The contexts of designated and non-designated districts were nearly identical. 50% of the designated districts were from urban settings as were 52% of the non-designated applicants. 21% of both designated and non-designated applications were from suburban contexts. 29% of the designated districts were rural as were 28% of the non-designated districts.

Focus of Applicants

Applicants could choose more than one focus area for their district and most did. The emphasis in the applications was on cultural consumption, however districts with a cultural consumption focus were less likely to be selected than districts with a cultural production focus. The cultural heritage focus was the least frequent on the applications.

Life Cycle of Applicants

Over half of the applicants self-identified as emerging and the majority of designated districts (57%) identified as “emerging”. “Midpoint” and “established” applicants were less likely to be designated than “emerging” applicants. Applicants who did not identify where they were in the life cycle were not designated.

| Designated Districts in the Typology | % of Districts |
|---|-----------------------|
| Context | |
| <i>Urban</i> | 50% |
| <i>Suburban</i> | 21% |
| <i>Rural</i> | 29% |
| Focus | |
| <i>Cultural production</i> | 50% |
| <i>Cultural consumption</i> | 50% |
| <i>Cultural heritage</i> | 36% |
| Life Cycle | |
| <i>Emerging</i> | 57% |
| <i>Mid-point</i> | 29% |
| <i>Established</i> | 21% |

| Non- Designated Districts in the Typology | % of Districts |
|--|-----------------------|
| Context | |
| <i>Urban</i> | 52% |
| <i>Suburban</i> | 21% |
| <i>Rural</i> | 28% |
| Focus | |
| <i>Cultural production</i> | 24% |
| <i>Cultural consumption</i> | 59% |
| <i>Cultural heritage</i> | 28% |
| <i>Not indicated</i> | 10% |
| Life Cycle | |
| <i>Emerging</i> | 31% |
| <i>Mid-point</i> | 21% |
| <i>Established</i> | 28% |
| <i>Not indicated</i> | 21% |

Non-Designated Applicant Survey

A brief online survey was sent to the districts whose application was not designated. Eight (28%) of the non-designated applicants responded to the survey in May 2019. Two of the respondents reported that they would likely reapply for the designation.

Barriers/Challenges in the Application

- Five of the eight respondents reported that building community buy-in was a major challenge they faced in putting together their application. They encountered a lack of community understanding about what cultural districts are and what the benefits of that

designation might be. Communicating effectively across diverse stakeholder groups was a challenge. One respondent observed:

“While granted it is a pilot program, the application seemed like a lot for organizations without a lot of tangible benefits. Merchants have asked what they will get out of a state-level cultural designation looking for very tangible things. It is hard to try to bring diverse business interests together for a program in name only. Cultural districts get confused with historic districts which have a perceived ‘preservation’ emphasis scaring business and property owners that they will have to adhere to strict preservation standards that will limit them on what they can do in a property.”

- Two of the applicants noted that rural communities may need a different structure than an urban setting. One respondent asked,

“Is there some way to acknowledge the network of communities that may form a ‘cultural district’? Lack of physical cohesion/proximity in rural communities is a challenge. Unlike distinct districts, for example Chinatown in SF or Fisherman's Wharf, many rural communities have sparse cultural assets in any given community but as a region have a fantastic offering of cultural assets. While taking into account that the districts must be definable, this was one of the greatest challenges in a rural setting. There is no way a few cultural/historic assets in a small town, with one or two vibrant businesses, could compete against a cohesive and significantly developed district in an urban area but this is what rural California often looks like.”

- Two respondents found the application itself was the challenge. It was reported to be long and gathering the needed information was a challenge.
- Two respondents reported that the selection process was unfair and problematic.
- One respondent found the application requirements to be nebulous.
- One respondent came from a county underfunded by the Arts Council. They applied in large part to better leverage Arts Council funding in the future.
- One of the eight respondents reported that gentrification was an issue for their community.

Discussion and Synthesis

The Arts Council's Commitment to Equity

At the California Arts Council, access, equity, and inclusion are an integral part of our vision for California, and a priority of our programs and services.

Arts Council website blog excerpt (January 2019)

Racial and cultural equity are central to the California Arts Council. The Arts Council has made a number of specific commitments that provide a context for this gap analysis. They illustrate why the agency wishes to understand how its Cultural Districts Program can best reflect the racial and cultural diversity of California, and pursue diversity, equity, inclusion and fairness throughout its actions.

The Arts Council's vision statement – the agency's definition of future success – includes several relevant elements related to diversity and access:

...the lives of all Californians are enriched by access to and participation in a diverse spectrum of artists and arts and cultural experiences...

...the arts ecosystem reflects contributions from all of California's diverse populations...

Similarly, the Arts Council's values statement includes the following passages, adding the dimension of fairness:

This agency has a role to play in increasing access to the arts for Californians who live or work in areas where the arts are scarce, nonexistent, or vulnerable.

Diversity is embraced as a source of vibrancy for the State of California.

Distribution of funds and services must be fair and transparent.

The Equity Committee of the Arts Council has developed a draft equity statement that calls out the specific challenge of race:

The California Arts Council (CAC) has a strong commitment to advancing race equity and acknowledges that structural racism is one of the most pressing issues of our time. Recognizing that historically marginalized communities of color suffer barriers of inclusion in the arts such as funding, job opportunities, policy making, exhibitions and performances, the CAC is committed to racial equity in our policy development and grantmaking.

In addition, the Arts Council has developed a racial equity plan to operationalize its commitments. In 2018 the CAC began a process as one of 19 state agencies working together to learn about and pave the way for racial equity within state government, through a program led by the Government

Alliance on Race and Equity (GARE). This effort is ongoing at this writing. The overarching goal of the Arts Council's 2019 Racial Equity Action Plan (REAP) is to advance the agency in a first step of racial equity progression, from its current developing organizational state of transactional to an implementing state of culture shift. In this plan, two of the phases are particularly relevant to this gap analysis:

Culture shift (2020): Policies and practices [of the Arts Council] call out race and seek to eliminate racial bias. There is intentional review of existing policies and practices to understand barriers towards achieving racial equity goals. Policies and practices begin to shift so that there is broad ownership of racial equity initiatives.

Institutional evolution (2021): Institutional barriers that inhibit progress towards racial equity policies and practices are removed and racial equity proactively advanced. No longer uses race-neutral approach for targeted strategies.

This gap analysis can be considered as part of the implementation of the Racial Equity Action Plan because it contributes to an “intentional review of existing policies and practices to understand barriers towards achieving racial equity goals.”

Policy Issues for the Cultural Districts Program

The gap analysis highlights the issues in advancing racial and cultural equity through the Cultural Districts Program. The demographics show that despite the presence of four districts focused on cultural heritage – Barrio Logan, Little Tokyo, Calle 24 and SOMA Pilipinas – the districts as a cohort do not yet reflect California’s racial and ethnic populations. Cultural heritage as a district focus is under-represented within the current cohort.

The geographic assessment shows that despite the presence of several rural districts, the cultural districts are not often located in regions of the state that are underserved by the Arts Council, especially the northeastern, southeastern, and Central Valley counties of the state.

While the counties that are home to designated cultural districts are evenly balanced in being above and below the state’s median income, non-designated applicants were disproportionately more likely to be in a county below the state’s median income. This is further complicated in that a number of districts, including Calle 24, SOMA Pilipinas and Barrio Logan, are located within high-income areas but are aiming to serve middle- and lower-income communities fighting displacement and gentrification. There is a clear opportunity for the Cultural Districts Program to better serve lower-income and rural people in California.

Discussions with other state cultural district designation programs, and a review of relevant literature, suggests that other states face similar issues of equity. The great majority of other district programs prioritize economic development and, while they may acknowledge racial and cultural equity as an issue, they do not appear to have set the same goals as the Arts Council. Many states have cultural heritage districts in their rosters, but “representativeness” and recruitment to achieve equity are not express goals of their district programs. It appears that the Arts Council may be a leader in this area by virtue of its intentions and that other programs will be watching its efforts. Many interviewees share the value of racial and cultural equity and seek a greater understanding of how to make progress in this arena.

The City and County of San Francisco’s cultural designation program is intended to address many of the challenges facing the California Arts Council and offers useful ideas for how to proceed. It has an explicit focus on redressing past inequity and is designed to provide a range of tools and resources to historically marginalized communities for self-help, as well as new partnerships in self-determination and placekeeping. This program is certainly structured to give communities new ways to engage in and shape the development occurring so rapidly throughout San Francisco, and to counteract displacement. It is also structured to celebrate the city’s storied cultural diversity.

The review of applications revealed a wide continuum of readiness to successfully prepare an application. Some applicants had well-established organizations that were able to effectively write the application as well as coordinate and host a successful site visit. Other applicants

were able to do one of these functions but not the other. And still a third group struggled to even get the application together. Nearly all the designated districts are located in areas of the state that are already well-served by the Arts Council and this may have contributed to the designees' greater readiness. More fully representing California through the cultural district designation likely requires more support and technical assistance during the front-end of the application phase to develop readiness in more diverse applications.

In the first round of applicants, there were none from Native American groups and places. Discussions with Native Americans highlighted specific issues for these populations in relation to the cultural districts program. First, the definition of "place" and "cultural district" are different for Indigenous peoples. Ethnic heritage districts for other groups – African American, Chinese American, Latinx – are often defined by a history of racial segregation. Segregation produced in many places a collection of neighborhoods with a concentration and legacy of a specific population. Even the names reflect that history: Chinatown, Barrio Logan, Filipinotown. Native Americans were displaced through a statewide genocide and, for some tribes, reservations provide a physical and cultural home. Still, the majority of California's Indigenous peoples live separately from their heritage places. California is home to 169 tribes (both federally recognized and not federally recognized) but also to a population of Native Americans from out of state tribes. For example, San Francisco has a multi-tribal population that is in the process of exploring creation of a Native American district and cultural center in the city. With the rich abundance of Indigenous peoples in the state, there is a clear potential to create California tribal (and multi-tribal) cultural districts. However, identifying and encouraging successful applications will require in many cases attention to the specific circumstances of a tribe. In particular, tribes have very distinct identities, cultures and governing bodies, so communication on a tribal level is needed to assess the potential for an application. Debbie Pilas-Treadway of The State of California Native American Heritage Commission recommended that the Arts Council consider geographic diversity and suggested including Indigenous communities from northern, southern and central California. In addition, the Commission maintains a list of all California tribes and is willing to assist in communications regarding the cultural districts program. There is also a California Indian Heritage Center under development in West Sacramento that will represent all California tribes and is a potential resource.

Yolanda Hester's research about Black cultural districts highlighted the challenges of the race and ethnicity "umbrella" terms, meant to identify a broad diversity of people in one category. Hester's research revealed the tensions in Leimert Park among African Americans and their African immigrant neighbors in developing and naming an African-identified cultural district. The pan-African scope of the community pitted stakeholders against each other in support of singular visions of what a cultural district could be.

Lastly, we encourage the Arts Council to take a broad view of equity that encompasses racial and cultural diversity as well as income and location. Californians living in parts of the state below the median income and those in more rural or distant communities may not yet have equitable access to arts and cultural districts. Furthermore, racial equity is an imperative and

there is a broader set of cultural identities that can be considered for cultural districts. Demographics provide one essential set of racial and ethnic definitions. California's cultural diversity encompasses far more. Cultural identity includes many ethnicities and national origins that have neighborhoods and special places: Little Italy as well as Armenian, Hmong, and Haitian neighborhoods. LGBTQ, disability, Jewish, and veteran populations are still more examples of communities that could be (and often already are) vital cultural districts.

Recommendations

1. **Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort** to fill specific gaps and promote racial equity within the cultural districts program. These are the largest populations of color not yet represented in the program.
2. **Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC:** Areas to be targeted include lower-income and less-well-funded counties, especially in the northeastern, southeastern, and Central Valley counties of the state.
3. **Support the development of applications that promote equity.** This will require engaging with specific communities and promoting the cultural districts program more widely, to identify and support successful applications. The Arts Council can also focus on making individual contacts and paying attention to equitable forms of communication.
 - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. Readiness may look different in historically marginalized communities. Developing culturally competent methods for supporting nascent districts would align with implementation of the CAC’s Racial Equity Action Plan (GARE plan).
 - Promote the cultural districts program through engagement adapted to specific communities. Consider that the Arts Council may need to make the case to communities about what distinguishes this designation and the ways it can be a useful resource for a neighborhood. Reexamine communication channels to more specifically reach underserved communities. Both African American and Native American interviewees reported little to no knowledge about the program application or designation and recommended this as an area to be strengthened.
 - Consider the complexities of the racial and ethnic categories and consider new ways forward in cultural responsiveness. For example, rather than designating one Black district, consider Yolanda Hester’s suggestion to create a Black “umbrella” district with multiple smaller culturally specific districts within it. In Los Angeles a Black cultural district might be home to Little Ethiopia and Little Belize, among others. Four Los Angeles’ Asian-specific districts modeled this a few years ago when they garnered a national designation by working together to create a larger umbrella district.⁴
 - Encourage more applications from cultural heritage districts.

⁴ <https://preservation.lacity.org/news/ohrs-asian-american-initiatives-added-national-register>

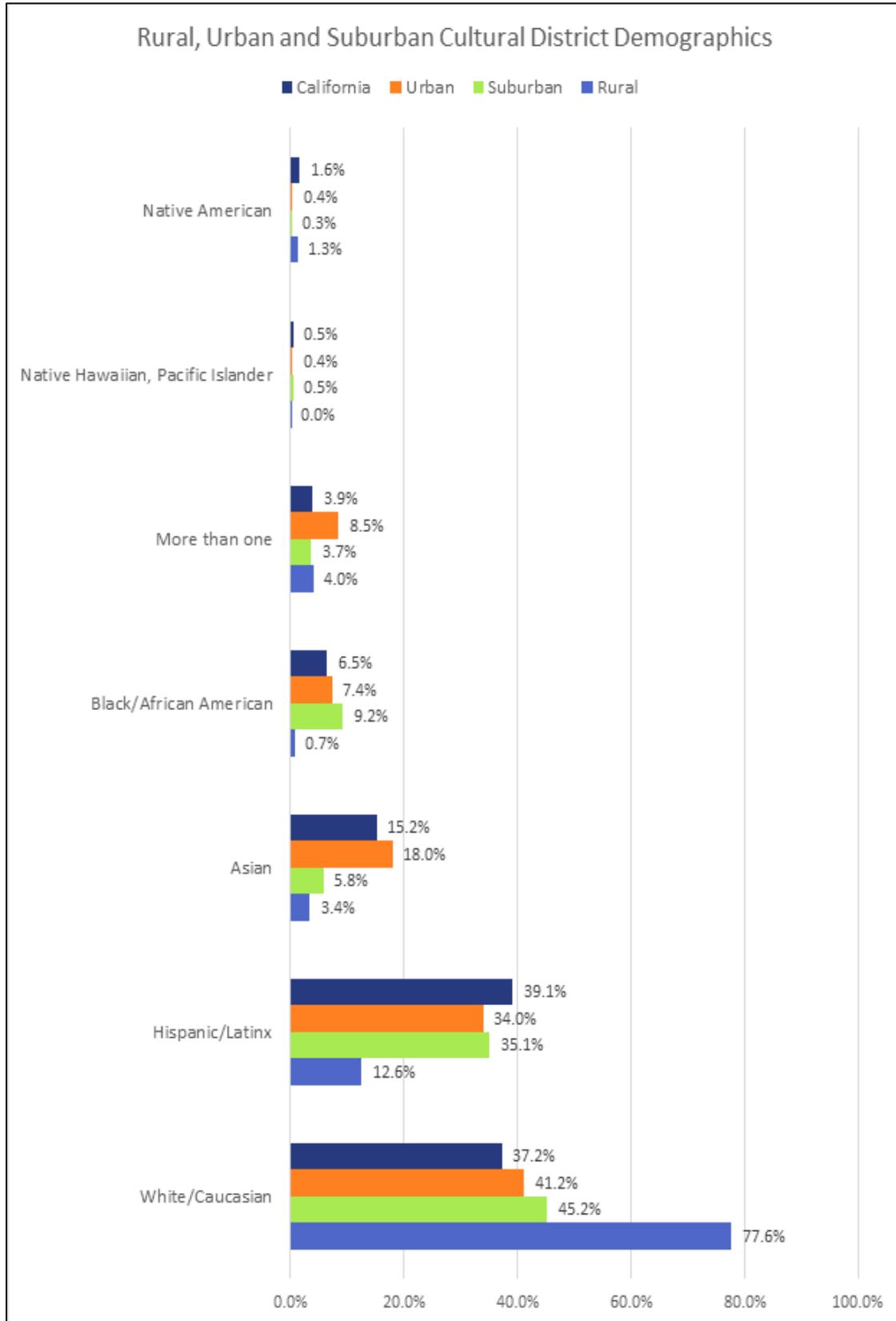
- Cultivate relationships with less-well-served counties in the state, including through networks such as the Arts Council’s state/local partners, the California Main Street Program, chambers of commerce, and city-level cultural district designation programs. For example, the counties that surround Los Angeles County, including Kern, San Bernardino, Riverside and Orange, are underserved and are home to over 20% of Californians.
 - Over time, consider a broad definition of “representativeness” to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
 - Reconsider the physical boundaries for rural districts to be more responsive to local needs. One stakeholder observed that rural cultural districts may be constructed differently and may be more of a network of communities, similar to the Grass Valley-Nevada City Cultural District, as opposed to a single “walkable” geography
4. **Build inter-agency partnerships to identify and support diverse districts.** Develop partnerships with other state agencies to expand engagement with specific communities. Consider the State’s GARE cohort as potential partners in this effort.
 5. **Provide technical assistance to communities considering an application and to applicants.** As a part of Recommendation 3, engage with potential applicants to understand their circumstances; provide advice, information and referrals that can assist them to become ready for a successful application; offer pre-application site visits; and generally support a process leading to sound decision-making for the district. Develop online tools and resources available to all potential applicants.
 6. **Revisit and refine the selection criteria for the program with an equity lens.** Consider referring this to the GARE task force and/or the Arts Council’s Equity Committee. Provide updated definitions and expectations for applicants, with special attention to criteria for readiness and the definition of “culture” to qualify as a cultural district for the purposes of this program.
 7. **More strongly make the case for the importance of the state designation.** Don’t assume everyone understands its value and potential impact. A number of non-designated applicants and other stakeholders reported that the importance of the designation was not clear. One non-designated applicant from a community of color noted, “Unless the program is expanded not just to have additional districts, but also other programmatic benefits, i.e. funding for marketing or community programming, our organization would not do the work that it takes to build consensus in our neighborhood and would decline to apply.”

Appendices

Interviewees

| Name | Affiliation |
|-----------------------|---|
| Shelley Caltagirone | Senior Planner/Preservation, Planning Department, City and County of San Francisco |
| Luis Edgardo Cotto | Cultural Districts Program Manager, Massachusetts Cultural Council |
| Jessica Cusick | Co-author of <i>Cultural Districts Program Development Report</i> |
| Erica Gee | Community Planner, San Francisco Chinatown Community Development Center |
| Yolanda Hester | Author, <i>Leimert Park, An African Village: The Possibility of an Ethnically Branded Cultural District</i> |
| Alex Marqusee | Legislative Analyst, Oakland City Councilmember Lynette McElhaney |
| Kelsea McCrary | Director of Civic Design and Cultural Districts, Louisiana Office of Cultural Development |
| Jim Bob McMillan | Deputy Director, Texas Commission on the Arts |
| Barbara Mumby | Director, Community Investments, San Francisco Arts Commission |
| Debbie Pilas-Treadway | Director, Environmental and Cultural Department, California Native American Heritage Commission |
| Maria Rosario-Jackson | Co-author of <i>Cultural Districts Program Development Report</i> |
| Julia Sabory | Cultural Districts Program Manager, City and County of San Francisco |
| Steven Skerritt-Davis | Deputy Director, Maryland State Arts Council |

Race/Ethnicity Breakdown of Arts Council Cultural Districts by Location



Arts Council Funding by County

In the table below, the 12 counties in orange received Arts Council funding during the 2017/18 funding cycle, and this funding was proportionally the highest of all the counties. The counties in blue received Arts Council funding during the 2017/18 funding cycle, but this funding was proportionally the 12 lowest of all counties.

| County | % of state population | # of grantees | % of all grantees | % of all funding |
|--------------------|-----------------------|---------------|-------------------|------------------|
| 1. San Francisco | 2.2% | 190 | 18.4% | 15.0% |
| 2. Alameda | 4.2% | 103 | 10.0% | 9.0% |
| 3. San Diego | 8.4% | 123 | 11.9% | 10.2% |
| 4. Santa Cruz | 0.7% | 19 | 1.8% | 1.7% |
| 5. Humboldt | 0.3% | 11 | 1.1% | 1.3% |
| 6. Mariposa | 0.05% | 8 | 0.8% | 1.0% |
| 7. Santa Barbara | 1.1% | 18 | 1.7% | 2.0% |
| 8. San Benito | 0.1% | 7 | 0.7% | 0.9% |
| 9. Marin | 0.7% | 10 | 1.2% | 1.3% |
| 10. Yolo | 0.6% | 10 | 1.0% | 1.2% |
| 11. Siskiyou | 0.6% | 710 | 1.0% | 1.2% |
| 12. Inyo | 0.05% | 3 | 0.3% | 0.6% |
| 48. Ventura | 2.2% | 11 | 1.1% | 1.3% |
| 49. San Mateo | 1.9% | 8 | 0.8% | 0.9% |
| 50. Contra Costa | 2.9% | 21 | 2.0% | 1.8% |
| 51. Fresno | 2.5% | 11 | 1.1% | 1.3% |
| 52. Stanislaus | 1.4% | 4 | 0.4% | 0.2% |
| 53. San Joaquin | 1.9% | 4 | 0.4% | 0.3% |
| 54. Kern | 2.3% | 2 | 0.2% | 0.5% |
| 55. Santa Clara | 4.9% | 32 | 3.2% | 2.8% |
| 56. San Bernardino | 5.5% | 5 | 0.5% | 0.6% |
| 57. Riverside | 6.1% | 11 | 1.3% | 0.9% |
| 58. Orange | 8.1% | 12 | 1.2% | 1.0% |

TAB N

California Arts Council | Public Meeting | 02/05/2020

To: Council Members
From: Jaime Galli and Donn Harris, Strategic Planning Committee
Date: February 5, 2020
Re: Adopting the Strategic Framework & Next Steps

The Strategic Planning Committee recommends the Council vote to adopt the new Strategic Framework, titled “Creative Impact: The Arts & the California Challenge.”

Recap of Strategic Framework Project

The attached Strategic Framework represents a year of work and input from Council, staff, key stakeholders, and the public, respectfully shepherded by our consultant Dr. Tamu Nolfo. We thank our colleagues on the Council for participating in the work sessions and interviews that resulted in this final document.

After adoption by the Council, visual design elements of the Framework document will be completed and staff will lead a public rollout campaign this spring to raise public awareness of this new direction for the Council and agency.

Next Steps: Implementation Plan

Our committee will proceed with developing an implementation plan following the adoption of the Framework.

The plan can be reviewed at every Council meeting to track our progress, and may include the following components:

- List of aspirations/actions
- Designation of roles/responsibilities
 - Council and committees
 - Staff and Council
- Corresponding Council committee assignments
- Timeline
- Connection between actions and values
- Process for vetting new proposed actions with Decision Support Tool

We expect to present the implementation plan for your consideration at our next Council meeting.

DRAFT



**CALIFORNIA
ARTS COUNCIL**
A STATE AGENCY



CREATIVE IMPACT

The Arts &
The California Challenge
Strategic Framework: 2020–2027

www.arts.ca.gov

DRAFT

CONTENTS



With the support from the California Arts Council, **Brava! for Women in the Arts** provides free and low-cost immersive, after school and summer performing arts training and mentorship opportunities for low-income, K-12 youth in San Francisco. Program activities include culturally responsive and preservative training and leadership training.

| | |
|-----------|---|
| 1 | Message from the California Arts Council Chair and Executive Director |
| 3 | Executive Summary |
| 9 | Mission, Vision, and Values |
| 11 | Listings and Acknowledgments |
| 15 | Introduction and Background |
| 21 | Current Conditions |
| 27 | How to Use This Document |
| 31 | Racial Equity Statement |
| 35 | Methodology |
| 37 | Decision Support Tool |
| 42 | Aspirational Areas: Recommended Actions and Their Root Cause Rationale |
| 60 | Appendices Appendix A: CAC Programs and Initiatives |
| 62 | Appendix B: Key Informants |
| 64 | Appendix C: Racial Equity Impact Assessment |

This document is available free of charge as a downloadable PDF at www.arts.ca.gov. Individuals who do not use conventional print materials or require access to materials in languages other than English may contact the California Arts Council at 916-322-6555 or email access@arts.ca.gov to obtain this publication in an alternate format or language.

DRAFT

WELCOME

PLUMAS ARTS

As the California Arts Council's State-Local Partner for Plumas County, **Plumas Arts** enhances and provides opportunities for artistic development and excellence for artists, potential artists and audiences of all ages in Plumas County, presenting the arts as a vital economic and tourism industry resource.

FEBRUARY 2020

Dear Friends,

Culture is the strongest signifier of our identity as Californians. And, as California’s state arts agency, it is our role to ensure that the arts are prioritized by our state. This is reflected in our new mission statement:

Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

The California Arts Council holds a unique position within state government. In exercising our responsibility as stewards of state arts funding, we can exemplify government by, for, and of the people.

We are pleased to introduce our new strategic framework, Creative Impact: Arts and the California Challenge.

This framework was designed to be bold and innovative with a forward-thinking approach. We challenged ourselves to develop a tool that would carefully examine how decisions are made – acknowledging that the best and most just decisions take time and careful consideration.

With this framework, we commit to developing an organizational culture that actively addresses barriers to equity and participation for all Californians and celebrates our connections and intersections. We also commit to maintaining the flexibility and fluidity needed to respond to challenges and opportunities that will inevitably arise over the next seven years.

Our agency has experienced tremendous growth during the last decade as we began to rebuild our services to California communities. We exist to strengthen the field of arts and culture and to champion the truth that arts are essential, not optional, in addressing the challenges facing our communities today and in the future.

Collectively, with our family of artists, arts organizations, community partners, elected officials, and the public, we can preserve and protect our unique identity as Californians and the place of arts, culture, and creativity at the center of our communities. This requires thoughtful listening, responsiveness, and collaboration—all qualities found in this framework.



On behalf of the entire staff and appointed members of the California Arts Council, we extend our deepest gratitude to the project's principal consultant, Dr. Tamu Nolfo Green, for her thoughtful leadership and partnership. We thank Governor Gavin Newsom for his vision of a California for all that respects our unique cultural identities and expression. And we thank all who contributed their knowledge and perspectives to this framework.

Join us in working toward our vision of a California where all people flourish with universal access to and participation in the arts.

Respectfully,



A handwritten signature in black ink, appearing to read "Nashormeh Lindo".

Nashormeh Lindo
Council Chair



A handwritten signature in black ink, appearing to read "Anne Bown-Crawford".

Anne Bown-Crawford
Executive Director

With support from the California Arts Council, **Cashion Cultural Legacy** is producing a series of ballet folklórico concerts by Los Lupeños de San José, one of the oldest Mexican folk dance companies in California. The series includes a free outdoor concert with performances by the adult company, the youth company, and local guest artists. Cover photo by Michael Malone, Buggsy Malone Photography.

EXECUTIVE SUMMARY

A group of women are performing on a stage. They are wearing red t-shirts with a black heart graphic and colorful masks (red, blue, yellow). They are playing drums and holding drumsticks. The drums have logos like 'MUSICOM' and 'ZAP!'. The background is dark with some stage lights.

With support from the California Arts Council, Oakland-based **BoomShake Music** works with community groups of womxn to create and perform 'Agua Pa' The People,' a free participant-driven musical-storytelling performance. BoomShake's 2019 program explored the theme of water: the water traditions of ancestral cultures; communities' struggles to protect water today; and water's role in art, healing, and resistance. (womxn = women, trans, and gender non-conforming)

EXECUTIVE SUMMARY

To best uplift California's communities through culture, creativity, and the arts, it is important to have an updated and relevant strategic vision to guide the California Arts Council's (CAC) work across the state. This strategic framework will be the CAC's road map for the next five to seven years, serving as a clear guide for choosing current and future courses of action, priorities, and policies for the CAC.

This Framework recognizes this unique opportunity in time to put California's arts and cultural strategies on a playing field commensurate with its economic and demographic status – as well as its status as an international leader on many contemporary issues.

The conditions in which the CAC – as well as California's artists, arts organizations, funders, and allies – find themselves is rapidly changing. This strategic framework will serve in place of a traditional strategic plan in order to create an implementation tool that is practical, adaptive, and innovative. It encompasses the aspirations of all who have been involved in the process, including its emphasis on being forward-thinking, bold, innovative and dynamic.

Designed to be an ongoing asset to support both appointed council members and the state agency staff, the strategic framework incorporates the tools, statements, and aspirations that will facilitate decision-making.

DECISION SUPPORT TOOL

Because this is not a traditional strategic plan, there are not itemized goals, specific timelines, benchmarks or assigned responsibility. The Decision Support Tool (Tool) embedded in this framework is designed to identify those important details, while enabling CAC the flexibility to address new ideas as they emerge.

Within the Tool, there is an opportunity to determine:

- Policy development vs. implementation roles
- Optimal timeline
- Prioritization
- Equity alignments
- Input and communication mechanisms
- Other logistics for clear, well-defined processes for deciding all major actions

The Decision Support Tool raises the questions that should be asked when considering proposed actions, including but not limited to, new or existing programs, policies or practices. The questions are designed to improve equitable outcomes, particularly for people who may be disproportionately impacted by the actions and/or may have a significant stake in the results.

The proposed actions in the Aspirations section of this document have surfaced as recommendations through the year-long process detailed in the Introduction and Background sections. However, each should be walked through the Tool for further clarity and to validate the intended action and mitigate unintended consequences.

EQUITY ALIGNMENT

It was fundamentally important to develop this strategic framework through an equity lens that represents all residents of California. This process sets the stage for the CAC to address societal and cultural inequities through public engagement within California. It also outlines the need to consider national and global inspiration, which would be fitting for a state with the world's fifth largest economy.

Equality suggests that everyone is at a particular starting point and should be treated the same. It seeks to promote fairness, but it can only work if everyone starts from the same place and needs the same level of support.

Equity, by way of contrast, aims to give everyone what they need to be successful.

Justice is doing what is right.

All indicators clearly pointed to the need for a formal commitment to achieving racial equity, which is detailed in the Racial Equity Statement section. Racial injustice is the most pervasive and entrenched form of injustice permeating the institutions and systems that everyone must access. By prioritizing attention to racial equity and improving systems for all, intersections with racial injustice and other pervasive societal inequities can be addressed.

Additionally, the Decision Support Tool aims to address intersectional groups experiencing inequities including:

- Individuals with disabilities
- Geographically underserved regions
- Individuals that communicate in languages other than English
- Individuals who face social stigma, trauma, and/or safety concerns
- Individuals with fewer technological resources and/or expertise

EXPECTED OUTCOMES

Having a Decision Support Tool means that future actions will be filtered through a deliberate process to ensure that there is appropriate staffing, partnership, and funding, as well as attention to constituent input, racial equity, and other considerations. As such, the CAC anticipates that there will be thoughtful deliberation on all aspirations presented in this strategic framework. However, the overriding themes of those aspirations will lead the CAC towards the following changes.

- 1. Implementation of decision support tool** resulting in a more equity-based and consistent decision-making process that allows for reflection, a change in timing, and thoughtful consideration of the impact of the CAC's actions on its entire range of constituents.
- 2. Better identify and meet local needs** by supporting arts agencies at the local level and by uplifting small, community-based organizations, coupled with greater capacity building and support for success, consistency, and accountability.
- 3. Reduce barriers to accessing CAC funds, programs, and meetings** by examining and addressing council and agency policies and modeling best practices of other state and local agencies.
- 4. Amplify leadership engagement with constituents** by partnering and convening with other government agencies, funders, and policymakers, and leveraging those partnerships for statewide impact.
- 5. Form numerous advisory groups** that focus on public input in CAC policies and actions to ensure that California's diverse communities are heard and seen, and have ample opportunity to provide input, recommendations, and ideas to the CAC.
- 6. Comprehensively evaluate all funding programs and grant making processes** to uncover grounding data for future decisions.

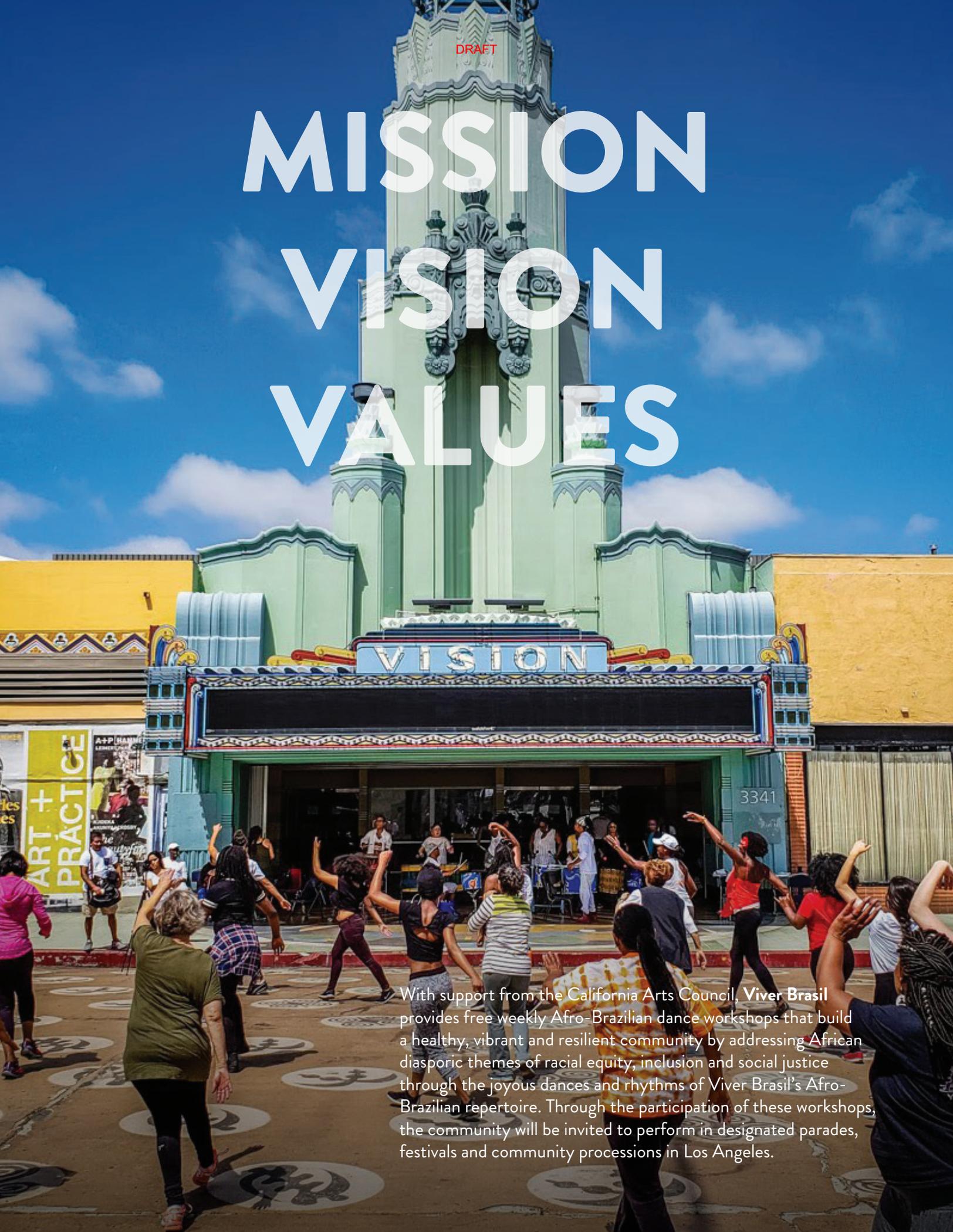
ASPIRATIONS

There are 28 emerging opportunities identified in this document that fall under five general categories. As aspirations and their surrounding conditions unfold, they will likely require modification to stay relevant and achievable. This will include the addition of new aspirations, as the intention is for the CAC to continue to press the boundaries in its leadership role.



DRAFT

MISSION VISION VALUES



With support from the California Arts Council, **Viver Brasil** provides free weekly Afro-Brazilian dance workshops that build a healthy, vibrant and resilient community by addressing African diasporic themes of racial equity, inclusion and social justice through the joyous dances and rhythms of Viver Brasil's Afro-Brazilian repertoire. Through the participation of these workshops, the community will be invited to perform in designated parades, festivals and community processions in Los Angeles.

Ixcanul: The internal force of the mountain which is boiling and looking for eruption.

MISSION

Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

VISION

A California where all people flourish with universal access to and participation in the arts.

VALUES (CAAARES)

COMMUNITY

Authentic intergenerational and intersectional connections

ACCESSIBILITY

Inclusion, simplicity and ease, resulting in equitable participation

AESTHETICS

Recognizing all art forms and artistic traditions that enable full and meaningful creative expression

AUTONOMY WITH ACCOUNTABILITY

Empowered, responsible generation and allocation of resources

RELEVANCE

Broad influence, bold leadership and synergizing collaboration for the present, with a sharp eye toward emerging developments and needs of the future

EQUITY

Service according to need to prioritize racial injustice, representation and visibility of all groups

SUSTAINABILITY

Wise, impactful and responsive growth

Lak'ech Ala K'in: You are my/an other me.

DRAFT

With support from the California Arts Council, **Trails and Vistas** produces Art in Nature events, collaborating with artists and nonprofit organizations in our Truckee/Tahoe community to showcase visual, performance, and literary artists with site-specific performance installations. Art events promote community health and wellness and awareness of open space in the Sierra Nevada.

LISTINGS AND ACKNOWLEDGMENTS

APPOINTED MEMBERS

As of January 2020

Nashormeh Lindo
Chair
Jaime Galli
Vice Chair

Larry Baza
Jodie Evans
Donn K. Harris

Kathleen Gallegos
Stanlee R. Gatti
Louise McGuinness

STAFF

As of January 2020

Anne Bown-Crawford
Executive Director

Ayanna L. Kiburi
Deputy Director

Hilary Amnah
**Arts Program
Specialist**

Maya Austin
**Arts Program
Specialist**

Lariza Barcena
Administrative Analyst

Kimberly Brown
**Public Affairs
Specialist**

Richie Khoi Bui
Accountant

Bintou Coulibaly
**Senior Accounting
Officer**

Richard Diaz
Seasonal Clerk

Caitlin Fitzwater
**Director of Public
Affairs**

Annastasia Wolfe Griffin
**Records Management
Coordinator**

Jared Hamlin
**Accounting Officer
(Specialist)**

Gina Iwata
Administrative Analyst

Yurika Jimenez
**Accounting Officer
(Specialist)**

Jason Jong
**Arts Program
Specialist**

Kala Kowtha
**Information
Technology Specialist**

Laura Littlefield
**Procurement and
Policy Analyst**

Mikaela Mamola
Student Assistant

Kristin Margolis
**Director of Legislative
Affairs**

| | | |
|---|---|---|
| Josy Miller Arts Program Specialist | Mariana Moscoso Arts in Corrections Program Manager | Nicole Sanchez Grants Program Analyst |
| Qiana Moore Student Assistant | J. Andrea Porras Arts Program Specialist | Roman Sanchez Arts in Corrections Program Analyst |
| Wendy Moran Graphic Designer | Yaquelin Ruiz Arts Program Analyst | |

ACKNOWLEDGEMENTS

The California Arts Council Strategic Framework has been developed with the input and thought leadership of many contributors. Numerous individuals have generously given their time, knowledge, and expertise.

Appreciation is extended to the following:

The public, for their input and contributions through the many channels available to them, including completion of surveys, public comment and work-session involvement at CAC Council meetings, submission of videos, and participation in focus groups and on telephone think tanks. Two dozen fellow Californians also made time to be interviewed by Dr. Nolfo Green, contributing invaluable perspective and recommendations.

Governor Newsom and First Partner Jennifer Siebel Newsom for their support of arts, culture, and creativity in California.

Lt. Governor Eleni Kounalakis, Speaker of the California Assembly Anthony Rendon, Senator Benjamin Allen, Senator Jim Nielsen, and Assembly member Sydney K. Kamlager-Dove, for providing thoughtful input during the research phase.

Anne Bown-Crawford, for her leadership of the CAC, and for presiding over this process as executive director.

Nashormeh Lindo and Larry Baza, CAC 2019 Executive Committee members, for serving at the helm of the CAC Council.

Jaime Galli and Donn K. Harris, for their guidance as CAC 2019 Strategic Planning Committee members, shaping the original vision for the framework and actively supporting its development from beginning to end.

All of the other CAC Council members who graciously gave their time at several council meetings and outside of the meetings for interviews.

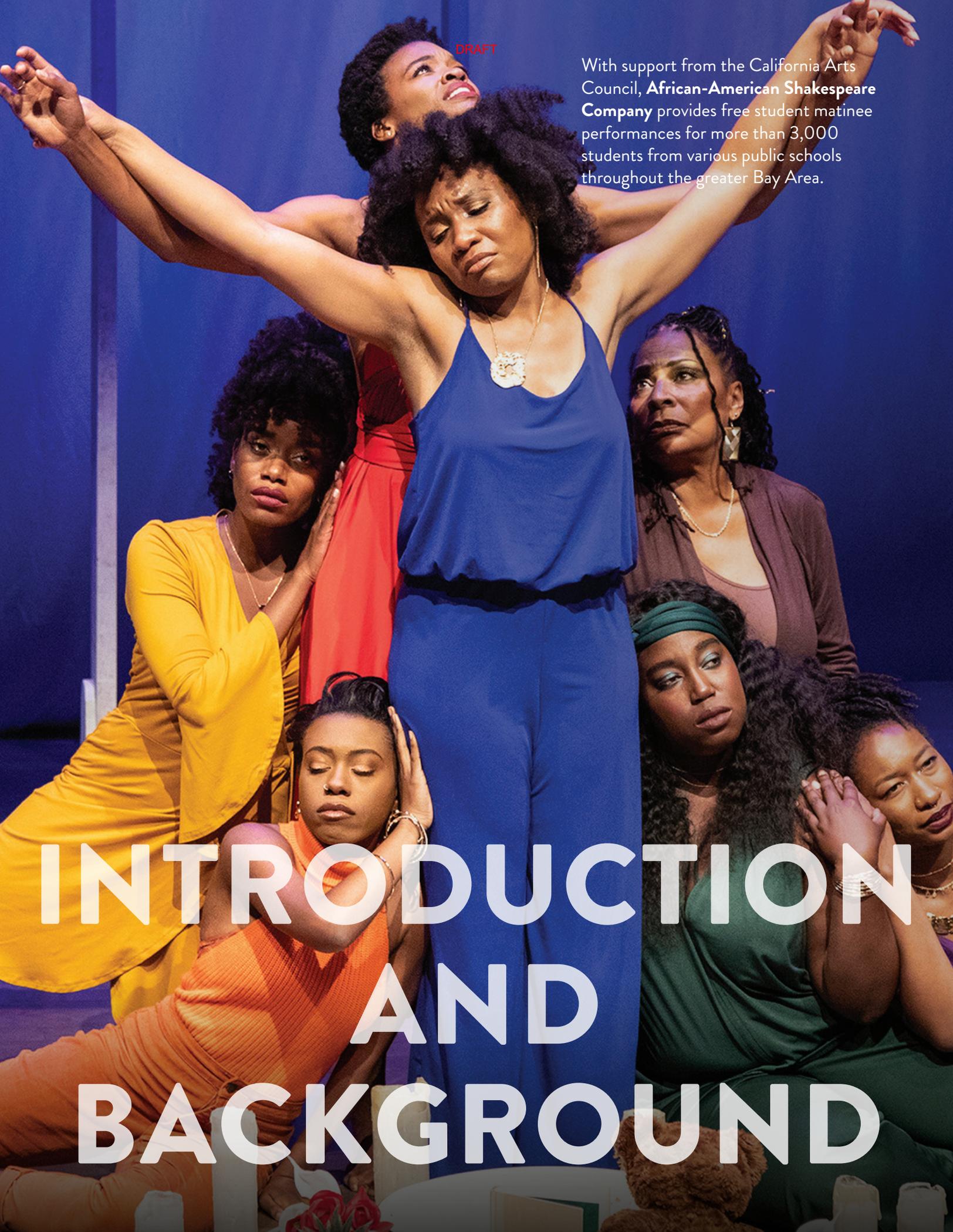
All of the CAC staff for their participation in the process, including multiple work sessions and interviews, with special thanks to Deputy Director Ayanna Kiburi, and Director of Public Affairs Caitlin Fitzwater for managing and coordinating the process.

Dr. Tamu Nolfo Green for developing the strategic framework and the team at 3fold Communications for its brand identity and messaging.

Without the dedication and commitment of all those involved, this strategic framework would not have been possible.

DRAFT

With support from the California Arts Council, **African-American Shakespeare Company** provides free student matinee performances for more than 3,000 students from various public schools throughout the greater Bay Area.



INTRODUCTION AND BACKGROUND

INTRODUCTION AND BACKGROUND

2014-2019 STRATEGIC PLAN

In 2014, the California Arts Council adopted a strategic plan built upon four pillars, each of which had an overarching goal and accompanying objectives and implementation steps.

Pillar 1

Building Public Will and Resources for the Arts

Pillar 2

Diversity, Access, and Partnerships

Pillar 3

Thought Leadership

Pillar 4

Programs and Services

That Strategic Plan provided a road map for the CAC for five years, allowing the agency to arrive where it is today. It reflected the best thinking of CAC staff and council members and incorporated input from hundreds of stakeholders. The focus was on growing and stabilizing the CAC's place in California's arts and state government ecosystem and ensuring that the arts are recognized, celebrated, and supported in communities across the state.

2018-2019 STRATEGIC FRAMEWORK DEVELOPMENT

The process for the current strategic framework was initiated through the CAC Council in the spring of 2018. During that time, its Strategic Planning Committee began the process with a SWOT¹ analysis and a recommendation to issue a formal Request for Proposals for a consultant, that outlines a vision for a process with robust public input.

Dr. Tamu Nolfo Green led the process for developing and approving this framework through five main phases:

1. Research
2. Vision and Values
3. Strategic Framework
4. Brand Identity and Messaging
5. Final Presentation

INTERVIEWS

CAC Council members and leadership staff were interviewed twice independently. Two legislators were interviewed and a third responded to a survey. Written interviews were submitted by the Lt. Governor and the Speaker of the California State Assembly.

“

Rather than trying to fit arts into current zeitgeist, how do we use the arts to shape the current zeitgeist?”

– CAC Council Strategic Planning Committee

“

Authentically engaging and being in a deeper relationship with those we serve is the opportunity to mitigate threats. The more communities know and co-own the programs and services of a government agency, the more they’ll be inclined to support that agency.”

– National Arts Organization

¹ Strengths, Weaknesses, Opportunities, and Threats

Nineteen additional phone interviews and five additional written interviews (approximately half based in California and half outside of California) were conducted with key informants who represented:

- Diverse racial, geographic and socioeconomic statuses of California
- A mix of familiarity with the CAC
- Various sectors and interests
- Experience managing rapid expansion
- Ability to provide insight into the critical issues facing the CAC (programs, management, funding)
- Involvement in equity and social justice work
- Involvement in innovation
- Cutting edge arts councils and commissions

FOCUS GROUPS

Four geographically diverse focus groups were conducted in May 2019. This was an opportunity to expand the feedback that was received, and to provide a safe environment for participants to give honest, anonymous input. They were conducted in Marin City, Weed, Fresno, and Twentynine Palms. A snowball methodology was employed to attract participants, which initiated contact primarily with non-CAC affiliated artists in underserved communities throughout California and requested referrals to others, in order to ultimately engage 39 participants in the focus group sessions.

ONLINE INPUT

Two telephone think tanks were conducted in May 2019 to hear directly from stakeholders on issues that impacted them. The rural-focused think tank had approximately 50 participants and the urban-focused one had approximately 90.

There was an online and mail-in stakeholder survey available during May and June 2019 in order to provide a broad opportunity for every stakeholder to give structured and open-ended input. The survey was translated into Spanish and offered additional language translation by request. More than one thousand surveys were received, allowing for extensive analysis, including regional and demographic disaggregation.

Stakeholders were invited to submit short video clips as an opportunity to express their desires for CAC's vision and values. Several entries were received.



FIELD RESEARCH

The research phase also consisted of a scan of arts councils and commissions nationally to identify innovative models and organizations, plus the acquisition of additional informing documents that considered factors such as displacement, inequality, cultural diversity, community trauma, and rural vs. urban settings to shed light on unique considerations for California's diverse communities.

PROCESS

The entire CAC staff and council were integrally involved in each of the phases, including their active participation in several work sessions over the course of the project. The sessions in June 2019 involved training by Dr. Nolfo Green to consider the role of culture, race, and implicit bias in a vision and values framework.

Implicit Bias
im•plic•it bi•as

refers to the negative associations that people unknowingly hold. They are expressed automatically, without conscious awareness.

Source: State of the Science Implicit Bias Review

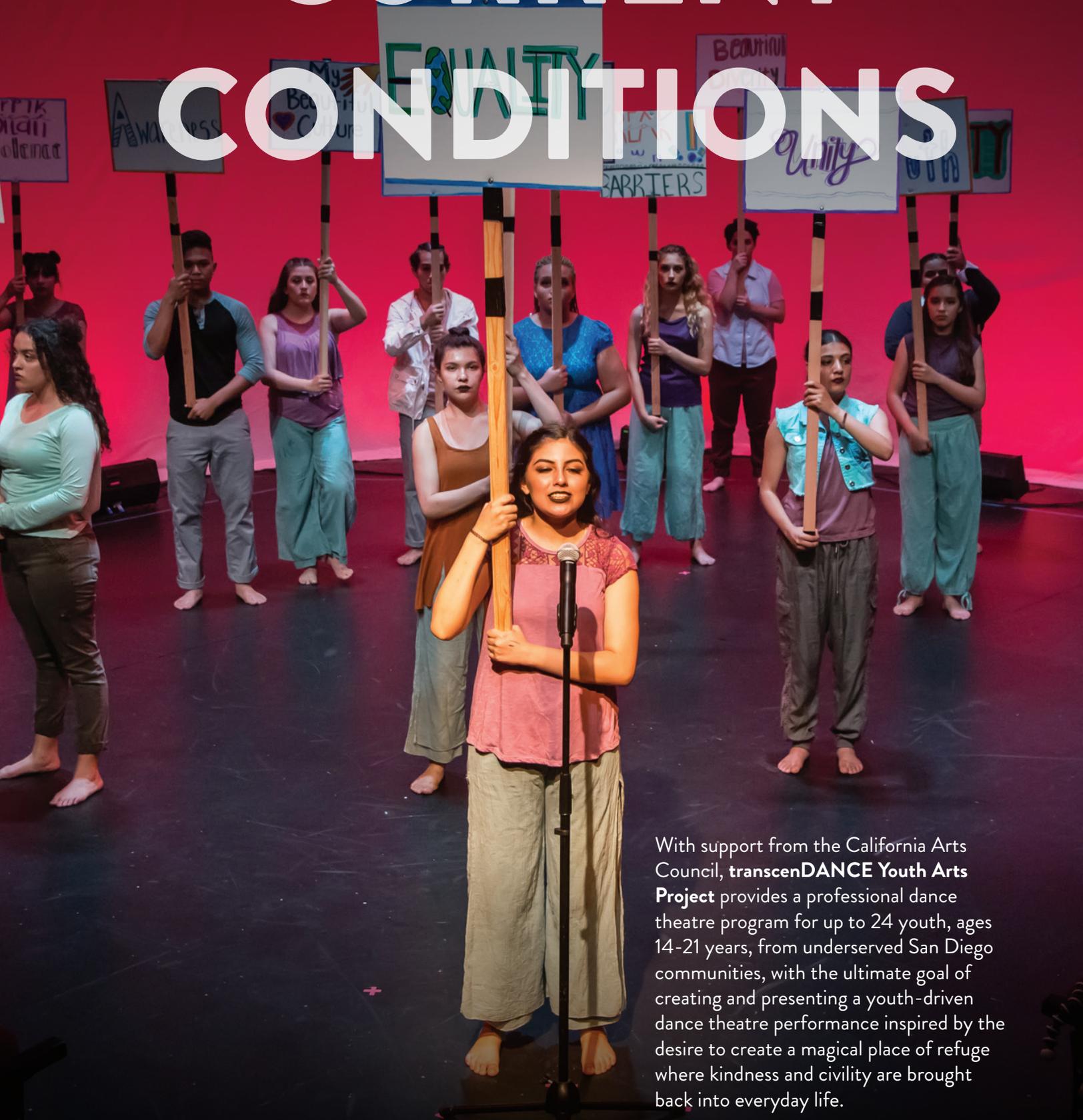
Preliminary findings were presented at the September 2019 CAC Council meeting in Emeryville, and the draft strategic framework was presented at the December 2019 Council meeting in Oceanside.

Feedback from that meeting was incorporated to produce the final strategic framework, which was approved by the council in January 2020, after which time 3fold Communications was tasked with finalizing the brand identity and messaging component.

The intention of this document is to capture the spirit of the agency's forward momentum so that any staff, council members, partners, elected officials, or members of the public who are currently involved or become involved over the next several years will not have to guess at that direction. With this tool, they can clearly align their decision-making with the CAC's framework. In this way, the organizational culture will be built and maintained in a fashion that is consistent and relatively predictable. Every effort has been made to construct a solid framework that will withstand the inevitable changes of the guard and be flexible enough to account for future decisions that cannot at this time be anticipated.

Because of the nature of this strategic framework to support decision-making, decisions have not been made in advance, as would be the case with a traditional strategic plan. Fortunately, there are already structures in place to develop and monitor specific targets and measurable goals under the auspices of the CAC Council's Strategic Planning Committee. This committee will make recommendations on how best to proceed in leading this aspect of the council's process.

CURRENT CONDITIONS



With support from the California Arts Council, **transcenDANCE Youth Arts Project** provides a professional dance theatre program for up to 24 youth, ages 14-21 years, from underserved San Diego communities, with the ultimate goal of creating and presenting a youth-driven dance theatre performance inspired by the desire to create a magical place of refuge where kindness and civility are brought back into everyday life.

CURRENT CONDITIONS

KEY COUNCIL ACTIVITIES

Grant Programs

The CAC has 18 grant programs providing project-based and general operating support for the arts, including intersectional work in education, reentry after incarceration, community engagement and empowerment, creative placemaking, artist residencies, media, veterans services, justice system-involved youth, historically underserved populations, and individuals with disabilities.

Arts in Corrections

Through an interagency partnership with the California Department of Corrections and Rehabilitation, the CAC also funds a growing number of organizations who coordinate arts classes within all 35 adult correctional institutions in the state. These organizations are funded through a contract process rather than through grants.

Initiatives

The agency supports the field through numerous initiatives, including Poetry Out Loud, the Poet Laureate program, and the State Cultural Districts program, among others [see Appendix A for a full list of current CAC programs and initiatives].

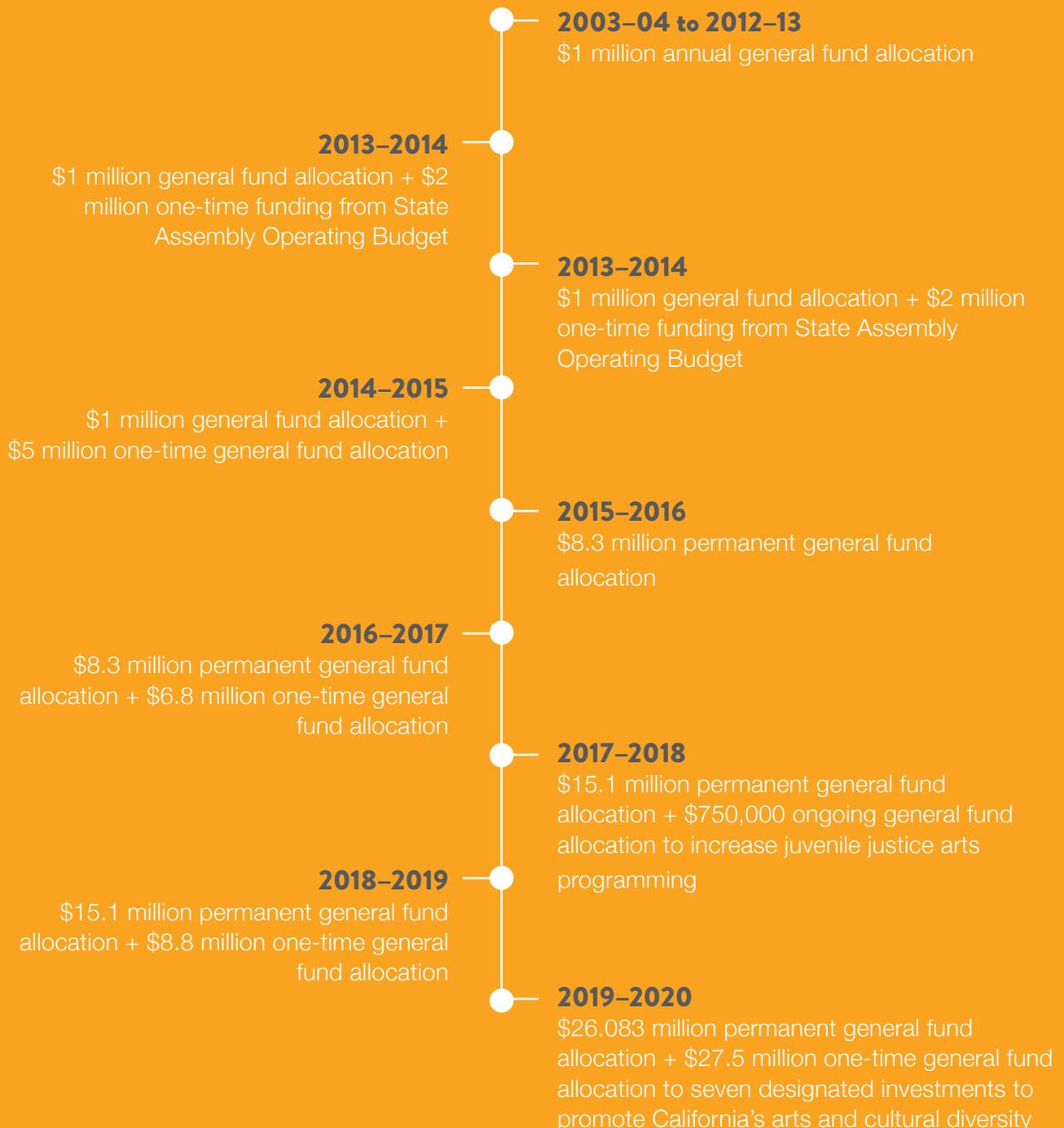
Services

The CAC administers the state's largest free web database of arts jobs and artist opportunities. It administers public workshops and training opportunities, produces reports, and provides valuable information services to the public, including a weekly e-newsletter.

TIMELINE

Recent California Arts Council State General Fund Allocations

California's state general fund investment in the arts has been steadily increasing since fiscal year 2013-14, as outlined in the chart below. According to the National Assembly of State Arts Agencies, California ranked 26th out of 50 states in per capita state arts funding for 2018-19.



Access

ac•cess

the right or opportunity to experience services and programs regardless of geographic, economic, disability, age, sexual orientation, gender identity, racial, and other barriers.

STATE GOVERNMENT INVESTMENT

Since 2013, the CAC has experienced a series of increases in its annual budget from the State General Fund. In the 2019-20 fiscal year, the CAC's operating budget will be approximately \$36.5 million (the vast majority of which goes directly into grants and contracts), versus a total budget of less than \$5 million in 2013-14 Fiscal Year. It goes without saying that the CAC has made a tremendous comeback. However, that comeback has not come without growing pains, given the process by which staffing occurs within the state system. The agency has grown by 13 programs, approximately 860 grantees and \$23M, and is in the process of establishing the necessary staff resources to support the administrative needs and workload requirements of administering increased funding and outreach.

NATIONAL AND GLOBAL LANDSCAPE

It also noteworthy that while California is the fifth largest economy in the world, not in small part due to its robust creative economy, its funding for the arts is often cited as falling short of this distinction. With the past two governors having strong track records of prioritizing the arts, there is renewed enthusiasm throughout the field that California's arts and culture prospects are headed in the right direction. This may be a unique moment to put California on a playing field commensurate with its economic and demographic status – as well as its status as an international leader on many contemporary issues.

PROMOTING EQUITY

In 2019, many governments looked inward to identify the ways in which their own actions – or inactions – contributed to inequities in many areas. This requires brutal honesty in collecting and analyzing data, listening carefully to stakeholders, and making and communicating decisions that some facets of the public may resist. It is this heightened public engagement with government agencies that uncovers both issues and solutions.

The process that enabled the development of this strategic framework – including focus groups, interviews, surveys, and telephone think tanks – exposed both stark and hopeful aspects of the current arts and culture landscape.

- Many artists and arts professionals are facing insecurities with their income, housing, health care, and food.
- Many artists and community members with disabilities face barriers to access and services.
- Many communities are facing environmental disasters and other community emergencies placing arts organizations and artists at-risk for displacement or loss of income.
- Many rural or geographically marginalized artists and arts organizations are significantly challenged by the lack of access to local funding, resources, and services.
- Many artists of color or artists representing cultural heritage communities are concerned with cultural appropriation and the disregard of traditional cultural practices.

Marginalized

mar•gin•al•ized

a person or group treated as insignificant or peripheral.

Cultural Appropriation

cul•tur•al
ap•pro•pri•a•tion

the theft of cultural elements for one's own use, commodification, or profit — including symbols, art, language, customs, etc. — often without understanding, acknowledgment, or respect for its value in the original culture.

Source: Colours of Resistance Archive

- Many artists with advanced degrees and/or years of experience are discouraged by the overriding cultural impressions of the value of artistic and creative work. They note that this leads to income and benefits disparities when compared with people in different sectors who hold positions requiring similar levels of training and certification.
- Generally, those with the fewest resources and greatest demographic hurdles who are trying to access public resources to expand their practices and organizations note that the rules of engagement are stacked against them.

ARTS ARE ESSENTIAL

All of this comes at a time when there is an outcry from the field that the arts and creativity should be vital to all sectors, and not thought of as something separate from the rest of life. **There is a push to incorporate art meaningfully and completely into the fabric that binds our daily lives and to recognize that the arts can be a tool for solving the pressing issues facing society today.** If that is accomplished, no one will be left out from creating or enjoying the arts, and every sector will have a role as both beneficiary and benefactor.

DRAFT

HOW TO USE THIS DOCUMENT

With support from the California Arts Council, **Rhythmix Cultural Works** partnered with the City of Alameda to present *Island City Waterways*, telling the story of Alameda Point, the former Naval Air Station and “gateway to the Pacific” through four wars. Utilizing theater, dance and music in tandem with commercial and residential redevelopment, ICW will implemented creative placemaking strategies to give the local community a deeper connection to the island, its unique history and each other.

HOW TO USE THIS DOCUMENT

Council members are tasked with policy decision-making regarding grant programs and the staff members are tasked with implementation of those decisions as well as administrative oversight of a variety of non-grant initiatives. Staff are also often requested to conduct research to be presented to CAC Council members to facilitate their decision-making. Together, council and staff are committed to learning about, listening to, and leading an ever-changing landscape.

This Strategic framework is meant to support a range of different functions. It is a document that can guide the CAC Council and staff to focus their efforts and manage their time effectively while creating a common language and purpose that can be used across many domains to align directions and guide decision-making.

DECISION SUPPORT TOOL

The Decision Support Tool embedded in this framework raises the questions that will be valuable to ask when considering proposed actions, including but not limited to, new or existing programs, policies or practices.

- The questions are designed to improve equitable outcomes, particularly for people who may be disproportionately impacted by the actions and/or may have a significant stake in the results.
- Several of the prompts lead to considerations of equity and accessibility. These considerations will likely change over time, along with technology, demographic shifts, and CAC resources and capacity.

- **Council Committee Role:** It is recommended that the CAC Council Equity Committee be utilized as the workgroup to cull best practices and public input that can be referenced when council is stepping through the Decision Support Tool. While it is recognized that equity is a central and defining theme throughout the CAC decision-making process, the Equity Committee can shoulder some of the more nuanced areas of inquiry to make recommendations to the larger council.

IMPLEMENTATION AND ASSESSMENT

The adoption of this framework is taking place in February 2020, with the intention that it will provide guidance for five to seven years. The embedded Decision Support Tool should maintain its relevance and usefulness over the course of that time.

- It is recommended that the council and staff revisit the Tool annually to assess it and determine whether there are questions that need to be added, omitted, or edited.
- The embedded “Aspirations” should be assessed annually to determine their continued applicability and new aspirations should be considered as conditions unfold.

ONGOING PUBLIC INPUT

Revisiting elements of the original process annually will help maintain a fresh perspective on the strategic framework. Stakeholders should be consulted on how they feel the framework is impacting their work and their community. Consultation can occur through a brief survey, telephone think tanks, targeted focus groups, and interviews.

- Stakeholders should have the opportunity to:
 - » Provide input on any changes overall as well as on specific actions
 - » Weigh in on the extent to which the CAC's efforts feel successful, and what might make them a greater success
 - » Make recommendations, annually at minimum, to modify the existing framework – including removing or adding certain goals
- **Council Committee Role:** The Strategic Planning Committee will continue to shepherd the implementation and periodic assessment and modification of this framework on behalf of the council.

UPCOMING PROGRAM EVALUATION

The CAC will work with professional researcher(s) to develop and implement a program evaluation of CAC grant and contract-based funding programs and grant-making processes. A key outcome of the evaluation process will be to embed ongoing evaluative thinking into the CAC's grantmaking and contracting practices.

These are a very important deliberations, considering the many ways in which evaluation of CAC's current programming should guide its future decision-making. There are references to the evaluation in some of the actions, and it should be assumed that the evaluation will ultimately bolster the Decision Support Tool and any future CAC goals.

DRAFT

As part of the California Arts Council's Arts in Corrections Program, the **Alliance for California Traditional Arts** offers Danza Azteca classes led by Marty Natividad. The class began with an opening ceremony, which was done outside so participants would have their feet on the earth. Photo by Peter Merts.



RACIALEQUITY STATEMENT

For centuries, low-income communities and communities of color have used arts and culture to navigate and survive systemic racism and oppression. These strategies are essential to retaining collective memory, promoting healing, and liberating the potential within all of us.

– PolicyLink

People of Color

people of color

is a term used to refer to nonwhite people, used instead of “minority,” which implies inferiority and disenfranchisement. The term emphasizes common experiences of racial discrimination or racism.

Source: Colours of Resistance Archive

The CAC’s equity goal is to create a sense of belonging that is so palpable, it is universally experienced. Pursuit of justice in this arena benefits everyone by taking a critical eye to systems of oppression – systems that undercut fairness across multiple demographics, conditions, and experiences.

By prioritizing attention to racial equity, everyone will benefit because racial injustice is the most pervasive and entrenched form of injustice permeating the institutions and systems that everyone must access.

Why should government lead with race?

From the inception of our country, government at the local, regional, state and federal level has played a role in creating and maintaining racial inequity. Despite progress in addressing explicit discrimination, racial inequities continue to be deep, pervasive and persistent across the country. Government can implement policy change at multiple levels and across multiple sectors to drive larger systemic change. It is important to note that to achieve long-term impact, changes must be sustainable. Working for racial equity at the state, local and regional level can allow for meaningful education with community and other institutions that will ensure sustainability.

Source: Government Alliance on Race & Equity

RACIAL EQUITY STATEMENT

As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs and activities will be administered to identify and avoid barriers to access and discrimination, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: Population served and/or affected by race, color or national origin, and income level which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

“

The CAC needs to put pressure on systems of inequity... We need a system to dismantle a system.”

– Focus Group Participant

Building a race equity culture requires intention and effort. This CAC Racial Equity Statement should inspire greater collaboration in policymaking, strengthen public will and input, and develop policymaking that has a strong commitment to advancing equity. Led by our Racial Equity Statement, we will fully integrate race equity into every aspect of our operations and programs and work towards the dismantling of structural racism wherever we encounter it and improving CAC outcomes for all. ²

² This statement was originally conceived by the CAC Council’s Equity Committee and may continue to evolve. The data supporting this statement can be found in documents such as Portrait of Promise: The California Statewide Plan to Promote Health and Mental Health Equity. A Report to the Legislature and the People of California by the Office of Health Equity. Sacramento, CA: California Department of Public Health, Office of Health Equity; August 2015.

METHODOLOGY



Administered statewide by the California Arts Council, **Poetry Out Loud** encourages high school students to learn about poetry through memorization, performance, and competition. Participants master public speaking skills, build self-confidence, and learn about literary history and contemporary life. Pictured is the 2019 Poetry Ourselves original poetry state champion, Zoya Ahmed of Sonoma County.

METHODOLOGY:

WHY A STRATEGIC FRAMEWORK WITH A DECISION SUPPORT TOOL?

The CAC shifted its desire from a traditional strategic plan to a strategic framework, but why? Many of the process elements are the same for their development, such as:

- Getting a clear understanding of internal strengths and weaknesses and external opportunities and threats
- Engaging stakeholders to hear their ideas and how they are being impacted
- Doing a field scan to seek out best practices
- Surfacing recommendations for future action

The major difference is that a strategic plan generally creates a set of itemized goals with specific timelines, benchmarks and assigned responsibility. It is a good option when there is more certainty about the decisions on the horizon.

In contrast, a strategic framework is designed for greater flexibility, particularly when the future is unpredictable, as is the case for the CAC in terms of funding, council tenures, changes in state policy, partnerships, and other societal issues that impact the CAC and the state's arts and culture landscape.

To accommodate this uncertainty, this strategic framework was developed with an embedded Decision Support Tool. It is designed to provide a step-by-step process through which to filter potential CAC actions by shedding light on critical considerations that may have previously been overlooked or given just cursory attention.

Within the Tool, there is an opportunity to determine the staff vs. council roles, the optimal timeline, prioritization, input and communication mechanisms, and other logistics for a clear, equitable, well-defined process for deciding on all major actions.

DRAFT

With support from the California Arts Council, the **City of San Fernando Mariachi Master Apprentice Program** connects Grammy Award winning music artists with underserved youth in an after-school experience emphasizing beginner to advanced mariachi folk instrument instruction, arrangement and performance skills. The program embodies artistic and historical concepts to preserve traditional mariachi music and builds self-confidence, pride and positive identity. Photo by Frank Andrade.



DECISION SUPPORT TOOL

DECISION SUPPORT TOOL AND WORKSHEET

The Decision Support Tool is a series of questions that will be valuable to ask when considering proposed actions, including but not limited to, new or existing programs, policies or practices.

This is a methodical process that occurs at every decision point. It will take time to adhere to the process – specifically, the work of the CAC will slow down intentionally. Implicit bias research indicates that when we slow down and take the time to walk through a guided tool or series of standard questions, we are less likely to revert to the kind of thinking that activates our biases.³ By fully embracing this Decision Support Tool, the CAC is developing an organizational culture that acknowledges and addresses the downsides of moving too quickly. This Tool will allow the staff and council to feel confident in their decision-making and to validate those fully vetted decisions.

1**TIER 1: BASIC CAPACITY****2****TIER 2: PUBLIC INPUT AND IMPACT****3****TIER 3: EQUITY ALIGNMENT****4****TIER 4: COUNCIL PROCESS****5****TIER 5: POST-DECISION CONSIDERATIONS**

³ Casey, Pamela M.; Warren, Roger K.; Cheesman, Fred L.; and Elek, Jennifer K., “Addressing Implicit Bias in the Courts” (2013). *Court Review: The Journal of the American Judges Association*. 442.

TOOL CHECKLIST

When considering new programs or policies, these steps should be followed:

For Council Decisions, including programmatic and policy decisions around the allocation of local assistance grant funding.

1. A new proposed action is identified in a public CAC Council meeting
2. The Executive Committee determines and assigns the appropriate council committee to lead the Tool process
3. The assigned committee, with staff support, completes the Tool worksheets during committee meetings
4. The completed Tool worksheets are reviewed by the council under a noticed discussion item at a public meeting, with discussion led by the committee members
5. The Council determines if a vote shall be on the agenda at the next meeting or if further committee work and discussion shall take place
6. The process continues until a vote is agendized and made by council, or the proposed action is determined to be unsound based on the Tool results

For Staff Decisions, including non-grant programmatic decisions and operations, staffing, legislative, communications, special initiative, partnership, and other state agency actions.

1. A new proposed action is identified by staff
2. The executive staff and/or unit lead determines and assigns the appropriate staff to lead the Tool process
3. The assigned staff completes the Tool worksheets
4. The completed Tool worksheets are reviewed by the executive staff and/or unit lead, with discussion led by the assigned staff
5. Public input is solicited during the completion of the Tool through surveys, advisory workgroups, teleconferences, or other methods
6. The staff group determines if a decision can be made or if further work and discussion shall take place
7. The process continues until a decision is made, or the proposed action is determined to be unsound based on the Tool results

TIER 1: BASIC CAPACITY

Clearly state the desired action and its high-level expected benefit:

Timeline

What is the desired timeline for this action?

Staffing, Partners, and Funding

What is required to fully support this action – staffing, partners, and funding? Are all three available during the desired timeline?

- Is there an opportunity to acquire staffing, partners, and/or funding?
- Is there a lesser priority from which staff, partners, and/or funding can be redirected?
- If the timeline is adjusted, will staffing, partners, and/or funding be available?
- If the timeline is adjusted, will there be an adverse impact?
- From where can resources of staffing, partners and/or funding be redirected to cause a lesser impact?

Based on the responses, evaluate whether the action should move to Tier 2.

TIER 2: PUBLIC INPUT & IMPACT

Who is expected to benefit from this action?

What might be the unintended consequences/drawbacks from this action?

Has there been an opportunity for input on this action from:

- Those potentially impacted in the field?
- Those potentially impacted as community members: council, staff, partners, funders (specifically, to what extent are other funders involved in meeting this need), elected officials?

At the local level, does this action:

- Promote ownership?
- Build capacity?
- Align CAC values?

Beyond the local level, does this action:

- Leverage resources?
- Cultivate partnership?
- Grow awareness of the CAC?
- Address root causes of inequity?
- Instill faith in government transparency, accountability, and stewardship?
- Align with or expand on the priorities of the Governor and the State of California?
- Demonstrate innovation?
- Position CAC as a national or international leader?

Based on the responses, evaluate whether the action should move to Tier 3.

TIER 3: EQUITY ALIGNMENT

Has research been conducted to identify best practices for racial equity?

If it is appropriate to conduct a Racial Equity Impact Assessment (see Appendix C), what is the timeline and staffing?

Will this action disadvantage:

- Small organizations?
- Certain regions of the state?
- Potential beneficiaries with disabilities?
- Potential beneficiaries who communicate in languages other than English?
- Potential beneficiaries who face social stigma, trauma, and/or safety concerns?
- Potential beneficiaries with fewer technological resources and/or expertise?

If yes to any, what adjustments or accommodations could be made to offset the disadvantage?

Based on the responses, evaluate whether the action should move to Tier 4. Decisions made by staff skip to Tier 5.

TIER 3: EQUITY ALIGNMENT

Prior to calling for a vote:

- Was the item open for discussion at a prior council meeting?
- Were council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations?
- Were those unresolved questions or concerns considered at a committee meeting that was open to the public?
- Was a public input period offered online or through alternative means for those who could not access a meeting?

If the vote passes, move to Tier 5.

TIER 5: POST-DECISION CONSIDERATIONS

For this action, what is the council's role?

For this action, what is staff's role?

Is there a committee or working group to which this action should be assigned or be created?

Communication

Once the decision has been made, decide how the decision and progress on the action (if applicable) will be communicated to:

- Those potentially impacted in the field
- Those potentially impacted as community members
- Council, Staff, Partners, Funders, Elected officials

Evaluation

How will we know if the expected benefit is achieved?
How will we know if anyone is better off?

How will the public be engaged in evaluative efforts?

What are the key benchmarks that would indicate satisfactory progress on this action?

What is the reporting mechanism for progress?

What is the support mechanism if progress is stalled?

ASPIRATIONAL AREAS



With support from the California Arts Council, **Kularts** provides programming that amplifies the voices of SoMa residents and workers through multidisciplinary arts participatory programming that asserts the presence and contributions of the neighborhood's Filipino community, including the 5th annual Dialogue in the Diaspora, and our 17th annual Parol Lantern Festival. Photo by Wilfred Galila.

ASPIRATIONAL AREAS

The CAC Council Strategic Planning Committee imagined “blue sky” scalability, i.e., what does ultimate realization of the framework look like, in terms of emerging opportunities, that may take the CAC in a new direction?

These aspirations loosely fall into five categories:

- **Grantmaking**
- **Programs**
- **Partnerships**
- **Policy**
- **Public Communications**

There is considerable overlap between these categories, but for simplicity’s sake, each recommended action has been assigned just one of the categories.

Each action has also been paired with a statement about its root cause rationale.

Although the proposed actions in this section have surfaced as recommendations through the year-long process detailed in the Introduction and Background on the Process section, each should be walked through the Decision Support Tool for further clarity and to validate the intended action.

As aspirations and their surrounding conditions unfold, they will likely require modification to stay relevant and achievable. **This will include the addition of new aspirations**, as the intention is for the CAC to continue to press the boundaries in its leadership role.

Root Cause

root cause

is the fundamental reason for the occurrence of a problem. It initiates either a condition or a causal chain.

Source: Colours of Resistance Archive

GRANTMAKING

Council Timeline

Action

Establish the CAC Council timeline so that it accommodates an annual review of the CAC's allocations, disaggregated by important demographic considerations such as geographic location, organizational size, and grantee organizations' leadership and board member reflectiveness of California's racial, ethnic and gender profile. The CAC Allocations Committee should be instrumental in leading this review.*

Root Cause Rationale

Incorporating a process that structures time for an adequate review of the CAC's allocations will enable thoughtful reflection on the extent to which the CAC is aligning its grantmaking with its values, as opposed to a numerical approach based on past practices.

General Operating and Multi-Year Grants

Action

Enable greater autonomy, sustainability and planning capacity for grantees through the reduction of program-specific and single-year grants.

Root Cause Rationale

The CAC has already begun to move in the direction of providing general operating support and multi-year grants for some of its programming. As this trend is expanded, those organizations that have the least flexibility with their budgets will be positioned to make financial choices that can have a more stabilizing effect. By recognizing that grantees are knowledgeable about their needs and capable of making decisions to meet those needs, trust and respect can further develop between CAC and its constituents. Because smaller organizations tend to have fewer options for funding their operations and less time to engage in grantwriting, they will benefit the most from this change. To ensure that public dollars are being utilized responsibly, this goal goes together with more staff resources to provide technical assistance, monitoring, and site visits.

Geographic Equity

Action

Explore how to best address grantmaking equity for the disparate regions of the state. Utilize data analysis to assess present-day regional disparities among CAC grantees. Seek guidance from existing funding models that address how to identify and give preference to disadvantaged communities.

Root Cause Rationale

There are varying degrees of arts and culture infrastructure throughout the state, based on historic and current variations in investment and other factors, so a one-size-fits-all approach to funding regionally will perpetuate existing inequities. Geographic locations with fewer resources will benefit more by gaining greater access to CAC resources.

Individual Artists

Action

Fund individual artists as a pilot. Requirements for such funding should entail benefits beyond the individual artist, extending to the community at large.

Root Cause Rationale

Prior to its era of severe budget reductions, the CAC funded individual artists through programming that was considered successful at the time. There were many benefits that arose from funding individual artists and the expansion of the CAC's budget has now made this consideration feasible again. If this action is favored positively through the Decision Support Tool, then the CAC can begin to put it in place.



Allow us to dream abundantly. We think seven generations out. We need to be able to plan long-term.”

- Focus Group Participant

Matching Requirement

Action

Create a more accessible grant process as it pertains to the match requirement. In examining this requirement, conduct research on how other funders are lowering the threshold for participation while maintaining the benefits of a match where appropriate.*

Root Cause Rationale

Smaller organizations are daunted by the match requirement that still exists for some CAC programs. This requirement limits who can successfully apply, widening the gap between those organizations with greater capacity to grow and sustain themselves and disadvantaged organizations in communities that do not have abundant funding resources.

Multiple Application Formats

Action

Explore the feasibility of promoting and accepting proposals in multiple formats, and how this shift would impact the potential pool of applicants.*

Root Cause Rationale

Other funders have begun accepting applications as video or audio recordings, phone conversations, in-person meetings, or referrals as a means of expanding their accessibility to underserved communities and organizations that experience the traditional written application process as a formidable challenge. Because of CAC's commitment to reaching a wider swath of California's arts and creativity contributors, expanding its application formats may accommodate a wider array of potential applicants. This must be done with research and deliberation so that there are not unintended consequences related to issues of technology, transportation or insider access.

Small Organizations

Action

Ensure that smaller organizations have at least as much access to CAC funding as larger organizations. Systematically review CAC's current funding policies to determine where they disadvantage smaller organizations and consider eliminating or redesigning those policies.*

Root Cause Rationale

Smaller organizations do not have the budget bandwidth to adhere to CAC policies that utilize existing capacity to determine eligibility for further growth. Although the CAC has maintained a strong commitment to funding small organizations,⁴ this kind of policymaking perpetuates smaller organizations staying small while larger organizations can access more CAC resources.

*As the CAC makes these shifts, it will require that future re-granting through any partner entities also uphold the same standards. The CAC should provide technical assistance and training as needed so that compliance can be maintained.

PROGRAMS

Arts Learning Community

Action

Emphasize the development of an arts learning community by encouraging cross-sector collaboration and peer education, both in person and using technology. Conduct trainings online and in person. Provide stipends or grants to those who provide intensive mentoring or training through this community.

Root Rationale

There is tremendous knowledge within the arts field that would benefit smaller or newer organizations if disseminated, and there is also much that larger and more established organizations could learn from their counterparts who may have a different generational, regional or other perspective. There are also sectors that could better incorporate the arts

⁴ 71% of grantees across all programs in 2017/18 operated with a budget of under \$1 million.

as well as teach arts service organizations how to better incorporate and learn from their sectors. The CAC can convene the field in person and through emerging technologies to capitalize on this exchange of information, truly creating a peer learning community that mutually builds capacity.

Grantee Consultations

Action

Allocate sufficient staff time for all grantees to have ongoing consultation and support, including site visits, over the course of their contracts. For applicants who are not funded, there should also be sufficient staff or consultant time allocated to provide customized feedback on their applications so that they may improve their chances of success in future rounds.

Root Cause Rationale

For many applicants, acquiring funds from the state and managing those funds at the state's expectations is something they have not done before. Rather than skew the funding towards those that already have institutional access, this approach over time would enable equitable access to state resources by providing timely, customized feedback and demystifying the process of communications, human resources, evaluation, accounting and other aspects of responsible fiscal management. It would also have the benefit of deepening the relationship between CAC and its constituents by making CAC more visible and accessible in the communities it serves through ongoing, responsive site visits that are focused on support and compliance success.

Program Consolidation

Action

Consolidate the number of programs directly implemented by the CAC. Utilize the recommendations from the future external programs evaluation to determine which programs should be consolidated, eliminated, or funded through the State-Local Partners (SLPs).

Root Cause Rationale

Through consolidation, CAC resources can be redirected to build capacity at the local level, enabling greater and more consistent programming through the SLPs. The scope of CAC programming will match CAC staff capacity to responsibly and effectively manage that programming.



We are hoping to move to a more equitable/liberated process in all of our work.”

– Rural California County State Local Partner

State Agency Funder Role

Action

Consider which existing or desired programs need a state agency for their management and focus resources and partnerships to grow those programs. A touring and presenting program is one such recommendation for an effort that could have statewide impact.

Root Cause Rationale

The CAC is a state agency and its programming should reflect its unique niche and reach into geographic, institutional, and social spaces outside of the purview of the SLPs. A touring and presenting program by definition would travel beyond a single geographic area like a county or region, making it a suitable candidate for consideration as a state-run endeavor.

State-Local Partner Funding

Action

Conduct a review to determine a timeline and process for increasing the amount of funding granted to the SLPs. This timeline should include a detailed process for assessment, capacity building, bolstered support, and compliance checks, as well as a plan for establishing participation by and benefits for all 58 counties.

Root Cause Rationale

This action will acknowledge the ability of SLPs to understand and respond to their local needs. In addition, financially committing to building capacity at the local level will position SLPs to have more control, ownership, and responsibility, and a deepened connection to the CAC.

State-Local Partner Capacity Building

Action

Increase technical assistance and training to SLPs that meets the unique needs of each organization, as identified by research and evaluation. Ensure that SLP contracts are written to require adherence to key CAC policies and expectations, clearly outlining the role of the state-county partnership. Develop strategies to align SLP priorities with the priorities of the CAC, while allowing for flexibility and self-determination. Support the development and implementation of local plans that result in consistent quality and equity of service across counties.

Root Cause Rationale

The state's arts and creativity infrastructure should be strong at every level. The larger emphasis on funding the SLPs should be accompanied by a larger emphasis on requirements and support to align the SLPs with the CAC's stated values. Explore tools to support values alignment, such as requiring local plans to state how these values will be operationalized. Include attention to root causes such as implicit bias and lack of representation on boards. By developing trainings of trainers at the local level, along with the expectation that SLPs engage in this process with

their grantees, there will be a rippling effect with those who ultimately receive CAC funds and are recruited to serve on CAC panels.

PARTNERSHIPS

Advisory Workgroups

Action

Establish standing workgroups to advise staff. Select the members through a panel process and pay them honorariums for their time. Ensure that those selecting and selected are members of communities facing the greatest inequities, including but not limited to individuals with disabilities, communities of color, LGBTQIA+, and military veterans.

Root Cause Rationale

As with all institutions, staff perspectives are limited by their demographics, experience, and worldviews. However, the CAC was established to be responsive to the entire state of California. Having advisors that represent a broader swath of the population and can provide lived experience from areas that impact CAC agency functioning will benefit the staff and, ultimately, the communities served. It will also enable the building of stronger, more trusting relationships with underrepresented communities.

Arts Funder Collaboratives

Action

Lead or join the convening of private and public institutions that fund the arts in California in order to collaboratively assess and plan the funding landscape.

Root Cause Rationale

When funding decisions are independently made – without the benefit of knowing where else funding is being directed or withdrawn – pockets

of need and inequity are bound to materialize. Arts funders should be regularly convened to discuss their larger strategies and to examine a coordinated approach that maximizes those strategies and the resources that each member has to offer.

Native American Artist Partnerships

Action

Formalize a partnership with representatives of California's Native American artist communities, including federally and non-federally recognized tribes. Aim to respectfully understand the needs of these communities and their recommendations in order to be more responsive, and identify and build on the assets that enrich tribes, community groups, and the broader state.

Root Cause Rationale

As the state's first artists and creatives, and as a group that has experienced everything from acculturation and cultural appropriation to displacement and erasure, California's Native American tribal members and relations should garner a unique partnership status with the CAC. There is an urgency in ensuring the CAC is an agency that sharply deviates from harmful past government practices and unfolds instead as one that fosters belonging, inclusion, and cultural humility.

Private Sector Partnerships

Action

Grow California's creative workforce and economy through selective partnerships with the private sector.

Root Cause Rationale

There are many private sector firms that have a vested interest in cultivating the next generation of creatives who will generate – as well as consume – their future products and services. The CAC has scope and entrée that are assets to be capitalized on when negotiating mutually beneficial partnerships. Criteria for partnering should center on the CAC's values.

Social and Environmental Issues

Action

Center the arts and creativity as a key component in solving our most pressing social and environmental issues. Explore how governmental, nonprofit, and private organizations at the local, state, national and international levels could benefit from CAC partnerships to integrate the arts and creativity into programmatic or policy efforts addressing social justice and environmental justice causes.

Root Cause Rationale

Support for the arts is often pitted against support for social, humanitarian, and environmental crises, without an understanding that solutions to those problems can be hastened and elevated by incorporating the arts and creativity. Additionally, aftermath that involves suffering and trauma can be alleviated and redirected through artistic expression. This movement of building awareness and resilience through the arts and creativity should be core to CAC's partnerships and play a prominent role in its public affairs.

State Government Roundtable

Action

Initiate a roundtable of state government agencies, departments and offices that have overlapping interests in the arts and creativity, whether they have yet identified that interest or not. The goal of this ongoing roundtable would be to identify areas of collaboration and resource sharing, as well as areas of policy change or alignment, to provide mutual benefit.

Root Cause Rationale

State institutions are all siblings in a larger family. As such, they can conduct business and transfer staff and resources in a more fluid way than when working with



Understand the infrastructure you're standing in, and that you're a leader in. You should be convening all of us to see where the gaps are, and what the repercussions of ignoring them are. How can we play together in the sandbox?

– Arts Funder



CAC could unlock resource flows but also greater appreciation for the arts across many sectors. That's their sweet spot that nobody else can do.

– Arts Funder

outside institutions. They also generally have the same mandate of serving all Californians, increasingly with an eye towards how to do so in a way that promotes equity. There are tremendous opportunities for synergy. Given the CAC's relatively small budget in relationship to, for example, the California Department of Education, the California Department of Public Health (home of the Office of Health Equity), the California Department of Veterans Affairs, or the California Department of Parks and Recreation, it would behoove the CAC to leverage these larger resources in service of joint programming and interests. There are also areas of inter-agency policy to be developed and aligned, such as K-12 arts education. The CAC's enabling legislation promotes this kind of partnership, stating that the CAC shall "enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential."

POLICY

Cultural Trust

Action

Research options for creating a cultural trust or "friends of" organization. Con-tract with states that have cultural trusts for consultation and mentorship through the process.

Root Cause Rationale

The CAC's primary funding source is the California General Fund. Not only is the amount of state funding the CAC receives per person well below comparable economies, funding is beholden to political preferences and undulations in the economy. A Cultural Trust may not solve the sustainability issue entirely, but it could further diversify the resources available for the CAC.

Data Reporting

Action

Match the burden of data acquisition and reporting with the capacity of the funded organizations and the value to the CAC. If the data required by CAC outweighs this capacity, then CAC should utilize its resources to assist in developing the grantee capacity through hands-on technical assistance and larger grant allocations to fewer organizations to account for the grantees' hiring of additional administrative staff. Continue to examine policies related to DataArts and other requirements to assess their utility in light of their accessibility consequences.

Root Cause Rationale

Arts service organizations with limited capacity for administrative work are discouraged from applying for grants or are overwhelmed by the reporting requirements once they are awarded the grants.

Educational Resources

Action

Train artists and arts service organizations to educate elected officials and others at the local, state, and national level for funding, including economic benefit reports and talking points. Expand CAC staffing in public affairs and research science to accommodate this goal.

Root Cause Rationale

Many artists and arts service organizations feel ill-equipped to communicate the benefits of the arts and why they should be supported with decision-makers who have influence over their jurisdiction. The CAC is well-positioned to generate the educational resources that would support this community leadership, and also to provide training and technical support in person or via technology. By having a larger cadre of educators, there will be less pressure on the CAC to lead this charge.



The CAC needs to lift up its own voice to bring attention to all of the things it does other than provide money. The CAC would be valuable even if it didn't have any money to give away. And it would be worth fighting for.
– Arts Funder

Low-Cost Housing and Workspaces

Action

Become a state agency partner in the movement to increase low-cost housing space and work studios for artists.

Root Cause Rationale

The cost of rent for space and studios is displacing artists throughout California. This crisis is having the impact of making the arts and creativity an elitist pursuit, while forcing many artists into unsafe spaces to work and live. This is a systemic issue, one that will require multiple institutions and sectors to thoughtfully negotiate together. With the CAC's leadership, low-income artists and arts service organizations will not be left behind in the rebuilding of California's rental and ownership market.

National and International Funding Models

Action

Thoroughly research economies of similar size to California (including international economies) and determine how they are funding their arts and creativity. Re-search should include how federal governments, including our own, are embedding arts financing into its multiple functions and funding streams. It should also assess large cities with commensurate arts budgets to determine whether there might be parallel processes or models for the state.

Root Cause Rationale

If California is going to fund its arts and creativity commensurate with its economic, physical, and population size, it will be easiest to make the case when there are models to provide feasible options.

PUBLIC COMMUNICATIONS

Accessible Council Meetings

Action

Make CAC Council meetings more accessible to the public.

Root Cause Rationale

The CAC Council members will be able to most fully represent the needs of the public when the public has opportunities for voicing those needs, offering ideas, and generally providing perspective from their unique vantage points. As such, the CAC Council meetings should continue to move its location throughout the state but should also open up to webinar teleconferences for those who are not able to travel to the meetings. This would enable transparency and real time participation in the meetings by seeing and hearing the important conversations and offering public comment. As an additional measure of accessibility, the ability to submit public comment in advance of the meetings for those who will not be able to attend even by teleconference would expand the voice of constituents for council's consideration. Issues of meeting times, childcare and transportation can and should be further explored.

Awareness Campaign: CAC

Action

Launch an awareness campaign to educate the public, elected officials, and potential partners about the CAC. Consider nontraditional activation methods for the campaign.

Root Cause Rationale

Without an awareness of what the CAC has to offer, it is more difficult to secure support, funding, and partnerships. It is also more difficult to attract new applicants to take advantage of CAC programs and initiatives. The campaign must be tailored to its specific audiences. Elected officials

are a potentially invaluable ally, yet there is misinformation in the Legislature about how they can best utilize their position to support the CAC in service to their local constituents.

Awareness Campaign: General

Action

Launch an awareness campaign to generate understanding and appreciation for the arts in general and how the arts are integral to California's culture, vitality, and economy.

Root Cause Rationale

Without an awareness of the benefits of the arts and creativity, it is more difficult for artists and arts service organizations, including the SLPs and statewide regional networks, to garner support.

Conferences and Public Events

Action

Participate in state, national, and international conferences and public events that have the potential to showcase CAC's leadership and build the professional development and networking potential of CAC staff and council members. The CAC should also convene its partners and constituents by hosting conferences that bring opportunities for professional development to the field.

Root Cause Rationale

The field is rapidly changing because of advancements in policies, programs, and practices that have an undeniable role on access and equity. Conferences are often where ideas and innovations are showcased in an environment where questions can be asked and personal connections can be made. The CAC will be hindered in its role as a leader if it is not exposed to these environments and provided the opportunity to demonstrate the state's progress. In turn, it should create similar opportunities for the field in California.

Online Opportunities Hub

Action

Expand the CAC's online opportunities database to be a well-marketed centralized hub for public postings on a wide range of artists and community needs, such as space, housing, grants, and job opportunities.

Root Cause Rationale

The CAC has the infrastructure and reach to provide benefits to the state far beyond re-granting. This capacity should be maximized to address needs that can be met through simple technology.

“

We need an ongoing, comprehensive advocacy campaign to help people understand the value of the arts in our everyday lives. Need to get the word out: The arts are good for the economy...The arts are good for your health.

– Stakeholder at a long-standing ethnic arts and culture organization

DRAFT

APPENDICES

With support from the California Arts Council, **Arts Visalia** brings art into the lives of their community's youth through quality art educational experiences, increasing paid opportunities for local artists while enhancing the quality of the art education we provide to young people in the community.

APPENDIX A

CAC PROGRAMS AND INITIATIVES

| Grant Programs | Program Name |
|-----------------------------|---|
| Project Support | Arts and Access |
| | Artists in Communities |
| | Arts and Public Media |
| | Creative California Communities |
| | Local Impact |
| | Reentry Through the Arts |
| | Research in the Arts |
| | Veterans in the Arts |
| Youth Support | Arts in Schools |
| | Arts Education Exposure |
| | Arts Integration Training |
| | JUMP Starts |
| | Youth Arts Action |
| Operational & Field Support | Cultural Pathways |
| | Emerging Arts Leaders of Color Fellowship |
| | Organizational Development |
| | Professional Development |
| | State-Local Partners |
| | Statewide and Regional Networks |
| Initiatives (partial list) | California Cultural Districts |
| | Emergency Preparedness |
| | Poetry Out Loud |
| | California Poet Laureate |
| | California Youth Poet Laureate |
| Contract Programs | Program Name |
| | Arts in Corrections |

APPENDIX B

KEY INFORMANTS

| | |
|-------------------------------|---|
| Aili Schreinwer | Oregon Cultural Trust |
| Speaker Anthony Rendon | California State Assembly |
| Danielle Brazell | LA Department of Cultural Affairs |
| Debra Garcia Y Griego | New Mexico Department of Cultural Affairs |
| Devi Peacock | Peacock Rebellion |
| Eddie Torres | Grantmakers in the Arts |
| Lt. Governor Eleni Kounalakis | State of California |
| Emiko Ono | Hewlett Foundation |
| Jamie Bennett | ArtPlace America |
| Jeremy Liu | PolicyLink |
| Senator Jim Nielsen | California State Senate |
| Josie Talamantez | Barrio Logan Cultural District and Former CAC |
| Kristin Sakoda | LA County Arts Commission |
| Libby Maynard | Ink People Center for the Arts |
| Lisette Sweetland | Tuolumne County Arts |
| Malissa Shriver | Former CAC Chair, Founder of Turnaround Arts CA |
| Maria Jenson | SOMARTS Cultural Center |
| Matt Leivas | Chemehuevi Indian Tribe |
| Michelle Williams | Arts Council Santa Cruz County |

| | |
|---|---|
| Moy Eng | Community Arts Stabilization Trust |
| Omari Rush | Michigan Council for Arts and Cultural Affairs |
| Pam Breaux | National Assembly of State Arts Agencies |
| Peter Woods | Writ Large Press and Quality Collective Art Movement |
| Quanice Floyd | Arts Administrators of Color Network |
| Assembly member, Sydney K. Kamlager-Dove | California State Assembly |
| Tacy Trowbridge | Head of Global Education Programs - Adobe |
| Tamara Alvarado | Shortino Foundation, formerly of School of Arts and Culture |
| Tom DeCaigny | San Francisco Arts Commission |
| Tomas Benitez | Latino Arts Network & LA Stage Alliance |

APPENDIX C

RACIAL EQUITY IMPACT ASSESSMENT GUIDE

What are Racial Equity Impact Assessments?

A Racial Equity Impact Assessment (REIA) is a systematic examination of how different racial and ethnic groups will likely be affected by a proposed action or decision. REIAs are used to minimize unanticipated adverse consequences in a variety of contexts, including the analysis of proposed policies, institutional practices, programs, plans and budgetary decisions. The REIA can be a vital tool for preventing institutional racism and for identifying new options to remedy long-standing inequities.

Why are they needed?

REIAs are used to reduce, eliminate and prevent racial discrimination and inequities. The persistence of deep racial disparities and divisions across society is evidence of institutional racism—the routine, often invisible and unintentional, production of inequitable social opportunities and outcomes. When racial equity is not consciously addressed, racial inequality is often unconsciously replicated.

EXAMPLES OF RACIAL JUSTICE EQUITY IMPACTS

Equity and Social Justice Initiative King County, WA

The county government is using an Equity Impact Review Tool to intentionally consider the promotion of equity in the development and implementation of key policies, programs and funding decisions.

Race and Social Justice Initiative Seattle, WA

City Departments are using a set of Racial Equity Analysis questions as filters for policy development and budget making.

Minority Impact Statements Iowa and Connecticut

Both states have passed legislation which requires the examination of the racial and ethnic impacts of all new sentencing laws prior to passage. Commissions have been created in Illinois and Wisconsin to consider adopting a similar review process. Related measures are being proposed in other states, based on a model developed by the Sentencing Project.

When should it be conducted?

REIAs are best conducted during the decision-making process, prior to enacting new proposals. They are used to inform decisions, much like environmental impact statements, fiscal impact reports and workplace risk assessments.

Where are they in use?

The use of REIAs in the U.S. is relatively new and still somewhat limited, but new interest and initiatives are on the rise. The United Kingdom has been using them with success for nearly a decade.

EXAMPLES OF RACIAL JUSTICE EQUITY IMPACTS**Proposed Racial Equity Impact Policy
St. Paul, MN**

If approved by the city council, a Racial Equity Impact Policy would require city staff and developers to compile a “Racial Equity Impact Report” for all development projects that receive a public subsidy of \$100,000 or more.

**Race Equality Impact Assessments
United Kingdom**

Since 2000, all public authorities required to develop and publish race equity plans must assess proposed policies using a Race Equality Impact Assessment, a systematic process for analysis.

Source: Race Forward: The Center for Racial Justice Innovation

Below are sample questions to use to anticipate, assess and prevent potential adverse consequences of proposed actions on different racial groups.

1. Identifying stakeholders

Which racial/ethnic groups may be most affected by and concerned with the issues related to this proposal?

2. Engaging stakeholders

Have stakeholders from different racial/ethnic groups— especially those most adversely affected— been informed, meaningfully involved and authentically represented in the development of this proposal? Who's missing and how can they be engaged?

3. Identifying and documenting racial inequities

Which racial/ethnic groups are currently most advantaged and most disadvantaged by the issues this proposal seeks to address? How are they affected differently? What quantitative and qualitative evidence of inequality exists? What evidence is missing or needed?

4. Examining the causes

What factors may be producing and perpetuating racial inequities associated with this issue? How did the inequities arise? Are they expanding or narrowing? Does the proposal address root causes? If not, how could it?

5. Clarifying the purpose

What does the proposal seek to accomplish? Will it reduce disparities or discrimination?

6. Considering adverse impacts

What adverse impacts or unintended consequences could result from this policy? Which racial/ethnic groups could be negatively affected? How could adverse impacts be prevented or minimized?

7. Advancing equitable impacts

What positive impacts on equality and inclusion, if any, could result from this proposal? Which racial/ethnic groups could benefit? Are there further ways to maximize equitable opportunities and impacts?

8. Examining alternatives or improvements

Are there better ways to reduce racial disparities and advance racial equity? What provisions could be changed or added to ensure positive impacts on racial equity and inclusion?

9. Ensuring viability and sustainability

Is the proposal realistic, adequately funded, with mechanisms to ensure successful implementation and enforcement? Are there provisions to ensure ongoing data collection, public reporting, stakeholder participation and public accountability?

10. Identifying success indicators

What are the success indicators and progress benchmarks? How will impacts be documented and evaluated? How will the level, diversity and quality of ongoing stakeholder engagement be assessed?

DRAFT



**CALIFORNIA
ARTS COUNCIL**
A STATE AGENCY

TAB O

California Arts Council | Public Meeting | 02/05/2020

Date: February 5, 2020

To: California Arts Council

From: Allocations Committee, Nashormeh Lindo

Re: FY19-20 Funding Allocations Recommendations

The Allocations Committee recommends the Council fund this year's grant applications at the ranks and funding levels recommended in Scenario 1 or Scenario 2 as outlined in this memo.

The Allocations Committee recommends the Council use unexpended funds from the FY2018-19 one-time state funding balance to fund the projected overage in this year's grant funding levels.

Introduction: Application Numbers

This year, the CAC received a more than 30% increase in applications across grant programs than in the previous year, far exceeding the goal of a 5% increase that staff projected. The CAC received over 2,200 applications for the 16 programs that were offered this season.

We believe that the growth in application numbers is a result of the increased maximum request amount in many grant programs, the waiving of requirements that presented barriers to access for smaller organizations, and the significant outreach the agency engaged in during the fall months. This outreach included more than a dozen in-person workshops across the state, a host of digital connections, and more than 10,000 pieces of hard-copy collateral mailed to partner organizations to promote the available grant opportunities.

Funding Recommendations

The following tabs include individual memos from programs staff about the panel process and the rankings for the individual programs that they manage. A separate spreadsheet with application rank breakdowns accompanies each of those memos.

Accompanying this memo is a spreadsheet that outlines the overall funding recommendations for the Local Assistance Funds for FY2019-20.

The Allocations Committee recommends that the Council chose from the following two formula scenarios to vote on. Consistent with past years, both scenarios follow a format of percentage reduction in funding of the requested amount based on the rank. The percentage breakdowns of the scenarios are as follows:

- Scenario 1:
 - Rank of 6 (Exemplary) – 100% of request
 - Rank of 5 (Strong) – 95% of request
 - Rank of 4 (Good) – 90% of request
 - Rank of 3 (Fair) or below – not recommended for funding
 - State Local-Partner Rank of 3 – 85% of request
- Scenario 2:
 - Rank of 6 (Exemplary) – 100% of request
 - Rank of 5 (Strong) – 90% of request
 - Rank of 4 (Good) – 80% of request
 - Rank of 3 (Fair) or below – not recommended for funding
 - State-Local Partner Rank of 3 – 70% of request

The programs whose allocations will come for a vote at the April meeting are highlighted in purple. The spreadsheet includes projected allocations based on 70% of applications being recommended for funding at an average of 90% of the maximum request in the grant category.

Council will note that the total allocation projection in either scenario leaves between a \$4.5M and \$4.9M shortfall in FY2019-20 Local Assistance Funding. The Allocations Committee recommends the Council use a portion of the unexpended funds from the FY2018-19 one-time funding to cover this shortfall. This would leave a remaining balance of approximately \$1 million.

| FY19-20 PROGRAM ALLOCATIONS | | | | | |
|---|------------------|-------------------------|--|--|-----------------------------------|
| GRANT PROGRAM NAME | Total Max. Award | Projected # of Grantees | Total Recommended Program Allocation: Scenario 1 | Total Recommended Program Allocation: Scenario 2 | Total Projected April Allocation* |
| Arts and Public Media | \$20,000 | 25 | \$527,306 | \$495,018 | |
| ACTA-Technical Assistance Grant (CP)* | \$150,000 | 1 | | | \$ 150,000 |
| Arts Education: Exposure | \$20,000 | 138 | \$2,363,568 | \$2,229,854 | |
| Artists In Communities | \$20,000 | 135 | | | \$2,430,000 |
| Cultural Pathways | \$30,000 | 43 | | | \$1,161,000 |
| JUMP StArts | \$50,000 | 57 | | | \$2,565,000 |
| Local Impact | \$20,000 | 205 | | | \$3,690,000 |
| Organizational Development | \$5,000 | 122 | \$593,878 | \$593,878 | |
| Poetry Out Loud (Event & Staff Only) | \$30,000 | 1 | \$100,000 | \$100,000 | |
| Professional Development | \$3,000 | 64 | \$162,602 | \$162,602 | |
| Reentry Through the Arts | \$50,000 | 28 | \$1,165,628 | \$1,101,539 | |
| State-Local Partners | \$90,000 | 53 | \$4,990,487 | \$4,734,155 | |
| Statewide & Regional Networks | \$35,000 | 41 | | | \$1,291,500 |
| Veterans in the Arts | \$20,000 | 40 | | | \$720,000 |
| Youth Arts Action | \$20,000 | 255 | | | \$4,590,000 |
| Subtotal Recommended Program Allocation: | | | \$9,903,469 | \$9,417,046 | |
| Subtotal Projected Program Allocation: | | | | | \$ 16,597,500 |
| Programs with Encumbered Funds: | | | | | |
| Arts and Accessibility Grant | \$500,000 | 1 | \$500,000 | | |
| Arts Education: Artists in Schools | \$20,000 | 160 | 2,268,768 | | |
| Artists Integration Training | \$5,000 | 24 | 59,745 | | |
| Subtotal Encumbered Funds: | | | \$2,828,513 | | |
| TOTAL FY19-20 PROGRAM ALLOCATION: | | | \$24,650,000 | \$24,650,000 | |
| BALANCE (February) | | | \$11,918,018 | \$12,404,441 | |
| BALANCE (April - Projected) | | | -\$4,679,482 | -\$4,193,059 | |

* Projected allocations are based on recommended funding for 70% of grants received with an average request of 90% of maximum award.

| TOTAL FY18-19 ONE-TIME FUNDS | | | |
|---|-------------------------|--------|--------------------|
| | | | \$8,800,000 |
| (Encumbered) Transfer to Operations | \$450,000 | - | \$450,000 |
| (Encumbered) Emerging Arts Leaders of Color | \$350,000 | 1 | \$350,000 |
| (Obligated) Innovations + Intersections | \$500,000 | 2 to 5 | \$1,650,000 |
| (Obligated) Individual Artist Fellowship | \$50,000 | 20 | \$1,000,000 |
| | TOTAL REMAINING: | | \$5,800,000 |

TAB P

California Arts Council | Public Meeting | 02/05/2020

Date: February 5, 2020

To: California Arts Council

From: Maya Austin, M.A.
Arts Programs Specialist

Re: FY19-20 Arts and Public Media Grant Panel Recommendations

Program Overview

The Arts and Public Media (APM) program supports multiplatform media projects by nonprofit media organizations that build public awareness and support for the arts in California. Multiplatform media projects refer to content that is delivered through multiple mediums instead of a single delivery platform.

Only nonprofit media organizations are eligible for this grant category. The California Arts Council defines a nonprofit media organization as a nonprofit entity that has a primary activity and mission of disseminating information to the general public or a specific community through a newspaper, magazine, zine, media festival, or other publication; or radio, podcast, television, cable television, or other medium of mass communication.

The Arts and Public Media program experienced an increase in funding, with a \$25,000 maximum grant request amount this year, up from \$18,000 the prior year.

The increase in funding, combined with the visibility of outreach performed during the summer of 2019, led to a significant increase in number of applications received. Compared to last year, application submission increased by 36%. In total, for FY19-20, 64 applications were received. Eleven were deemed ineligible because they did not meet the definition of a nonprofit media organization or did not include the required documents, and nine were withdrawn due to an excess of the total operating revenue (TOR) requirement across all programs.

In summary, 48 applications were adjudicated by two separate panels.

Panel Overview

On December 12 and 13, a four-member peer review panel convened to rank 27 applications. On January 9 and 10, a three-member peer review panel convened to rank 21 applications. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of seven applications were ranked 6 (Exemplary), seven were ranked 5 (Strong), 11 were ranked 4 (Good), 13 were ranked 3 (Fair), and seven were ranked 2 (Marginal). The panel did not rank any applications a 1 (Weak).

Program Specialist Observations and Analysis

The applications ranked 6 clearly articulated the design elements of the proposal and demonstrated a strong multiplatform component. These projects had clear expansion elements and/or provided detailed methods for community engagement and marketing. Overall, applications in this rank were attentive to detail and represented a truly dynamic vision for telling stories specific to California.

Projects ranked 5 articulated a project design, but often did not provide a detailed timeline or outreach plan. These applications could have benefitted from further articulation about key project elements and community impact. Conversely, some applicants provided all the necessary information to meet a majority of the review criteria to a high degree, but further elaboration and clarity would have strengthened the application overall.

Applications ranked 4 generally met a majority of the review criteria but would have benefitted from further articulation and clarity. Some applicants ranked 4 did not clearly describe how the proposed project was an expansion, or the multiplatform element was not strong. Overall, applications in this category had strong artistic merit and good project design.

Applications ranked 2 and 3 met some of the review criteria. Proposals did not present a clear project design or timeline. The scope of the project was often underdeveloped or not present, and key elements of the proposal were lacking. In this rank, there is a high promise for future success, given a refinement of the project scope, timeline, multiplatform components, and community impact.

Panelists were impressed with the geographic diversity of the applications reviewed and found many of the work samples and artistic elements to be of high caliber.

Panelists

Lisa Herrick is an award-winning essayist, artist, media producer, and arts organizer based in Fresno, California, whose work has been featured in or is forthcoming from AsianWeek, The Rumpus, Food52, Emergence Magazine, The Bold Italic, BOOM: A Journal of California, and many more. She is a second-generation Hmong American who has collaborated with the overseas Hmong community to produce films and other media addressing issues important to Southeast Asian refugees and their descendants; and she is the co-founder of LitHop, an annual literary festival based in Fresno's historic Tower District. She currently works as the media specialist for the Fresno Arts Council (as of June 2019) and serves as an adviser to WEXL, a San Francisco-based technology startup serving creative professionals of color. She has a bachelor's degree in Comparative Literature from the University of California, Davis.

Sylvia Hathaway Chavez is, at heart, a theatre geek, culturephile and arts activist. In 2018 she began serving as the Managing Director for Look What SHE Did!, a media arts nonprofit that produces a video series of incredible women storytellers talking about the women vanguards who inspire them. Sylvia recently completed her M.A. in nonprofit management at Antioch University Los Angeles, during which time she managed arts education programs in schools from Compton to Santa Monica through her work with P.S. ARTS. Prior to moving to Los Angeles, she spent 10 years working in theatres in the San Francisco Bay Area as an

education program director, actor, and teaching artist with companies including Berkeley Repertory Theatre, New Conservatory Theatre, TheatreWorks, and others. For several years, she has been leading workshops for young girls and their parents that teach leadership and conflict resolution skills through dramatic play with Girl's Leadership Institute. She holds a B.A. in Theatre Arts from Indiana University of Pennsylvania and hails from Cleveland, Ohio. She loves writing and cake.

Hoi Leung (she/her/hers, Sacramento) is an artist and curator based in San Francisco. Graduated from University of California, Los Angeles, Hoi is currently a curator at the Chinese Culture Center of San Francisco. Hoi also manages 41 Ross, an experimental community art space and interactive studio that promotes dialogue, appreciation, and creative engagement around the local culture practice by everyday people in San Francisco Chinatown. Centered around community-based practices and issues concerning the Chinese diaspora, her recent curatorial projects include Infinite Cycle (2018), Womxn, Omen, Women in Chinatown (2018), and Present Tense Biennale: Task of Remembrance (2019). As an artist, Hoi has exhibited both locally and internationally including SOMArts Cultural Center (San Francisco Bay Area), K11 Art Foundation (Hong Kong), and the Central Academy of Fine Arts Museum (Beijing).

Nadja Mark (she/her/hers, Pacific Grove) is a fundraising strategist for the arts. She helps film festivals and documentary films tell their stories, fulfill their missions, and provide positive community impact by soliciting resources for them. She also provides fundraising strategies for other community organizations such as the Monterey Elks, Feast of Lanterns, and Kinship centers. In her 17 years of experience, she's raised funds for many NGOs in the arts sector. Her educational background includes an MA in Global Philanthropy from NYU and a BA from San Francisco State University.

Astra Price (she/her/hers, Los Angeles) is a moving image specialist. Dedicated to the complex conversation between creation and preservation, she has worked with artists and institutions to find strategies for completion, display, and preservation of new media work. She is currently working in the collections of Bill Viola and James Scott, and has worked with artists such as Janie Geiser and Sylvère Lotringer in the past. Her publications on the preservation of time-based media can be found in Leonardo and the IIC Journal. Astra is also an educator in digital media, having taught for over a decade at California Institute of the Arts. In addition to working with other artists, Astra is also an artist and filmmaker. Her work focuses on experimental documentaries, including an upcoming film about gender, representation and how history is written in a public sphere.

Jeff Ross (he/him/his, San Francisco) has been an events producer for over 25 years, ranging from nightclub shows, art openings, live music, performing arts and film festivals. In the past, has served as Operations Manager at the SF International Film Festival (1997-2001) and as a member of the operations team at Burning Man (2006-2018). He founded SF IndieFest in 1998 and currently produces four annual film festivals a year in San Francisco which present nine weeks of programming and a combined annual attendance of over 20,000 patrons.

Melissa Wolfish (she/her/hers, Santa Monica) is the Institutional Giving Manager at KCRW, an award-winning public radio station and NPR affiliate based in Santa Monica, CA, where she oversees the station's portfolio of foundation, corporate, and government funders. Her passion

for the arts, education, and community engagement are complemented her prior fundraising positions at Wayfinder Family Services, which provides a wide spectrum of services to individuals of all abilities, and the Los Angeles chapter of The Posse Foundation, which identifies high school students with extraordinary potential that may be overlooked by the traditional college admissions system. Melissa received her Master of Education in Arts Education from the Harvard Graduate School of Education, after graduating from Oberlin College where she majored in creative writing. Melissa's lifelong appreciation and enthusiasm for the arts served as the roots for her for her professional career. Following internships with TheatreWorks (Silicon Valley), Center Theatre Group (Los Angeles), and 826LA, she worked in arts administration and media relations at the Los Angeles Ballet and the John F. Kennedy Center for the Performing Arts in Washington, D.C.

FY19-20 APM Funding Allocation Recommendations: Scenario 1

| Application ID | Applicant Organization | Fiscal Sponsor | Applicant County | Final Rank | Grant Request Amount | Total Grant Award Recommendation |
|----------------|---|------------------------------|------------------|------------|----------------------|----------------------------------|
| APM-19-7444 | WHITE ASH BROADCASTING INC | | Fresno | 6 | \$6,968 | \$6,968 |
| APM-19-7863 | SOUTHERN CALIFORNIA PUBLIC RADIO | | Los Angeles | 6 | \$25,000 | \$25,000 |
| APM-19-7145 | Bay Area International Children's Film Festival | Chabot Space and Science | Alameda | 6 | \$19,750 | \$19,750 |
| APM-19-7098 | RAZORCAKE-GORSKY INC | | Los Angeles | 6 | \$25,000 | \$25,000 |
| APM-19-7182 | LA THEATRE WORKS | | Los Angeles | 6 | \$25,000 | \$25,000 |
| APM-19-8024 | KQED INC | | San Francisco | 6 | \$25,000 | \$25,000 |
| APM-19-8083 | BOYLE HEIGHTS ARTS CONSERVATORY | | Los Angeles | 6 | \$25,000 | \$25,000 |
| APM-19-7769 | REDWOOD EMPIRE PUBLIC TELEVISION | | Humboldt | 5 | \$25,000 | \$23,750 |
| APM-19-8524 | Voices of Monterey Bay | Institute for Nonprofit News | Monterey | 5 | \$25,000 | \$23,750 |
| APM-19-8041 | SO SAY WE ALL | | San Diego | 5 | \$25,000 | \$23,750 |
| APM-19-7957 | SHASTA COUNTY ARTS COUNCIL | | Shasta | 5 | \$25,000 | \$23,750 |
| APM-19-7163 | GLOBAL GIRL MEDIA | | Los Angeles | 5 | \$20,000 | \$19,000 |
| APM-19-7429 | KCETLINK | | Los Angeles | 5 | \$25,000 | \$23,750 |
| APM-19-8216 | ARHOOLIE FOUNDATION | | Contra Costa | 5 | \$25,000 | \$23,750 |
| APM-19-7218 | SAN FRANCISCO JEWISH FILM FESTIVAL | | San Francisco | 4 | \$19,963 | \$17,967 |
| APM-19-7195 | SAN DIEGO STATE UNIVERSITY FOUNDATION | | San Diego | 4 | \$14,912 | \$13,421 |
| APM-19-7225 | SAN FRANCISCO INDEPENDENT FILM FESTIVAL | | San Francisco | 4 | \$20,000 | \$18,000 |
| APM-19-7513 | SAN FRANCISCO CINEMATHEQUE | San Francisco Cinematheque | San Francisco | 4 | \$18,000 | \$16,200 |
| APM-19-7808 | SACRAMENTO COMMUNITY CABLE FOUNDATION | | Sacramento | 4 | \$25,000 | \$22,500 |
| APM-19-8026 | Mending the Ruins | | Humboldt | 4 | \$25,000 | \$22,500 |
| APM-19-8416 | LOOK WHAT SHE DID | | Los Angeles | 4 | \$25,000 | \$22,500 |
| APM-19-7755 | KVIE INC | | Sacramento | 4 | \$25,000 | \$22,500 |
| APM-19-7855 | KCRW FOUNDATION INC | | Los Angeles | 4 | \$25,000 | \$22,500 |
| APM-19-7927 | CRAFT IN AMERICA INC | | Los Angeles | 4 | \$25,000 | \$22,500 |
| APM-19-7516 | ASIAN CULTURE AND MEDIA ALLIANCE INC | | San Diego | 4 | \$15,000 | \$13,500 |
| APM-19-7979 | VISUAL COMMUNICATIONS MEDIA | | Los Angeles | 3 | \$20,000 | \$0 |
| APM-19-6939 | SISKIYOU MEDIA COUNCIL INC | | Siskiyou | 3 | \$25,000 | \$0 |
| APM-19-7234 | REGENTS UNIVERSITY OF CALIFORNIA LOS ANGELES | | Los Angeles | 3 | \$3,900 | \$0 |
| APM-19-7136 | Veteran Arts Project | Social and Environmental | San Diego | 3 | \$25,000 | \$0 |
| APM-19-9096 | THE FILM HISTORY FOUNDATION | | Mendocino | 3 | \$8,737 | \$0 |
| APM-19-7771 | RURAL CALIFORNIA BROADCASTING CORP KRCB-TV | | Sonoma | 3 | \$25,000 | \$0 |
| APM-19-7783 | PROPHET WORLD BEAT PRODUCTIONS | | San Diego | 3 | \$25,000 | \$0 |
| APM-19-7220 | MENDOCINO COUNTY PUBLIC BROADCASTING | | Mendocino | 3 | \$25,000 | \$0 |
| APM-19-6953 | MODESTO SOUND | | Stanislaus | 3 | \$13,210 | \$0 |
| APM-19-7897 | FUTURE ROOTS INC | | Los Angeles | 3 | \$25,000 | \$0 |
| APM-19-7613 | EIGHTEEN EIGHTY EIGHT | | Orange | 3 | \$20,890 | \$0 |
| APM-19-7731 | DIRTY LOOKS INC | | Los Angeles | 3 | \$23,844 | \$0 |
| APM-19-7566 | Blue Lake Rancheria Tribe of California | | Humboldt | 3 | \$25,000 | \$0 |
| APM-19-8048 | VOICEOFORANGECOUNTYORG | | Orange | 2 | \$25,000 | \$0 |
| APM-19-6812 | THE CSU CHICO RESEARCH FOUNDATION | | Butte | 2 | \$24,934 | \$0 |
| APM-19-7274 | OPERATION HTHC | | Sacramento | 2 | \$500 | \$0 |
| APM-19-7949 | KCHUNG RADIO | | Los Angeles | 2 | \$15,000 | \$0 |
| APM-19-7557 | FREEDOM ARCHIVES | | San Francisco | 2 | \$25,000 | \$0 |
| APM-19-6656 | FRAMELINE INC | | San Francisco | 2 | \$25,000 | \$0 |

| Rank | Percent |
|------|---------|
| 6 | 100% |
| 5 | 95% |
| 4 | 90% |
| 3 | 0% |
| 2 | 0% |
| 1 | 0% |

| Total Request |
|---------------|
| \$965,608 |

| Total Recommended |
|-------------------|
| \$527,306 |

| | | | | | | |
|-------------|----------------------|--|-------------|---|-----------|-----------|
| APM-19-7661 | Connectopod Learning | | Los Angeles | 2 | \$25,000 | \$0 |
| | | | | | \$965,608 | \$527,306 |

FY19-20 APM Funding Allocation Recommendations: Scenario 2

| Application ID | Applicant Organization | Fiscal Sponsor | Applicant County | Final Rank | Grant Request Amount | Total Grant Award Recommendation |
|----------------|---|-----------------------------|------------------|------------|----------------------|----------------------------------|
| APM-19-7444 | WHITE ASH BROADCASTING INC | | Fresno | 6 | \$6,968 | \$6,968 |
| APM-19-7863 | SOUTHERN CALIFORNIA PUBLIC RADIO | | Los Angeles | 6 | \$25,000 | \$25,000 |
| APM-19-7145 | Bay Area International Children's Film Festival | Chabot Space and Scienc | Alameda | 6 | \$19,750 | \$19,750 |
| APM-19-7098 | RAZORCAKE-GORSKY INC | | Los Angeles | 6 | \$25,000 | \$25,000 |
| APM-19-7182 | LA THEATRE WORKS | | Los Angeles | 6 | \$25,000 | \$25,000 |
| APM-19-8024 | KQED INC | | San Francisco | 6 | \$25,000 | \$25,000 |
| APM-19-8083 | BOYLE HEIGHTS ARTS CONSERVATORY | | Los Angeles | 6 | \$25,000 | \$25,000 |
| APM-19-7769 | REDWOOD EMPIRE PUBLIC TELEVISION | | Humboldt | 5 | \$25,000 | \$22,500 |
| APM-19-8524 | Voices of Monterey Bay | Institute for Nonprofit New | Monterey | 5 | \$25,000 | \$22,500 |
| APM-19-8041 | SO SAY WE ALL | | San Diego | 5 | \$25,000 | \$22,500 |
| APM-19-7957 | SHASTA COUNTY ARTS COUNCIL | | Shasta | 5 | \$25,000 | \$22,500 |
| APM-19-7163 | GLOBAL GIRL MEDIA | | Los Angeles | 5 | \$20,000 | \$18,000 |
| APM-19-7429 | KCETLINK | | Los Angeles | 5 | \$25,000 | \$22,500 |
| APM-19-8216 | ARHOOLIE FOUNDATION | | Contra Costa | 5 | \$25,000 | \$22,500 |
| APM-19-7218 | SAN FRANCISCO JEWISH FILM FESTIVAL | | San Francisco | 4 | \$19,963 | \$15,970 |
| APM-19-7195 | SAN DIEGO STATE UNIVERSITY FOUNDATION | | San Diego | 4 | \$14,912 | \$11,930 |
| APM-19-7225 | SAN FRANCISCO INDEPENDENT FILM FESTIVAL | | San Francisco | 4 | \$20,000 | \$16,000 |
| APM-19-7513 | SAN FRANCISCO CINEMATHEQUE | San Francisco Cinemathe | San Francisco | 4 | \$18,000 | \$14,400 |
| APM-19-7808 | SACRAMENTO COMMUNITY CABLE FOUNDATION | | Sacramento | 4 | \$25,000 | \$20,000 |
| APM-19-8026 | Mending the Ruins | | Humboldt | 4 | \$25,000 | \$20,000 |
| APM-19-8416 | LOOK WHAT SHE DID | | Los Angeles | 4 | \$25,000 | \$20,000 |
| APM-19-7755 | KVIE INC | | Sacramento | 4 | \$25,000 | \$20,000 |
| APM-19-7855 | KCRW FOUNDATION INC | | Los Angeles | 4 | \$25,000 | \$20,000 |
| APM-19-7927 | CRAFT IN AMERICA INC | | Los Angeles | 4 | \$25,000 | \$20,000 |
| APM-19-7516 | ASIAN CULTURE AND MEDIA ALLIANCE INC | | San Diego | 4 | \$15,000 | \$12,000 |
| APM-19-7979 | VISUAL COMMUNICATIONS MEDIA | | Los Angeles | 3 | \$20,000 | \$0 |
| APM-19-6939 | SISKIYOU MEDIA COUNCIL INC | | Siskiyou | 3 | \$25,000 | \$0 |
| APM-19-7234 | REGENTS UNIVERSITY OF CALIFORNIA LOS ANGELE | | Los Angeles | 3 | \$3,900 | \$0 |
| APM-19-7136 | Veteran Arts Project | Social and Environmental | San Diego | 3 | \$25,000 | \$0 |
| APM-19-9096 | THE FILM HISTORY FOUNDATION | | Mendocino | 3 | \$8,737 | \$0 |
| APM-19-7771 | RURAL CALIFORNIA BROADCASTING CORP KRCB-TV | | Sonoma | 3 | \$25,000 | \$0 |
| APM-19-7783 | PROPHET WORLD BEAT PRODUCTIONS | | San Diego | 3 | \$25,000 | \$0 |
| APM-19-7220 | MENDOCINO COUNTY PUBLIC BROADCASTING | | Mendocino | 3 | \$25,000 | \$0 |
| APM-19-6953 | MODESTO SOUND | | Stanislaus | 3 | \$13,210 | \$0 |
| APM-19-7897 | FUTURE ROOTS INC | | Los Angeles | 3 | \$25,000 | \$0 |
| APM-19-7613 | EIGHTEEN EIGHTY EIGHT | | Orange | 3 | \$20,890 | \$0 |
| APM-19-7731 | DIRTY LOOKS INC | | Los Angeles | 3 | \$23,844 | \$0 |
| APM-19-7566 | Blue Lake Rancheria Tribe of California | | Humboldt | 3 | \$25,000 | \$0 |
| APM-19-8048 | VOICEOFORANGECOUNTYORG | | Orange | 2 | \$25,000 | \$0 |
| APM-19-6812 | THE CSU CHICO RESEARCH FOUNDATION | | Butte | 2 | \$24,934 | \$0 |
| APM-19-7274 | OPERATION HTHC | | Sacramento | 2 | \$500 | \$0 |
| APM-19-7949 | KCHUNG RADIO | | Los Angeles | 2 | \$15,000 | \$0 |
| APM-19-7557 | FREEDOM ARCHIVES | | San Francisco | 2 | \$25,000 | \$0 |
| APM-19-6656 | FRAMELINE INC | | San Francisco | 2 | \$25,000 | \$0 |
| APM-19-7661 | Connectopod Learning | | Los Angeles | 2 | \$25,000 | \$0 |

\$965,608

\$495,018

| Rank | Percent |
|------|---------|
| 6 | 100% |
| 5 | 90% |
| 4 | 80% |
| 3 | 0% |
| 2 | 0% |
| 1 | 0% |

| |
|----------------------|
| Total Request |
| \$965,608 |

| |
|--------------------------|
| Total Recommended |
| \$495,018 |

TAB Q

California Arts Council | Public Meeting | 02/05/2020

Date: February 5, 2020

To: California Arts Council

From: Josy Miller, Ph.D.
Arts Education Programs Specialist

Re: FY19-20 Arts Education: Exposure Funding Recommendations

Program Overview

Beginning as a pilot program in 2017, Exposure supports attendance at high-quality performances and exhibits for students with limited access to these experiences. Experiences offer deep cultural resonance with the student communities served and are complemented by pre- and post-attendance activities, such as artist talkbacks, teaching artist workshops, and facility tours.

FY19-20 Exposure Program

As with many of our grant programs this year, increased funding and outreach led to a significant increase in the number of application submission. There was an increase of almost 34% in total number of applications, from 168 proposals in FY18-19 to 225 in this grant cycle. As part of the staff eligibility review, 40 applications were deemed ineligible, either due to incomplete materials, or because they did not address the fundamental goals of the programs. The remaining 185 applications were reviewed by four different grant panels.

Panel Overview

Each of the four panels met in Sacramento for three days to review between 35 and 50 applications. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 37 applications were ranked 6 (“Exemplary”), 52 were ranked 5 (“Strong”), 49 were ranked 4 (“Good”), 22 were ranked 3 (“Fair”), 14 were ranked 2 (“Marginal”), and 7 were ranked 1 (“Weak”). Over the course of panel adjudication, staff deemed an additional 3 applications ineligible due to organizational type (only arts organizations are eligible applicants in this category).

One application had a double-recusal due to conflicts of interest and will be adjudicated during one of the upcoming Artists in Schools panel sessions. The funding recommendation for that application will be included in the Council’s voting materials for the April meeting.

The applications ranked 6 (“Exemplary”) by the panel clearly articulated their project designs, identified their priority communities, and engaged artists that demonstrated the highest caliber work in their disciplines. Additionally, these applications included thoughtful plans for participant accessibility, and provided culturally and linguistically responsive arts opportunities for the student communities being served.

Similarly, applications ranked 5 (“Strong”) or 4 (“Good”) addressed each of the review criteria listed in the guidelines, though many could have articulated clearer project designs or been more thorough in their understanding of their student communities and how the specific project would be impactful for them.

Applications that were ranked 2 (“Marginal”) or 3 (“Fair”) left the panel with significant unanswered questions related to the review criteria. Applications ranked “Fair” often lacked detail as to precisely what the students would experience as part of the artistic engagement or post-engagement experiences, or whether schools and/or students would be charged for service. Some applications did not include work samples that demonstrated high artistic merit. Those ranked “Weak” did not meet all of the project requirements.

Panelists:

Panel 1: December 9-11, 2019

Ilaan Mazzini (she/her/hers, Los Angeles) joined The Broad Stage as the Director of Education & Community Programs in 2017. Prior positions include serving as the Program Manager for Artist Recruitment and Engagement and Community Initiatives at the John Anson Ford Theatre, and Head of Family Programs at the Skirball Center. Ilaan has been on faculty at UCLA, Loyola Marymount University and Long Island University in Brooklyn. She proudly originated the dance series, Under Exposed, at Dixon Place in NYC which continues to be a forum for new choreographers 25 years later. As a performing artist Ilaan danced in the works of David Rousseve, Victoria Marks, Lionel Popkin, Carol McDowell, Heidi Duckler and Susan Rose. Her own choreography was presented at Highways Performance Space, Skirball Cultural Center, LACE, UCLA’s Hammer Museum and Japan American Theater. She holds a BFA in Dance from the California Institute of the Arts in dance, and an MFA in Dance, Department of World Arts and Culture, from UCLA.

Anita Menon (she/her/hers, Placer) Anita Menon is a dancer, director and choreographer who is recognized as one of the leading exponents of Bharatanatyam, a classical dance form originating in Southern India. Anita is the recipient of the prestigious Performing Arts Fellowship in 2014 from the Regional Arts and Culture Council, the first Asian-American to receive this honor. She is the Founder and Former Artistic Director of the Anjali School of Dance. She co-directed "The Jungle Book" and "Chitra: The Girl Prince" at Northwest Children’s Theater in Portland. Both productions went onto receive several PAMTA and Drammy nominations and wins. She is currently creating a new production titled "Tenali: The Royal Trickster" which opens in March 2019. As a dancer, Anita has traveled the world delivering performances in the United States, India, France, United Kingdom, Malaysia and Singapore. Anita has served on several arts council boards (at the local, county and regional level). As a Board member of the Regional Arts and Culture Council in Portland, OR, Anita has

served on the Grants Review Committee (including several Grant panels), the Equity Committee and the Leadership Development committee. She recently moved to the Sacramento, California and currently serves on the Arts Council of Placer County.

Christina Ramos (she/her/hers, Los Angeles) In my capacity as the Education and Outreach Coordinator at the Carpenter Center, I plan and execute the education and outreach programming while also serving as the grant writer. I have worked throughout the country in various capacities as an arts administrator and costume technician including as the Director of Education and Literary Affairs at California Repertory Company, a Development Associate at Los Angeles Chamber Orchestra, the Producer and Assistant Producer for Will Power to Youth, in Company Management at Bard SummserScape, the Costume Shop Manager at the University of Central Missouri, the Assistant Costume Shop Manager and First Hand at Ohio Light Opera, and more. I currently serve as the Executive Director and Treasurer of the board for Wranglers Los Angeles Dance Association, a nonprofit LGBTQ country dance association serving the L.A. area. Since incorporating this dance group into a nonprofit organization, I have led the planning and organization of its annual, three-day dance conference Wrangler Weekend Los Angeles. I completed my BA in Theatre & Dance, with a focus in Costume Technology at the University of Texas at Austin, and my MBA and MFA in Theatre Management at California State University Long Beach.

Megan Wygant (she/her/hers, Sacramento) Megan Wygant joined the E. Claire Raley Studios for the Performing Arts (CLARA) as its executive director in February 2016, immediately prior to its operational launch. She has an MBA from Boston University with an emphasis in finance and nonprofit management, and joined CLARA with a strong interest in integrating economic development with the support of innovative artistic programming. While in graduate school, Megan served as the Assistant General Manager at Emerson Stage in Boston, where her tenure was marked by significant improvements in ticket sales and operational efficiency. Prior to that, Megan was company manager for the Tony Award-winning Berkeley Repertory Theatre, and, separately, worked as a marketing consultant for independent local arts groups.

Panel 2: December 16-18, 2019

Tania Fleisher (she/her/hers, Los Angeles) Dr. Tania Fleischer is an active pianist, collaborative artist and conductor in Southern California. Before joining the faculty at LMU in 1997, Dr. Fleischer developed and eventually headed the Collaborative Arts Program at Chapman University, where she also taught piano, coached voice and co-directed the Opera Program. Along with teaching piano at LMU, Dr. Fleischer is the director of the Chamber Orchestra, Chamber Ensembles and the creator and co-producer of the Annual LMU Children's Concerts, presenting free classical music programs for children and families in a fun and engaging way. She maintains a busy private studio of pianists, instrumentalists and singers, and is the director of the Culver City High School Academy of Visual and Performing Arts Orchestra and Chamber Music program. Dr. Fleischer is active in community engagement through the arts at LMU and in the City of Culver City. In partnership with the LMU Family of Schools, she creates opportunities for collaborations amongst LMU students, faculty and school-age children in the community. She currently serves as a Commissioner on the Culver City Cultural Affairs Commission.

Shayla James (she/her/hers, San Diego) Shayla James balances her time as a Music Teaching Artist, and cultural policy researcher in the non-profit sector. She is a multi-instrumentalist who believes in being an advocate for accessible arts/music education. She is a part of the San Diego Arts+Culture coalition, which advocates for continued funding to local arts and culture programs. A strong believer that the arts can open minds and begin the healing process for traumas, she incorporates Trauma Informed Care practices in her classrooms and flexible teaching plans according to students' needs. She has taught at satellite programs throughout San Diego such as Ronald McDonald House and has an energetic music studio with students of various ages and backgrounds. She has also worked with local theater company Blindspot Collective to promote community engagement, empowerment and collaboration in the arts, by discussing issues such as bullying, cultural sensitivity, and racial discrimination with younger and older audiences. She aims to interweave these interests into both her teaching and performance practice. She received a B.M. degree in Piano Performance and a B.A. degree in Political Science from Coe College. She attended UC-San Diego for a M.A. degree in Music with an emphasis in Integrative Studies (Ethnomusicology and Critical Studies).

Kent Jue (he/him/his, San Mateo) Kent Jue is an experienced choral conductor, music educator, and facilitator for lifelong learning in music. He currently serves as the Executive Director and Associate Artistic Director for the Ragazzi Boys Chorus located in Redwood City, CA. Having developed music programs in the San Francisco Bay Area for over 30 years, Kent is renowned for his leadership in showcasing student achievement and engagement, for inspiring families and for promoting community enthusiasm. Kent has also conducted youth choruses at the San Francisco Conservatory of Music, and performed and recorded with the Golden Gate Men's Chorus and the Gay Men's Choruses of San Francisco and Boston. Kent earned his Master of Music Education, Kodaly Emphasis degree from Holy Names University, Bachelor of Music, Music Education degree from University of the Pacific, and completed his Orff-Schulwerk certification. A 30 year veteran of full-time music teaching in public and independent schools, he also holds California teaching credentials in the subjects of music, math and general education.

Panel 3: January 6-8, 2020

Carissa Ibert (she/her/hers, San Francisco) Carissa Ibert served as Executive Assistant to the Provost & Dean at the San Francisco Conservatory of Music prior to joining Cutting Ball Theater as General Manager. A San Francisco native, Carissa has been involved in theater for more than a decade. She received her MLitt in Dramaturgy and Playwriting from the University of Glasgow in Scotland and holds a BA in Anthropology from UC Santa Cruz. Carissa began her relationship with the Cutting Ball Theater in 2013 as the Dramaturgy Fellow. She also worked as Dramaturg on *Antigone* in the 2015-2016 season as well as *Life is a Dream* in the 2016-2017 season.

Karen Travis (she/her/hers, Sacramento) Karen Alise Travis is the Founder of "Will Succeed Mentor Services", "The Audition" and "Exodus Cultural Arts and Film", a consulting business that assist start-up entrepreneurs, artist, and at-risk youth. I have an exciting career and

extensive background in education and culture artistry. I have worked several years in education as a school counselor, teacher, manager, supervisor, academic mentor, tutor, coordinator, intervention strategist, investigator, community volunteer, entrepreneur, and fine arts advocate for children and adults in my community. I also had the opportunity and privilege in working with a multi-cultural diverse group of established professionals that have always encouraged and motivated me to pursue my professional desired career as an Educator. My educational backgrounds consist of a Masters Degree in Educational Counseling, Bachelor Degree in Behavior Science, Associate Degree in Sociology, Professional Clear Pupil Personnel Service Credential, and Certified Teacher for National Foundation for Teaching Entrepreneurship (NFTE).

Monk Turner (he/him/his, Los Angeles) Monk is responsible for providing high-quality assemblies from a roster of world-class performing artists to schools throughout Los Angeles County. Prior to joining The Music Center, Turner was with the Harmony Project, where he was both a music teacher and program administrator who oversaw programs. He also spent time managing mentoring programs for at-risk youth at Youth Mentoring Connection as well as teaching music and conducting youth ensembles at A Place Called Home in South LA. An artist himself, Turner has recorded more than 25 concept albums that push the boundaries of digital distribution and copyright law by making his music available online for free download via Creative Commons licenses.

Panel 4: January 20-22, 2020

Michele Hillen-Noufer (she/her/hers, Sacramento) Michele Hillen-Noufer, M.Ed., AEA, SAG is the Executive Director for Sacramento Theatre Company (STC) School of the Arts and oversees several education programs including STC's School Partnership Program (which she created in 2011.) As the E.D. of STC's school she partners with STC's Executive Producing Director to co-lead the organization and to implement STC's mission to integrate professional theatre with Theatre Arts Education. As a member of AEA and SAG, Michele worked as a professional actor for 25 years doing theatre, film, and tv across the country and internationally. She has directed, taught, and choreographed professional theatre, as well as theatre for young people. Michele has a passion for helping young people achieve their goals in the performing arts as well as providing Theatre Arts Education to underserved schools through STC's School Partnership Program and arts integration during the day. Michele is an arts integration specialist and keeps her skills current by teaching at STC, local elementary schools as well as providing workshops and professional development opportunities for conferences and in-services for Educators. She has been a member of the Sac State's, Academic Talent Search faculty since 2012.

Patricia Lord (she/her/hers, Siskiyou) is a cultural sector professional with over ten years of experience working with art, natural history, anthropology, and history organizations and museums. Much of my work in Northern California has been focused on better integrating underrepresented narratives in conversations and forming stronger relationships with marginalized communities. I helped develop Voices of the Golden Ghosts, an interdisciplinary project uncovering the history of African American gold miners in Northern California, I work through This Place Matters - Redding to catalyze positive change in downtown Redding

through contemporary, inclusive history, placekeeping and placemaking. I work with a committee of local indigenous people to produce Indigenous Peoples' History Day, as well as developing a large community mural highlighting the Native history of Redding, and run my own local arts, culture, and journalism publication, prioritizing voices from marginalized communities. I completed a masters thesis on museum digital publication of Native American intellectual property and best practices.

Manuel Prieto (he/him/his, Los Angeles) Manuel Prieto is an artist, educator and arts administrator leading the Los Angeles Music and Art School (LAMusArt), a not-for-profit arts organization in East Los Angeles that promotes equitable access to arts programs for local students. Prieto previously worked as an educator with Center Theatre Group and P.S. Arts. At CTG he managed patron accessibility initiatives and developed bilingual arts curriculum. At P.S. Arts, he taught and created bilingual visual art and storytelling curricula for under-served areas of Los Angeles County. As an artist, Prieto has designed costumes and scenery for production companies and organizations that include the E! Network, Center Theatre Group, Pasadena Playhouse, Cornerstone Theatre, El Teatro Campesino, 24th Street Theater and the LATC. Prieto holds a B.F.A. from the University of Southern California in Theatre Design with an emphasis on education and a M.A. in Nonprofit Management from Antioch University. He was recently elected to the national Americans for the Arts Emerging Arts Leaders Council and is a Certified Nonprofit Professional (CNP).

Alex Wade (he/him/his, Los Angeles) Alex Wade completed his Bachelor of Arts degree in Art Education at Southern University in Baton Rouge Louisiana. While attending college he worked as a freelance artist and took on an apprenticeship as a graphic designer at Dream Silk Screens where he began to develop a passion for fulfilling clients creative marketing needs. After receiving his bachelor's degree moved back to the Southern California area to pursue a career in Arts Education. He began his career as an art educator with Drew Child Development Corporation and worked after hours as an art instructor for the Armory Center for the Arts in Pasadena, CA. Later he worked as an elementary school teacher specializing in Visual Arts through the Visual and Performing Arts Program with the Los Angeles Unified School District. He is currently working at First 5 LA as a program officer in the Communities Department where he works to help support policy and system change efforts in communities that are being underserved. Wade also owns and operates a screen-printing company where he works as a graphic designer and facilitates creative painting events. Alex Wade favorite quote is a simple one. "Life is short. Make the best use of your time and make your mark".

Steven Winlock (he/him/his, Sacramento) I have been an educator for over 40 years, an elementary teacher, school principal, an associate superintendent in one of the largest school districts in the state and presently ex.director of a credentialing program for teachers and school administrators. I have served on many art organizational boards in the Sacramento Region and presently as chair of the Sacramento Metropolitan Arts Commission. My art educational work has also include serving as the "Arts Liaison" for SCOE to School Districts and the City of Sacramento. I have also been a singer, dancer and a performer in musical performances for over 30 years.

FY19-20 EXP Funding Allocation Recommendations: Scenario 1

| Application ID | Applicant Organization | Fiscal Sponsor | Applicant County | Final Rank | Grant Request Amount | Total Grant Award Recommendation |
|----------------|---|--------------------|------------------|------------|----------------------|----------------------------------|
| AE-EXP-19-7144 | 24TH STREET THEATRE COMPANY | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8104 | AFRICAN-AMERICAN SHAKESPEARE COMPANY | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6824 | ANGELS GATE CULTURAL CENTER INC | | Los Angeles | 6 | \$15,000 | \$15,000 |
| AE-EXP-19-8571 | ARMORY CENTER FOR THE ARTS | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7864 | AXIS DANCE COMPANY | | Alameda | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8123 | BERKELEY SYMPHONY ORCHESTRA | | Alameda | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8444 | CONTEMPORARY JEWISH MUSEUM | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7372 | CONTRA TIEMPO | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8092 | FRESNO PHILHARMONIC ASSOCIATION | | Fresno | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8197 | GEFFEN PLAYHOUSE INC | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6937 | GRAND VISION FOUNDATION | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8488 | LA PROMISE FUND | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6592 | LONG BEACH SYMPHONY ASSOCIATION | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6875 | LOS ANGELES OPERA COMPANY | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8525 | MARIPOSA COUNTY ARTS COUNCIL INC | | Mariposa | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7814 | MUSEUM OF CONTEMPORARY ART SAN DIEGO | | San Diego | 6 | \$19,959 | \$19,959 |
| AE-EXP-19-7215 | NOAH PURIFOY FOUNDATION | Arts Orange County | San Bernardino | 6 | \$9,175 | \$9,175 |
| AE-EXP-19-8505 | OUTSIDE THE LENS | | San Diego | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6878 | PACIFIC SYMPHONY | | Orange | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6603 | REDLANDS SYMPHONY ASSOCIATION | | San Bernardino | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7560 | REGENTS OF THE UNIVERSITY OF CALIFORNIA | | Yolo | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7029 | SAN DIEGO REPERTORY THEATRE INC | | San Diego | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8172 | SAN FRANCISCO JAZZ ORGANIZATION | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7298 | SAN FRANCISCO SYMPHONY | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7649 | SAN JOSE MUSEUM OF ART ASSOCIATION | | Santa Clara | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8411 | San Jose Taiko | | Santa Clara | 6 | \$14,475 | \$14,475 |
| AE-EXP-19-8010 | SANTA BARBARA SYMPHONY ORCHESTRA ASSOC | | Santa Barbara | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8261 | SIDE STREET PROJECTS | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8709 | SIERRA COUNTY ARTS COUNCIL | | Sierra | 6 | \$7,500 | \$7,500 |
| AE-EXP-19-8460 | TEATRO VISION | | Santa Clara | 6 | \$11,000 | \$11,000 |
| AE-EXP-19-7678 | THE NEW CHILDRENS MUSEUM | | San Diego | 6 | \$15,435 | \$15,435 |
| AE-EXP-19-6934 | THEATRE FOR CHILDREN INC | | Sacramento | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6876 | THEATREWORKS SILICON VALLEY | | San Mateo | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7434 | TRANSCENDANCE YOUTH ARTS PROJECT | | San Diego | 6 | \$13,765 | \$13,765 |
| AE-EXP-19-7170 | WALLIS ANNENBERG CENTER FOR THE PERFORM | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8374 | YOUNG AUDIENCES OF NORTHERN CALIFORNIA | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7556 | Z SPACE STUDIO | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7784 | AIMUSIC SCHOOL | | Santa Clara | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7659 | ARTS FOR THE SCHOOLS | | Nevada | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8424 | AURORA THEATRE COMPANY | | Alameda | 5 | \$18,259 | \$17,346 |
| AE-EXP-19-8643 | BAY AREA CHILDRENS THEATRE | | Alameda | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8686 | BERKELEY REPERTORY THEATRE | | Alameda | 5 | \$20,000 | \$19,000 |

| Rank | Percent |
|------|---------|
| 6 | 100% |
| 5 | 95% |
| 4 | 90% |
| 3 | 0% |
| 2 | 0% |
| 1 | 0% |

| |
|----------------------|
| Total Request |
| \$3,323,972 |

| |
|--------------------------|
| Total Recommended |
| \$2,363,568 |

| | | | | | | |
|----------------|--|--------------------------|----------------|---|----------|----------|
| AE-EXP-19-8315 | BLUE LINE ARTS | | Placer | 5 | \$18,000 | \$17,100 |
| AE-EXP-19-7128 | BOYS & GIRLS CLUBS OF METRO LOS ANGELES | | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8273 | Carpenter Performing Arts Center | California State Univers | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-6589 | CENTER FOR WORLD MUSIC | | San Diego | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7432 | City of Sacramento | | Sacramento | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8603 | COLLAGE DANCE THEATRE | | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-6945 | CRAFT CONTEMPORARY | | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8394 | CRAFT IN AMERICA INC | | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8364 | CRE OUTREACH FOUNDATION INC | | Los Angeles | 5 | \$4,000 | \$3,800 |
| AE-EXP-19-7336 | CREATIVE MINDS NYC INC | | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7431 | CUTTING BALL THEATER | | San Francisco | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-6701 | EAST BAY CENTER FOR THE PERFORMING ARTS | | Contra Costa | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8674 | ENSEMBLE THEATRE COMPANY OF SANTA BARBARA | | Santa Barbara | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-6857 | FRIENDS OF OLYMPIA STATION INC | | Santa Cruz | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8061 | Kala Institute | | Alameda | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7905 | LAGUNA ART MUSEUM | | Orange | 5 | \$13,722 | \$13,036 |
| AE-EXP-19-7824 | MARIN SHAKESPEARE COMPANY | | Marin | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-6944 | MOXIE THEATRE INCORPORATED | | San Diego | 5 | \$4,020 | \$3,819 |
| AE-EXP-19-6788 | NEW WEST SYMPHONY ASSOCIATION | | Ventura | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8722 | NO EASY PROPS INC | | Los Angeles | 5 | \$6,250 | \$5,938 |
| AE-EXP-19-7394 | OCEANSIDE MUSEUM OF ART | | San Diego | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-6859 | ODC | | San Francisco | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8414 | PALO ALTO ART CENTER FOUNDATION | | Santa Clara | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-6908 | PERFORMING ARTS CENTER OF LOS ANGELES CO | | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7575 | PLUMAS COUNTY ARTS COMMISSION | | Plumas | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7376 | POWAY CENTER FOR THE PERFORMING ARTS FOU | | San Diego | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8006 | REDLANDS COMMUNITY MUSIC ASSOCIATION INC | | San Bernardino | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7623 | REGENTS OF THE UNIVERSITY OF CALIFORNIA AT | | Alameda | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7827 | RHYTHMIX CULTURAL WORKS | | Alameda | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8142 | SAN BENITO COUNTY ARTS COUNCIL | | San Benito | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7153 | SAN BERNARDINO SYMPHONY ASSOCIATION | | San Bernardino | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8682 | SAN DIEGO BALLET | | San Diego | 5 | \$18,000 | \$17,100 |
| AE-EXP-19-8065 | SAN DIEGO OPERA ASSOCIATION | | San Diego | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7666 | SANTA BARBARA MUSEUM OF ART | | Santa Barbara | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7341 | SHAKESPEARE-SAN FRANCISCO | | San Francisco | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7593 | SJDANCECO | | Santa Clara | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8165 | STUDIOS FOR THE PERFORMING ARTS OPERATING | | Sacramento | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7173 | SYMPHONIC JAZZ ORCHESTRA | | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8198 | THE BOARD OF TRUSTEES OF THE LELAND STANF | | Santa Clara | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7921 | THE COLBURN SCHOOL | | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8528 | THE P G K PROJECT INC | | San Diego | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-7577 | TRITON MUSEUM OF ART | | Santa Clara | 5 | \$8,965 | \$8,517 |
| AE-EXP-19-6838 | VIVER BRASIL DANCE COMPANY | | Los Angeles | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8367 | YOLO COUNTY ARTS COUNCIL INC | | Yolo | 5 | \$8,250 | \$7,838 |
| AE-EXP-19-8509 | YOUTH IN ARTS | | Marin | 5 | \$13,200 | \$12,540 |
| AE-EXP-19-7901 | YOUTH SPEAKS INC | | San Francisco | 5 | \$20,000 | \$19,000 |
| AE-EXP-19-8215 | YUBA COUNTY SUTTER COUNTY REGIONAL ARTS | | Yuba | 5 | \$15,000 | \$14,250 |
| AE-EXP-19-8450 | ABOUT PRODUCTIONS | | Los Angeles | 4 | \$19,060 | \$17,154 |
| AE-EXP-19-6707 | ACTORS GANG INC | | Los Angeles | 4 | \$20,000 | \$18,000 |

| | | | | | | |
|----------------|---|----------------------------|-----------------|---|----------|----------|
| AE-EXP-19-7238 | ALLAN HANCOCK COLLEGE AUXILIARY PROGRAMS | | Santa Barbara | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8237 | AMERICAN CONSERVATORY THEATRE FOUNDATION | | San Francisco | 4 | \$18,000 | \$16,200 |
| AE-EXP-19-7895 | ARTS AND SERVICES FOR DISABLED INCORPORATED | | Los Angeles | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8352 | ATTITUDINAL HEALING CONNECTION INC | | Alameda | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8592 | BOYS & GIRLS CLUB OF TUSTIN | | Orange | 4 | \$17,816 | \$16,034 |
| AE-EXP-19-8081 | CALIFORNIA CENTER FOR THE ARTS ESCONDIDO | | San Diego | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8519 | CAMERATA SINGERS OF LONG BEACH INC | | Los Angeles | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-6816 | CLASSICS FOR KIDS INC | | San Diego | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8247 | CORPORATION OF THE FINE ARTS MUSEUMS | | San Francisco | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-7224 | DELL-ARTE INC | | Humboldt | 4 | \$12,755 | \$11,480 |
| AE-EXP-19-8680 | DIAVOLO DANCE THEATRE | | Los Angeles | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8387 | FOUNDATION FOR THE PERFORMING ARTS CENTER | | San Luis Obispo | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-7346 | GALLO CENTER FOR THE ARTS INC | | Stanislaus | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-6826 | GOLDEN VALLEY MUSIC SOCIETY INC | | Riverside | 4 | \$11,459 | \$10,313 |
| AE-EXP-19-8439 | LIBERTY PAINTING CORP | | Siskiyou | 4 | \$12,000 | \$10,800 |
| AE-EXP-19-6668 | LOS ANGELES JEWISH SYMPHONY | | Los Angeles | 4 | \$12,584 | \$11,326 |
| AE-EXP-19-7161 | MADISON PROJECT | | Los Angeles | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-7723 | MAMMOTH LAKES FOUNDATION | | Mono | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-6801 | MARIN MUSEUM OF CONTEMPORARY ART | | Marin | 4 | \$10,100 | \$9,090 |
| AE-EXP-19-8443 | MUSEUM OF CONTEMPORARY ART | | Los Angeles | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-6756 | MUSIC IN THE MOUNTAINS | | Nevada | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8327 | NEW VILLAGE ARTS INC | | San Diego | 4 | \$9,900 | \$8,910 |
| AE-EXP-19-8477 | NORTHERN CALIFORNIA CENTER FOR THE ARTS | | Nevada | 4 | \$16,360 | \$14,724 |
| AE-EXP-19-8119 | PACIFIC CHAMBER ORCHESTRA | | Alameda | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-7299 | PASADENA PLAYHOUSE STATE THEATRE OF CALIFORNIA | | Los Angeles | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8683 | PLAYHOUSE ARTS | | Humboldt | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8298 | RIVERSIDE ARTS COUNCIL | | Riverside | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-6732 | SACRAMENTO BALLET ASSOCIATION | | Sacramento | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-6923 | SACRAMENTO THEATRE COMPANY | | Sacramento | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-7743 | SAN FRANCISCO BALLET ASSOCIATION | | San Francisco | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-6652 | SAN FRANCISCO CHAMBER ORCHESTRA INC | | San Francisco | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8336 | SAN JOSE JAZZ | | Santa Clara | 4 | \$10,150 | \$9,135 |
| AE-EXP-19-7474 | SANTA ROSA SYMPHONY ASSOCIATION | | Sonoma | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-7301 | See The Elephant Theatre and Dance Company | Arts and Culture El Dorado | El Dorado | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8550 | SHAKESPEARE PLAY ON | | Santa Cruz | 4 | \$18,000 | \$16,200 |
| AE-EXP-19-7354 | STATE STREET BALLET | | Santa Barbara | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-7360 | STUDIO CHANNEL ISLANDS ART CENTER | | Ventura | 4 | \$18,670 | \$16,803 |
| AE-EXP-19-6777 | THE CRUCIBLE | | Alameda | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-6636 | THE CSU CHICO RESEARCH FOUNDATION | | Butte | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-7821 | THE LANCASTER PERFORMING ARTS CENTER FOUNDATION | | Los Angeles | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8031 | THE LOS ANGELES CHAMBER ORCHESTRA SOCIETY | | Los Angeles | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8704 | THE SIMI VALLEY MUSIC BOOSTERS | | Ventura | 4 | \$6,500 | \$5,850 |
| AE-EXP-19-8624 | TORREY PINES CHILDRENS LIBERAL ARTS FOUNDATION | | San Diego | 4 | \$12,488 | \$11,239 |
| AE-EXP-19-7536 | UNIVERSITY OF SOUTHERN CALIFORNIA | | Los Angeles | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8350 | VOX FEMINA LOS ANGELES | | Los Angeles | 4 | \$14,030 | \$12,627 |
| AE-EXP-19-8377 | WEST Creative Performing Arts | Santa Cruz Art League | Santa Cruz | 4 | \$20,000 | \$18,000 |
| AE-EXP-19-8277 | YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR YOUTH | | San Diego | 4 | \$3,435 | \$3,092 |
| AE-EXP-19-6680 | AMERICAN MUSEUM OF CERAMIC ART | | Los Angeles | 3 | \$19,995 | \$0 |
| AE-EXP-19-8474 | BROCKUS PROJECT DANCE COMPANY | | Los Angeles | 3 | \$18,600 | \$0 |

| | | | | | | |
|----------------|---|--|----------------|---|-------------|-------------|
| AE-EXP-19-7570 | DIABLO REGIONAL ARTS ASSOCIATION | | Contra Costa | 3 | \$20,000 | \$0 |
| AE-EXP-19-8634 | ENCORE THEATRE GROUP | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-7944 | INSTITUTE FOR ARTS AND CULTURE INC | | San Francisco | 3 | \$20,000 | \$0 |
| AE-EXP-19-7457 | INSTITUTO MAZATLAN BELLAS ARTES DE SACRAM | | Sacramento | 3 | \$18,490 | \$0 |
| AE-EXP-19-7859 | INYO COUNCIL FOR THE ARTS | | Inyo | 3 | \$20,000 | \$0 |
| AE-EXP-19-6738 | JEWISH COMMUNITY CENTER OF SAN FRANCISCO | | San Francisco | 3 | \$20,000 | \$0 |
| AE-EXP-19-8189 | JUNIOR COMPANY FOUNDATION | | Fresno | 3 | \$13,600 | \$0 |
| AE-EXP-19-6687 | LUTHER BURBANK MEMORIAL FOUNDATION | | Sonoma | 3 | \$20,000 | \$0 |
| AE-EXP-19-7102 | MONTALVO ASSOCIATION | | Santa Clara | 3 | \$20,000 | \$0 |
| AE-EXP-19-7879 | MUSICAL THEATRE GUILD | | Los Angeles | 3 | \$2,950 | \$0 |
| AE-EXP-19-7817 | MUSICAL THEATRE WEST | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-7420 | OXNARD PERFORMING ARTS CENTER CORPORATI | | Ventura | 3 | \$20,000 | \$0 |
| AE-EXP-19-7590 | PHILHARMONIC SOCIETY OF ORANGE COUNTY | | Orange | 3 | \$20,000 | \$0 |
| AE-EXP-19-8697 | PLAYWRIGHTS PROJECT | | San Diego | 3 | \$20,000 | \$0 |
| AE-EXP-19-7320 | SAN DIEGO DANCE THEATER | | San Diego | 3 | \$20,000 | \$0 |
| AE-EXP-19-7805 | SANTA BARBARA INTERNATIONAL FILM FESTIVAL I | | Santa Barbara | 3 | \$20,000 | \$0 |
| AE-EXP-19-8232 | SANTA MONICA BAY MUSIC FOUNDATION | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-7890 | SIERRA MADRE PLAYHOUSE | | Los Angeles | 3 | \$12,000 | \$0 |
| AE-EXP-19-8537 | THE HARMONY PROJECT | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-7856 | THE INDEPENDENT SHAKESPEARE CO INC | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-6976 | ANAHEIM COMMUNITY FOUNDATION | | Orange | 2 | \$10,735 | \$0 |
| AE-EXP-19-7244 | ARTLAB21 FOUNDATION | | Los Angeles | 2 | \$20,000 | \$0 |
| AE-EXP-19-8226 | ARTSBUSXPRESS | | San Diego | 2 | \$20,000 | \$0 |
| AE-EXP-19-8555 | BOXTALES THEATRE COMPANY | | Santa Barbara | 2 | \$20,000 | \$0 |
| AE-EXP-19-8626 | BREAK THE BARRIERS INC | | Fresno | 2 | \$20,000 | \$0 |
| AE-EXP-19-7826 | BROADWAY SACRAMENTO | | Sacramento | 2 | \$20,000 | \$0 |
| AE-EXP-19-6746 | FRIENDS OF SACRAMENTO ARTS | | Sacramento | 2 | \$20,000 | \$0 |
| AE-EXP-19-7323 | INVERTIGO DANCE THEATRE | | Los Angeles | 2 | \$20,000 | \$0 |
| AE-EXP-19-7700 | KADIMA CONSERVATORY OF MUSIC INC | | Los Angeles | 2 | \$20,000 | \$0 |
| AE-EXP-19-8667 | MADERA COUNTY ARTS COUNCIL | | Madera | 2 | \$20,000 | \$0 |
| AE-EXP-19-6884 | NEBULA DANCE LAB | | Santa Barbara | 2 | \$14,000 | \$0 |
| AE-EXP-19-7677 | PACIFIC CREST YOUTH ARTS ORGANIZATION | | Los Angeles | 2 | \$20,000 | \$0 |
| AE-EXP-19-8650 | PUTTIN ON PRODUCTIONS CORPORATION | | Los Angeles | 2 | \$19,900 | \$0 |
| AE-EXP-19-8166 | STEINWAY SOCIETY THE BAY AREA | | Santa Clara | 2 | \$9,000 | \$0 |
| AE-EXP-19-7896 | ARTS COUNCIL OF KERN | | Kern | 1 | \$10,250 | \$0 |
| AE-EXP-19-6849 | KONTRAPUNKTUS NEO-BAROQUE CHAMBER ORCH | | Los Angeles | 1 | \$8,195 | \$0 |
| AE-EXP-19-8498 | LOS ANGELES YOUTH PHILHARMONIC | | Los Angeles | 1 | \$20,000 | \$0 |
| AE-EXP-19-8211 | NATIONAL STEINBECK CENTER | | Monterey | 1 | \$20,000 | \$0 |
| AE-EXP-19-8596 | SACRAMENTO GUITAR SOCIETY | | Sacramento | 1 | \$2,000 | \$0 |
| AE-EXP-19-7486 | SAM AND ALFREDA MALOOF FOUNDATION FOR AR | | San Bernardino | 1 | \$17,841 | \$0 |
| AE-EXP-19-8642 | SANTA BARBARA HISTORICAL MUSEUM | | Santa Barbara | 1 | \$20,000 | \$0 |
| AE-EXP-19-7344 | HUMBOLDT STATE UNIVERSITY SPONSORED PRO | | Humboldt | 0 | \$9,134 | \$0 |
| AE-EXP-19-8402 | STONEWALL ALLIANCE OF CHICO | | Butte | 0 | \$20,000 | \$0 |
| AE-EXP-19-8533 | WOODCRAFT RANGERS | | Los Angeles | 0 | \$20,000 | \$0 |
| AE-EXP-19-6673 | MEDIA ARTS CENTER SAN DIEGO | | San Diego | - | \$20,000 | - |
| | | | | | \$3,323,972 | \$2,363,568 |

FY19-20 EXP Funding Allocation Recommendations: Scenario 2

| Application ID | Applicant Organization | Fiscal Sponsor | Applicant County | Final Rank | Grant Request Amount | Total Grant Award Recommendation |
|----------------|---|--------------------|------------------|------------|----------------------|----------------------------------|
| AE-EXP-19-7144 | 24TH STREET THEATRE COMPANY | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8104 | AFRICAN-AMERICAN SHAKESPEARE COMPANY | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6824 | ANGELS GATE CULTURAL CENTER INC | | Los Angeles | 6 | \$15,000 | \$15,000 |
| AE-EXP-19-8571 | ARMORY CENTER FOR THE ARTS | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7864 | AXIS DANCE COMPANY | | Alameda | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8123 | BERKELEY SYMPHONY ORCHESTRA | | Alameda | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8444 | CONTEMPORARY JEWISH MUSEUM | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7372 | CONTRA TIEMPO | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8092 | FRESNO PHILHARMONIC ASSOCIATION | | Fresno | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8197 | GEFFEN PLAYHOUSE INC | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6937 | GRAND VISION FOUNDATION | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8488 | LA PROMISE FUND | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6592 | LONG BEACH SYMPHONY ASSOCIATION | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6875 | LOS ANGELES OPERA COMPANY | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8525 | MARIPOSA COUNTY ARTS COUNCIL INC | | Mariposa | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7814 | MUSEUM OF CONTEMPORARY ART SAN DIEGO | | San Diego | 6 | \$19,959 | \$19,959 |
| AE-EXP-19-7215 | NOAH PURIFOY FOUNDATION | Arts Orange County | San Bernardino | 6 | \$9,175 | \$9,175 |
| AE-EXP-19-8505 | OUTSIDE THE LENS | | San Diego | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6878 | PACIFIC SYMPHONY | | Orange | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6603 | REDLANDS SYMPHONY ASSOCIATION | | San Bernardino | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7560 | REGENTS OF THE UNIVERSITY OF CALIFORNIA | | Yolo | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7029 | SAN DIEGO REPERTORY THEATRE INC | | San Diego | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8172 | SAN FRANCISCO JAZZ ORGANIZATION | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7298 | SAN FRANCISCO SYMPHONY | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7649 | SAN JOSE MUSEUM OF ART ASSOCIATION | | Santa Clara | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8411 | San Jose Taiko | | Santa Clara | 6 | \$14,475 | \$14,475 |
| AE-EXP-19-8010 | SANTA BARBARA SYMPHONY ORCHESTRA ASSOC | | Santa Barbara | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8261 | SIDE STREET PROJECTS | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8709 | SIERRA COUNTY ARTS COUNCIL | | Sierra | 6 | \$7,500 | \$7,500 |
| AE-EXP-19-8460 | TEATRO VISION | | Santa Clara | 6 | \$11,000 | \$11,000 |
| AE-EXP-19-7678 | THE NEW CHILDRENS MUSEUM | | San Diego | 6 | \$15,435 | \$15,435 |
| AE-EXP-19-6934 | THEATRE FOR CHILDREN INC | | Sacramento | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-6876 | THEATREWORKS SILICON VALLEY | | San Mateo | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7434 | TRANSCENDANCE YOUTH ARTS PROJECT | | San Diego | 6 | \$13,765 | \$13,765 |
| AE-EXP-19-7170 | WALLIS ANNENBERG CENTER FOR THE PERFORM | | Los Angeles | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-8374 | YOUNG AUDIENCES OF NORTHERN CALIFORNIA | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7556 | Z SPACE STUDIO | | San Francisco | 6 | \$20,000 | \$20,000 |
| AE-EXP-19-7784 | AIMUSIC SCHOOL | | Santa Clara | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7659 | ARTS FOR THE SCHOOLS | | Nevada | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8424 | AURORA THEATRE COMPANY | | Alameda | 5 | \$18,259 | \$16,433 |
| AE-EXP-19-8643 | BAY AREA CHILDRENS THEATRE | | Alameda | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8686 | BERKELEY REPERTORY THEATRE | | Alameda | 5 | \$20,000 | \$18,000 |

| Rank | Percent |
|------|---------|
| 6 | 100% |
| 5 | 90% |
| 4 | 80% |
| 3 | 0% |
| 2 | 0% |
| 1 | 0% |

| |
|----------------------|
| Total Request |
| \$3,323,972 |

| |
|--------------------------|
| Total Recommended |
| \$2,229,854 |

| | | | | | | |
|----------------|--|--------------------------|----------------|---|----------|----------|
| AE-EXP-19-8315 | BLUE LINE ARTS | | Placer | 5 | \$18,000 | \$16,200 |
| AE-EXP-19-7128 | BOYS & GIRLS CLUBS OF METRO LOS ANGELES | | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8273 | Carpenter Performing Arts Center | California State Univers | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-6589 | CENTER FOR WORLD MUSIC | | San Diego | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7432 | City of Sacramento | | Sacramento | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8603 | COLLAGE DANCE THEATRE | | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-6945 | CRAFT CONTEMPORARY | | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8394 | CRAFT IN AMERICA INC | | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8364 | CRE OUTREACH FOUNDATION INC | | Los Angeles | 5 | \$4,000 | \$3,600 |
| AE-EXP-19-7336 | CREATIVE MINDS NYC INC | | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7431 | CUTTING BALL THEATER | | San Francisco | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-6701 | EAST BAY CENTER FOR THE PERFORMING ARTS | | Contra Costa | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8674 | ENSEMBLE THEATRE COMPANY OF SANTA BARBARA | | Santa Barbara | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-6857 | FRIENDS OF OLYMPIA STATION INC | | Santa Cruz | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8061 | Kala Institute | | Alameda | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7905 | LAGUNA ART MUSEUM | | Orange | 5 | \$13,722 | \$12,350 |
| AE-EXP-19-7824 | MARIN SHAKESPEARE COMPANY | | Marin | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-6944 | MOXIE THEATRE INCORPORATED | | San Diego | 5 | \$4,020 | \$3,618 |
| AE-EXP-19-6788 | NEW WEST SYMPHONY ASSOCIATION | | Ventura | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8722 | NO EASY PROPS INC | | Los Angeles | 5 | \$6,250 | \$5,625 |
| AE-EXP-19-7394 | OCEANSIDE MUSEUM OF ART | | San Diego | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-6859 | ODC | | San Francisco | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8414 | PALO ALTO ART CENTER FOUNDATION | | Santa Clara | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-6908 | PERFORMING ARTS CENTER OF LOS ANGELES CO | | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7575 | PLUMAS COUNTY ARTS COMMISSION | | Plumas | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7376 | POWAY CENTER FOR THE PERFORMING ARTS FOU | | San Diego | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8006 | REDLANDS COMMUNITY MUSIC ASSOCIATION INC | | San Bernardino | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7623 | REGENTS OF THE UNIVERSITY OF CALIFORNIA AT | | Alameda | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7827 | RHYTHMIX CULTURAL WORKS | | Alameda | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8142 | SAN BENITO COUNTY ARTS COUNCIL | | San Benito | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7153 | SAN BERNARDINO SYMPHONY ASSOCIATION | | San Bernardino | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8682 | SAN DIEGO BALLET | | San Diego | 5 | \$18,000 | \$16,200 |
| AE-EXP-19-8065 | SAN DIEGO OPERA ASSOCIATION | | San Diego | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7666 | SANTA BARBARA MUSEUM OF ART | | Santa Barbara | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7341 | SHAKESPEARE-SAN FRANCISCO | | San Francisco | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7593 | SJDANCECO | | Santa Clara | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8165 | STUDIOS FOR THE PERFORMING ARTS OPERATING | | Sacramento | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7173 | SYMPHONIC JAZZ ORCHESTRA | | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8198 | THE BOARD OF TRUSTEES OF THE LELAND STANF | | Santa Clara | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7921 | THE COLBURN SCHOOL | | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8528 | THE P G K PROJECT INC | | San Diego | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-7577 | TRITON MUSEUM OF ART | | Santa Clara | 5 | \$8,965 | \$8,069 |
| AE-EXP-19-6838 | VIVER BRASIL DANCE COMPANY | | Los Angeles | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8367 | YOLO COUNTY ARTS COUNCIL INC | | Yolo | 5 | \$8,250 | \$7,425 |
| AE-EXP-19-8509 | YOUTH IN ARTS | | Marin | 5 | \$13,200 | \$11,880 |
| AE-EXP-19-7901 | YOUTH SPEAKS INC | | San Francisco | 5 | \$20,000 | \$18,000 |
| AE-EXP-19-8215 | YUBA COUNTY SUTTER COUNTY REGIONAL ARTS | | Yuba | 5 | \$15,000 | \$13,500 |
| AE-EXP-19-8450 | ABOUT PRODUCTIONS | | Los Angeles | 4 | \$19,060 | \$15,248 |
| AE-EXP-19-6707 | ACTORS GANG INC | | Los Angeles | 4 | \$20,000 | \$16,000 |

| | | | | | | |
|----------------|---|----------------------------|-----------------|---|----------|----------|
| AE-EXP-19-7238 | ALLAN HANCOCK COLLEGE AUXILIARY PROGRAMS | | Santa Barbara | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8237 | AMERICAN CONSERVATORY THEATRE FOUNDATION | | San Francisco | 4 | \$18,000 | \$14,400 |
| AE-EXP-19-7895 | ARTS AND SERVICES FOR DISABLED INCORPORATED | | Los Angeles | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8352 | ATTITUDINAL HEALING CONNECTION INC | | Alameda | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8592 | BOYS & GIRLS CLUB OF TUSTIN | | Orange | 4 | \$17,816 | \$14,253 |
| AE-EXP-19-8081 | CALIFORNIA CENTER FOR THE ARTS ESCONDIDO | | San Diego | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8519 | CAMERATA SINGERS OF LONG BEACH INC | | Los Angeles | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-6816 | CLASSICS FOR KIDS INC | | San Diego | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8247 | CORPORATION OF THE FINE ARTS MUSEUMS | | San Francisco | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-7224 | DELL-ARTE INC | | Humboldt | 4 | \$12,755 | \$10,204 |
| AE-EXP-19-8680 | DIAVOLO DANCE THEATRE | | Los Angeles | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8387 | FOUNDATION FOR THE PERFORMING ARTS CENTER | | San Luis Obispo | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-7346 | GALLO CENTER FOR THE ARTS INC | | Stanislaus | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-6826 | GOLDEN VALLEY MUSIC SOCIETY INC | | Riverside | 4 | \$11,459 | \$9,167 |
| AE-EXP-19-8439 | LIBERTY PAINTING CORP | | Siskiyou | 4 | \$12,000 | \$9,600 |
| AE-EXP-19-6668 | LOS ANGELES JEWISH SYMPHONY | | Los Angeles | 4 | \$12,584 | \$10,067 |
| AE-EXP-19-7161 | MADISON PROJECT | | Los Angeles | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-7723 | MAMMOTH LAKES FOUNDATION | | Mono | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-6801 | MARIN MUSEUM OF CONTEMPORARY ART | | Marin | 4 | \$10,100 | \$8,080 |
| AE-EXP-19-8443 | MUSEUM OF CONTEMPORARY ART | | Los Angeles | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-6756 | MUSIC IN THE MOUNTAINS | | Nevada | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8327 | NEW VILLAGE ARTS INC | | San Diego | 4 | \$9,900 | \$7,920 |
| AE-EXP-19-8477 | NORTHERN CALIFORNIA CENTER FOR THE ARTS | | Nevada | 4 | \$16,360 | \$13,088 |
| AE-EXP-19-8119 | PACIFIC CHAMBER ORCHESTRA | | Alameda | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-7299 | PASADENA PLAYHOUSE STATE THEATRE OF CALIFORNIA | | Los Angeles | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8683 | PLAYHOUSE ARTS | | Humboldt | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8298 | RIVERSIDE ARTS COUNCIL | | Riverside | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-6732 | SACRAMENTO BALLET ASSOCIATION | | Sacramento | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-6923 | SACRAMENTO THEATRE COMPANY | | Sacramento | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-7743 | SAN FRANCISCO BALLET ASSOCIATION | | San Francisco | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-6652 | SAN FRANCISCO CHAMBER ORCHESTRA INC | | San Francisco | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8336 | SAN JOSE JAZZ | | Santa Clara | 4 | \$10,150 | \$8,120 |
| AE-EXP-19-7474 | SANTA ROSA SYMPHONY ASSOCIATION | | Sonoma | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-7301 | See The Elephant Theatre and Dance Company | Arts and Culture El Dorado | El Dorado | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8550 | SHAKESPEARE PLAY ON | | Santa Cruz | 4 | \$18,000 | \$14,400 |
| AE-EXP-19-7354 | STATE STREET BALLET | | Santa Barbara | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-7360 | STUDIO CHANNEL ISLANDS ART CENTER | | Ventura | 4 | \$18,670 | \$14,936 |
| AE-EXP-19-6777 | THE CRUCIBLE | | Alameda | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-6636 | THE CSU CHICO RESEARCH FOUNDATION | | Butte | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-7821 | THE LANCASTER PERFORMING ARTS CENTER FOUNDATION | | Los Angeles | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8031 | THE LOS ANGELES CHAMBER ORCHESTRA SOCIETY | | Los Angeles | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8704 | THE SIMI VALLEY MUSIC BOOSTERS | | Ventura | 4 | \$6,500 | \$5,200 |
| AE-EXP-19-8624 | TORREY PINES CHILDRENS LIBERAL ARTS FOUNDATION | | San Diego | 4 | \$12,488 | \$9,990 |
| AE-EXP-19-7536 | UNIVERSITY OF SOUTHERN CALIFORNIA | | Los Angeles | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8350 | VOX FEMINA LOS ANGELES | | Los Angeles | 4 | \$14,030 | \$11,224 |
| AE-EXP-19-8377 | WEST Creative Performing Arts | Santa Cruz Art League | Santa Cruz | 4 | \$20,000 | \$16,000 |
| AE-EXP-19-8277 | YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR KIDS | | San Diego | 4 | \$3,435 | \$2,748 |
| AE-EXP-19-6680 | AMERICAN MUSEUM OF CERAMIC ART | | Los Angeles | 3 | \$19,995 | \$0 |
| AE-EXP-19-8474 | BROCKUS PROJECT DANCE COMPANY | | Los Angeles | 3 | \$18,600 | \$0 |

| | | | | | | |
|----------------|---|--|----------------|---|-------------|-------------|
| AE-EXP-19-7570 | DIABLO REGIONAL ARTS ASSOCIATION | | Contra Costa | 3 | \$20,000 | \$0 |
| AE-EXP-19-8634 | ENCORE THEATRE GROUP | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-7944 | INSTITUTE FOR ARTS AND CULTURE INC | | San Francisco | 3 | \$20,000 | \$0 |
| AE-EXP-19-7457 | INSTITUTO MAZATLAN BELLAS ARTES DE SACRAM | | Sacramento | 3 | \$18,490 | \$0 |
| AE-EXP-19-7859 | INYO COUNCIL FOR THE ARTS | | Inyo | 3 | \$20,000 | \$0 |
| AE-EXP-19-6738 | JEWISH COMMUNITY CENTER OF SAN FRANCISCO | | San Francisco | 3 | \$20,000 | \$0 |
| AE-EXP-19-8189 | JUNIOR COMPANY FOUNDATION | | Fresno | 3 | \$13,600 | \$0 |
| AE-EXP-19-6687 | LUTHER BURBANK MEMORIAL FOUNDATION | | Sonoma | 3 | \$20,000 | \$0 |
| AE-EXP-19-7102 | MONTALVO ASSOCIATION | | Santa Clara | 3 | \$20,000 | \$0 |
| AE-EXP-19-7879 | MUSICAL THEATRE GUILD | | Los Angeles | 3 | \$2,950 | \$0 |
| AE-EXP-19-7817 | MUSICAL THEATRE WEST | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-7420 | OXNARD PERFORMING ARTS CENTER CORPORATI | | Ventura | 3 | \$20,000 | \$0 |
| AE-EXP-19-7590 | PHILHARMONIC SOCIETY OF ORANGE COUNTY | | Orange | 3 | \$20,000 | \$0 |
| AE-EXP-19-8697 | PLAYWRIGHTS PROJECT | | San Diego | 3 | \$20,000 | \$0 |
| AE-EXP-19-7320 | SAN DIEGO DANCE THEATER | | San Diego | 3 | \$20,000 | \$0 |
| AE-EXP-19-7805 | SANTA BARBARA INTERNATIONAL FILM FESTIVAL I | | Santa Barbara | 3 | \$20,000 | \$0 |
| AE-EXP-19-8232 | SANTA MONICA BAY MUSIC FOUNDATION | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-7890 | SIERRA MADRE PLAYHOUSE | | Los Angeles | 3 | \$12,000 | \$0 |
| AE-EXP-19-8537 | THE HARMONY PROJECT | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-7856 | THE INDEPENDENT SHAKESPEARE CO INC | | Los Angeles | 3 | \$20,000 | \$0 |
| AE-EXP-19-6976 | ANAHEIM COMMUNITY FOUNDATION | | Orange | 2 | \$10,735 | \$0 |
| AE-EXP-19-7244 | ARTLAB21 FOUNDATION | | Los Angeles | 2 | \$20,000 | \$0 |
| AE-EXP-19-8226 | ARTSBUSXPRESS | | San Diego | 2 | \$20,000 | \$0 |
| AE-EXP-19-8555 | BOXTALES THEATRE COMPANY | | Santa Barbara | 2 | \$20,000 | \$0 |
| AE-EXP-19-8626 | BREAK THE BARRIERS INC | | Fresno | 2 | \$20,000 | \$0 |
| AE-EXP-19-7826 | BROADWAY SACRAMENTO | | Sacramento | 2 | \$20,000 | \$0 |
| AE-EXP-19-6746 | FRIENDS OF SACRAMENTO ARTS | | Sacramento | 2 | \$20,000 | \$0 |
| AE-EXP-19-7323 | INVERTIGO DANCE THEATRE | | Los Angeles | 2 | \$20,000 | \$0 |
| AE-EXP-19-7700 | KADIMA CONSERVATORY OF MUSIC INC | | Los Angeles | 2 | \$20,000 | \$0 |
| AE-EXP-19-8667 | MADERA COUNTY ARTS COUNCIL | | Madera | 2 | \$20,000 | \$0 |
| AE-EXP-19-6884 | NEBULA DANCE LAB | | Santa Barbara | 2 | \$14,000 | \$0 |
| AE-EXP-19-7677 | PACIFIC CREST YOUTH ARTS ORGANIZATION | | Los Angeles | 2 | \$20,000 | \$0 |
| AE-EXP-19-8650 | PUTTIN ON PRODUCTIONS CORPORATION | | Los Angeles | 2 | \$19,900 | \$0 |
| AE-EXP-19-8166 | STEINWAY SOCIETY THE BAY AREA | | Santa Clara | 2 | \$9,000 | \$0 |
| AE-EXP-19-7896 | ARTS COUNCIL OF KERN | | Kern | 1 | \$10,250 | \$0 |
| AE-EXP-19-6849 | KONTRAPUNKTUS NEO-BAROQUE CHAMBER ORCH | | Los Angeles | 1 | \$8,195 | \$0 |
| AE-EXP-19-8498 | LOS ANGELES YOUTH PHILHARMONIC | | Los Angeles | 1 | \$20,000 | \$0 |
| AE-EXP-19-8211 | NATIONAL STEINBECK CENTER | | Monterey | 1 | \$20,000 | \$0 |
| AE-EXP-19-8596 | SACRAMENTO GUITAR SOCIETY | | Sacramento | 1 | \$2,000 | \$0 |
| AE-EXP-19-7486 | SAM AND ALFREDA MALOOF FOUNDATION FOR AR | | San Bernardino | 1 | \$17,841 | \$0 |
| AE-EXP-19-8642 | SANTA BARBARA HISTORICAL MUSEUM | | Santa Barbara | 1 | \$20,000 | \$0 |
| AE-EXP-19-7344 | HUMBOLDT STATE UNIVERSITY SPONSORED PRO | | Humboldt | 0 | \$9,134 | \$0 |
| AE-EXP-19-8402 | STONEWALL ALLIANCE OF CHICO | | Butte | 0 | \$20,000 | \$0 |
| AE-EXP-19-8533 | WOODCRAFT RANGERS | | Los Angeles | 0 | \$20,000 | \$0 |
| AE-EXP-19-6673 | MEDIA ARTS CENTER SAN DIEGO | | San Diego | - | \$20,000 | - |
| | | | | | \$3,323,972 | \$2,229,854 |

TAB R

California Arts Council | Public Meeting | 02/05/2020

Date: February 5, 2020

To: California Arts Council

From: Maya Austin, M.A.
Arts Program Specialist

Re: FY19-20 Organizational Development Funding Recommendations

Program Overview

The purpose of the Organizational Development (OD) grant is to fund one-time consulting services to build arts and cultural organizations' capacity for sustainability and success. Examples of organizational development activities present in the applications included consulting services for website development; social media and marketing; earned-income strategies; program evaluation; and diversity, equity, and inclusion training. Other common areas of organizational development that applicants sought consulting services for were strategic planning and audits.

There was a slight increase in applications from 206 in FY18-19 to 228 this grant cycle. The Organizational Development grant is a pathway grant for first-time applicants to the California Arts Council. It is a short application which does not require a DataArts Funder Report or matching funds. Thus, it is highly accessible for small nonprofit organizations, fiscally sponsored organizations, or first time applicants.

Applications in this category were screened to determine if they met the eligibility requirements of this program before and during the panel process. Of the 228 applications that were submitted, 71 applications were deemed ineligible... At the time of submission and during the review process, ineligible applications did not meet one or both of the following requirements:

- a) A signed Letter of Agreement from the consultant and the applicant organization's leadership confirming intention to work together is required.
- b) The consultant's résumé or detailed consulting history and a list of consultant's past and/or current clients is required.

Applications with minor ineligible expenses listed in the budget, such as per diem, food or staff salaries, were reviewed by the panel. Those line item expenses will be reallocated to eligible expenses during the contract process.

Panel Overview

Professional Development and Organizational Development grant programs are reviewed by a staff panel in keeping with common practices among State Arts Agencies for small grants. This process allows our review panels to benefit from the wide-ranging expertise our staff members hold, while drawing from a diversity of perspectives and backgrounds. It is a highly valuable experience for staff to understand the panel experience from the panelist's perspective. It also leads to a more transparent work environment and cultivates a better understanding of the programmatic offerings of the California Arts Council.

To continue to bolster a community of transparency and equity among our staffers, the opportunity to serve as a staff panelist was open to all staffers of the California Arts Council. This year, we had participants from multiple units within our organizational body, including; Public Affairs, Administration, and Archives. All staffers who participated this year were first-time staff participants to the review process. Due to the large volume of applications, there were three panels held to adjudicate a total of 171 applications. Prior to the assignment of applications, all staff panelists participated in a panelist orientation, which mirrored our peer-review panelist orientation. This hour-long session includes a presentation on the program, panelist responsibilities, and overview of the review criteria.

On December 16 and 17, CAC staff members Roman Sanchez, Nicole Sanchez, and Maya Austin convened to rank 57 applications. On January 13 and 14, CAC staff members Kimberly Brown, Gina Iwata, and Annastasia Griffin convened to rank 55 applications. On January 27 and 28, CAC staff members Qiana Moore, Wendy Moran, and Maya Austin convened to rank 59 applications. A total of 171 applications were reviewed and ranked "Fund" or "Not Fund."

The panels reviewed the Organizational Development applications according to the review criteria stated in the guidelines and the "Fund," "Not Fund" ranking system:

A total of 122 applications were ranked "Fund" and 35 were ranked "Not Fund."

The applications that were ranked "Fund" clearly articulated a timeline of consulting activities with well-defined objectives, identified a professional consultant with expertise relevant to the proposed activity, submitted all the required elements of the application, and made a clear case for how the consulting activity would increase organizational capacity.

Some of the applications that were ranked "Not Fund" did not meet the review criteria in a significant manner because the consulting activity was unclear, or the timeline of proposed activities was weak, or the identified consultant did not demonstrate experience in the area of consulting proposed. Other reasons for ranking applications "Not Fund" were ineligible activities such as ongoing consulting or fundraising.

FY19-20 OD Funding Allocation Recommendations

| Application ID | Applicant Organization | Fiscal Sponsor | Applicant County | Final Rank | Grant Request Amount | Total Grant Award Recommendation |
|----------------|---------------------------------------|----------------|------------------|------------|----------------------|----------------------------------|
| OD-19-7719 | 916 INK | | Sacramento | 6 | \$5,000 | \$5,000 |
| OD-19-7766 | A REASON TO SURVIVE | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-6873 | A STEP BEYOND | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7915 | Afro Urban Society | Dancers' Group | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-7070 | ALCHEMIA | | Sonoma | 6 | \$5,000 | \$5,000 |
| OD-19-7542 | ALLIANCE FOR CALIFORNIA TRADITIONAL A | | Fresno | 6 | \$5,000 | \$5,000 |
| OD-19-7657 | ALONZO KING LINES BALLET | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7914 | ANGELS GATE CULTURAL CENTER INC | | Los Angeles | 6 | \$4,000 | \$4,000 |
| OD-19-7779 | ARHOOLIE FOUNDATION | | Contra Costa | 6 | \$5,000 | \$5,000 |
| OD-19-8025 | ARMORY CENTER FOR THE ARTS | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7241 | ARTLAB21 FOUNDATION | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7142 | ARTREACH | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-8084 | ARTS AREA | | San Bernardino | 6 | \$5,000 | \$5,000 |
| OD-19-6866 | ARTS COLLABORATIVE OF NEVADA COUNT | | Nevada | 6 | \$5,000 | \$5,000 |
| OD-19-8052 | ARTS FOR INCARCERATED YOUTH NETWOR | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7974 | AU CO VIETNAMESE CULTURAL CENTER | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7631 | BALBOA PARK CULTURAL PARTNERSHIP | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7383 | BERKELEY SOCIETY FOR THE PRESERVATI | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-7993 | BODYART DANCE CORPORATION | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7942 | CALIFORNIA COLLEGE OF THE ARTS | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7526 | CALIFORNIA MUSIC CENTER | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-6845 | CALIFORNIA SYMPHONY ORCHESTRA INC | | Contra Costa | 6 | \$5,000 | \$5,000 |
| OD-19-8062 | CHAFFEY COMMUNITY ART ASSOCIATION | | San Bernardino | 6 | \$5,000 | \$5,000 |
| OD-19-7164 | CHAPTER 510 INK | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-7138 | CHHANDAM CHITRESH DAS DANCE COMPA | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7433 | CHITRESH DAS INSTITUTE | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7069 | City of Davis Arts & Cultural Affairs | | Yolo | 6 | \$5,000 | \$5,000 |
| OD-19-7968 | COMMUNITY MUSIC SCHOOL OF SANTA CR | | Santa Cruz | 6 | \$3,000 | \$3,000 |
| OD-19-7587 | COTA COLLABORATIONS TEACHERS AND A | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7605 | CREATIVITY EXPLORED | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-8029 | CROWDED FIRE THEATER COMPANY | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7278 | DANCE FILM SF INC | | Contra Costa | 6 | \$5,000 | \$5,000 |
| OD-19-7222 | DELL-ARTE INC | | Humboldt | 6 | \$5,000 | \$5,000 |
| OD-19-7882 | DESTINY ARTS CENTER | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-7888 | DREAM A WORLD EDUCATION | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7576 | EAST BAY DEPOT OF BAY AREA CREATIVE | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-6977 | Eye Zen Presents | CounterPulse | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7586 | FICTIONAL ARTISTS CONTEMPORARY THEA | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7842 | FOOLS FURY THEATER | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7980 | FOUNDATION FOR DANCE EDUCATION | | San Bernardino | 6 | \$5,000 | \$5,000 |
| OD-19-7753 | FOUNDATION FOR THE PERFORMING ARTS | | San Luis Obispo | 6 | \$5,000 | \$5,000 |
| OD-19-7990 | FRESH MEAT PRODUCTIONS | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7509 | Friction Quartet | InterMusic SF | Alameda | 6 | \$1,400 | \$1,400 |

| Rank | Percent |
|---------|---------|
| FUND | 100% |
| NO FUND | 0% |

| Total Request |
|---------------|
| \$764,178 |

| Total Recommended |
|-------------------|
| \$593,878 |

| | | | | | | |
|------------|---|------------------------|----------------|---|---------|---------|
| OD-19-8013 | GIRLS ROCK SB | | Santa Barbara | 6 | \$5,000 | \$5,000 |
| OD-19-7521 | GRYD FOUNDATION | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7893 | HIGH DESERT TEST SITES | | San Bernardino | 6 | \$5,000 | \$5,000 |
| OD-19-7704 | INDEPENDENT ARTS & MEDIA | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7297 | INDUSTRY PRODUCTIONS INC | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7772 | INLANDIA INSTITUTE | | Riverside | 6 | \$5,000 | \$5,000 |
| OD-19-8075 | JESS CURTISGRAVITY INC | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-8071 | LA PLAZA DE CULTURA Y ARTES FOUNDATI | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7919 | LA PROMISE FUND | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7948 | LA THEATRE WORKS | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-8517 | LARRY SPRING MUSEUM | | Mendocino | 6 | \$2,420 | \$2,420 |
| OD-19-7971 | LAUNCH PRODUCTIONS INC | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7692 | MEDIUM PHOTOGRAPHY | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7452 | MID-CITY COMMUNITY MUSIC | | San Diego | 6 | \$4,987 | \$4,987 |
| OD-19-7253 | MODESTO SOUND | | Stanislaus | 6 | \$5,000 | \$5,000 |
| OD-19-7662 | MOXIE THEATRE INCORPORATED | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7749 | MUSEUM OF CHILDRENS ART | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-6984 | MUSICIANS AT PLAY FOUNDATION INC | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7524 | NAKA Dance Theater | Dancers' Group | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7395 | OCEANSIDE MUSEUM OF ART | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7989 | OUTSIDE THE LENS | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7427 | OXNARD PERFORMING ARTS CENTER COR | | Ventura | 6 | \$5,000 | \$5,000 |
| OD-19-7331 | PACIFIC CHAMBER ORCHESTRA | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-8076 | PACIFIC OPERA PROJECT | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-6928 | PARANGAL DANCE COMPANY | | San Mateo | 6 | \$5,000 | \$5,000 |
| OD-19-7764 | Peacock Rebellion | Social Good Fund | Alameda | 6 | \$4,980 | \$4,980 |
| OD-19-7340 | PEN AMERICA LOS ANGELES | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7972 | POPSTHECLUBCOM INC A CALIFORNIA PUB | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-6718 | PRESCOTT CIRCUS THEATRE | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-8043 | PUBLIC CORPORATION FOR THE ARTS OF T | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7867 | QCC-THE CENTER FOR LESBIAN GAY BISEX | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7569 | QUEER WOMEN OF COLOR MEDIA ARTS PR | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7870 | RAGGED WING ENSEMBLE | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-7706 | RAWDANCE | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7738 | REEL STORIES | | Alameda | 6 | \$3,500 | \$3,500 |
| OD-19-7130 | RESOUNDING JOY INC | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-6922 | SACRAMENTO THEATRE COMPANY | | Sacramento | 6 | \$5,000 | \$5,000 |
| OD-19-7999 | SAN DIEGO CHILDRENS DISCOVERY MUSEU | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-6980 | SAN DIEGO MUSEUM OF ART | | San Diego | 6 | \$4,950 | \$4,950 |
| OD-19-6681 | SAN DIEGO SYMPHONY ORCHESTRA ASSO | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7197 | SAN FRANCISCO CENTER FOR THE BOOK | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7414 | SAN FRANCISCO CHAMBER ORCHESTRA IN | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7891 | SAN FRANCISCO CHILDRENS ART CENTER | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7997 | San Francisco Transgender Film Festival | Fresh Meat Productions | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-6998 | SAN FRANCISCO YOUTH THEATRE | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-6830 | SANTA BARBARA COMMUNITY YOUTH PER | | Santa Barbara | 6 | \$5,000 | \$5,000 |
| OD-19-6734 | SANTA CECILIA OPERA AND ORCHESTRA A | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-6795 | SANTA CRUZ ART LEAGUE INC | | Santa Cruz | 6 | \$5,000 | \$5,000 |

| | | | | | | |
|------------|---|----------------------------|---------------|---|---------|---------|
| OD-19-7026 | SENDEROS | | Santa Cruz | 6 | \$2,500 | \$2,500 |
| OD-19-7285 | SHAHZRZAD DANCE ACADEMY | | Contra Costa | 6 | \$4,500 | \$4,500 |
| OD-19-7736 | SHAKESPEARES ASSOCIATES INC | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-7339 | SHAKESPEARE-SAN FRANCISCO | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7468 | SMALL PRESS DISTRIBUTION INC | | Alameda | 6 | \$5,000 | \$5,000 |
| OD-19-7967 | SO SAY WE ALL | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7714 | SOUTH COAST BOTANIC GARDEN FOUNDA | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-8057 | SOUTHERN EXPOSURE | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-6969 | SPECTORDANCE | | Monterey | 6 | \$5,000 | \$5,000 |
| OD-19-7741 | StageWrite: Building Literacy Through Theatre | Intersection for the Arts | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7416 | STAR ARTS EDUCATION | | Santa Clara | 6 | \$4,800 | \$4,800 |
| OD-19-7371 | STOCKTON ART LEAGUE | | San Joaquin | 6 | \$5,000 | \$5,000 |
| OD-19-7969 | STUDIOS FOR THE PERFORMING ARTS OPE | | Sacramento | 6 | \$5,000 | \$5,000 |
| OD-19-7852 | TAIKO COMMUNITY ALLIANCE | | Santa Clara | 6 | \$5,000 | \$5,000 |
| OD-19-7632 | Teatro Nagual | Latino Center of Art and C | Sacramento | 6 | \$5,000 | \$5,000 |
| OD-19-7058 | THE FRIDA CINEMA | | Orange | 6 | \$4,850 | \$4,850 |
| OD-19-8020 | THE HARMONY PROJECT | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7938 | THE NEW CHILDRENS MUSEUM | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7918 | THE P G K PROJECT INC | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7943 | THREE GIRLS THEATRE COMPANY INC | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7724 | TRANSCENDANCE YOUTH ARTS PROJECT | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-7652 | VILLA MUSICA | | San Diego | 6 | \$4,991 | \$4,991 |
| OD-19-6837 | VIVER BRASIL DANCE COMPANY | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7958 | WEST Creative Performing Arts | Santa Cruz Art League | Santa Cruz | 6 | \$5,000 | \$5,000 |
| OD-19-7676 | WOMEN S CENTER FOR CREATIVE WORK | | Los Angeles | 6 | \$5,000 | \$5,000 |
| OD-19-7984 | WORLD ARTS WEST | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7887 | WRITE OUT LOUD | | San Diego | 6 | \$5,000 | \$5,000 |
| OD-19-6894 | YOLO COUNTY ARTS COUNCIL INC | | Yolo | 6 | \$5,000 | \$5,000 |
| OD-19-7400 | YOUNG AUDIENCES OF NORTHERN CALIFO | | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-7794 | YOUNG AUDIENCES OF SAN DIEGO DBA AR | | San Diego | 6 | \$3,000 | \$3,000 |
| OD-19-7793 | Youth Art Exchange | Tides Center | San Francisco | 6 | \$5,000 | \$5,000 |
| OD-19-8030 | 826 NATIONAL | | San Francisco | 1 | \$5,000 | \$0 |
| OD-19-7126 | A NOISE WITHIN | | Los Angeles | 1 | \$5,000 | \$0 |
| OD-19-7889 | ART WITHOUT LIMITS | | Santa Barbara | 1 | \$5,000 | \$0 |
| OD-19-7970 | ARTSPACE INC | | Santa Barbara | 1 | \$5,000 | \$0 |
| OD-19-7272 | ASOCIACION CULTURAL DE SOUTH BAY OF | | Los Angeles | 1 | \$5,000 | \$0 |
| OD-19-7900 | ATTITUDINAL HEALING CONNECTION INC | | Alameda | 1 | \$5,000 | \$0 |
| OD-19-8072 | BROCKUS PROJECT DANCE COMPANY | | Los Angeles | 1 | \$5,000 | \$0 |
| OD-19-6742 | CALIFORNIA ASSOCIATION OF MUSEUMS | | Santa Cruz | 1 | \$5,000 | \$0 |
| OD-19-7847 | City of Belmont | | San Mateo | 1 | \$5,000 | \$0 |
| OD-19-8017 | COLLAGE DANCE THEATRE | | Los Angeles | 1 | \$5,000 | \$0 |
| OD-19-7261 | Ensemble for These Times | InterMusicSF | San Francisco | 1 | \$5,000 | \$0 |
| OD-19-7792 | FERN STREET COMMUNITY ARTS INC | | San Diego | 1 | \$5,000 | \$0 |
| OD-19-7430 | FUSE THEATRE INC | | San Mateo | 1 | \$5,000 | \$0 |
| OD-19-6916 | GALLO CENTER FOR THE ARTS INC | | Stanislaus | 1 | \$4,800 | \$0 |
| OD-19-7620 | Girls Rock Sacramento | | Sacramento | 1 | \$5,000 | \$0 |
| OD-19-7960 | INVERTIGO DANCE THEATRE | | Los Angeles | 1 | \$5,000 | \$0 |
| OD-19-7152 | JACARANDAMUSIC | | Los Angeles | 1 | \$5,000 | \$0 |

| | | | | | | |
|------------|--------------------------------------|--|----------------|---|---------|-----|
| OD-19-6883 | JAIL GUITAR DOORS | | Los Angeles | 1 | \$5,000 | \$0 |
| OD-19-8012 | KRONOS PERFORMING ARTS ASSN | | San Francisco | 1 | \$5,000 | \$0 |
| OD-19-7936 | NOORANI DANCE | | San Mateo | 1 | \$5,000 | \$0 |
| OD-19-7088 | PACIFIC CHORALE | | Orange | 1 | \$5,000 | \$0 |
| OD-19-7630 | PIANO SPHERES | | Los Angeles | 1 | \$5,000 | \$0 |
| OD-19-7722 | PIETER | | Los Angeles | 1 | \$5,000 | \$0 |
| OD-19-8068 | PLAYGROUND INC | | Alameda | 1 | \$5,000 | \$0 |
| OD-19-7789 | PLAYHOUSE ARTS | | Humboldt | 1 | \$5,000 | \$0 |
| OD-19-7618 | ROSANA GAMSON-WORLD WIDE | | Los Angeles | 1 | \$5,000 | \$0 |
| OD-19-7081 | SAN BERNARDINO SYMPHONY ASSOCIATIC | | San Bernardino | 1 | \$5,000 | \$0 |
| OD-19-7635 | SAN DIEGO YOUTH SYMPHONY | | San Diego | 1 | \$5,000 | \$0 |
| OD-19-7159 | SAN JOSE MUSEUM OF QUILTS & TEXTILES | | Santa Clara | 1 | \$5,000 | \$0 |
| OD-19-7795 | SLAVYANKA CHORUS INC | | Alameda | 1 | \$5,000 | \$0 |
| OD-19-8009 | SYNCHROMY | | Los Angeles | 1 | \$1,500 | \$0 |
| OD-19-8069 | THE FREEDOM BOUND CENTER | | Sacramento | 1 | \$5,000 | \$0 |
| OD-19-7925 | THEATRE DYBBUK | | Los Angeles | 1 | \$4,000 | \$0 |
| OD-19-7259 | YOUTH SPIRIT ARTWORKS | | Alameda | 1 | \$5,000 | \$0 |
| OD-19-7886 | YUBA COUNTY SUTTER COUNTY REGIONAL | | Yuba | 1 | \$5,000 | \$0 |

TOTAL: \$764,178 \$593,878

TAB S

California Arts Council | Public Meeting | 02/05/2020

Date: February 5, 2020

To: California Arts Council

From: Maya Austin, M.A.
Programs Officer

Re: FY19-20 Professional Development Grant Panel Recommendations

Program Overview

The purpose of the Professional Development (PD) program is to build arts and cultural organizations' capacity for sustainability and success through professional development activities for staff members, artists, arts administrators, arts educators, or board members of the applicant organization. The trend of applications consisted of requests to support the following professional development activities: registration for workshops, conferences and trainings; in-state travel for conferences and training; and on-site professional development workshops for staff.

There was a surge in applications submitted to this category, which seems congruent with the increase in funding and statewide outreach performed during the Summer of 2019. Due to the combined marketing and funding increase, FY19-20 saw a 68% increase in application submissions from the previous year.

Applications in this category were screened to determine if they met the eligibility requirements of this program. Of the 110 applications that were submitted, nine applications were deemed ineligible during the panel review process. The applications that were deemed ineligible did not include required documents or were for activities not supported by California Arts Council funding as outlined in the grant guidelines.

Panel Overview

Professional Development and Organizational Development grant programs are reviewed by a staff panel in keeping with common practices among State Arts Agencies for small grants. This process allows our review panels to benefit from the wide-ranging expertise our staff members hold, while drawing from a diversity of perspectives and backgrounds. It is a highly valuable experience for staff to understand the panel experience from the panelist's perspective. It also leads to a more transparent work environment and cultivates a better understanding of the programmatic offerings of the California Arts Council.

To continue to bolster a community of transparency and equity among our staffers, the opportunity to serve as a staff panelist was open to all staffers of the California Arts Council. This year, we had participants from multiple units within our organizational body, including; Public Affairs, Administration, and Archives. All staffers who participated this year were first-time staff participants to the review process. Due to the large volume of applications, there were two panels held to adjudicate a total of 110 applications. Prior to the assignment of applications, all staff panelists participated in a panelist orientation, which mirrored our peer-review panelist orientation. This hour-long session includes a presentation on the program, panelist responsibilities, and overview of the review criteria.

On November 13 and 14, a panel of CAC staff members Josy Miller, Yaquelin Ruiz, and Maya Austin convened to rank 56 applications to the Professional Development grant program. On November 19 and 20, staff members Hilary Amnah, Roman Sanchez, and Maya Austin convened to rank 54 applications. A total of 110 applications were reviewed and ranked “Fund” or “Not Fund.”

The panels reviewed the Professional Development applications according to the review criteria stated in the guidelines and the “Fund,” “Not Fund” ranking system.

A total of 64 applications were ranked “Fund” and 37 were ranked “Not Fund.”

The applications that were ranked “Fund” clearly articulated the proposed activity and participant(s), what skills and knowledge the participant(s) would gain, and how it would improve the work of the organization. They clearly identified the costs of the activity and provided all required and supplemental documents per the guidelines.

Applications that were ranked “Not Fund” did not meet the review criteria in a significant manner because either the activity was not clearly defined or the participant(s) were unspecified. In some cases, the budget line items and the proposed activity dates were not specified and the panel could not tell what the expenses were. In cases where ineligible expenses are listed in the budget such as per diem, food or staff salaries, upon contract those line item expenses will be reallocated to eligible expenses.

FY19-20 PD Funding Allocation Recommendations

| Application ID | Applicant Organization | Fiscal Sponsor | Applicant County | Final Rank | Grant Request Amount | Total Grant Award Recommendation |
|----------------|--|-------------------|------------------|------------|----------------------|----------------------------------|
| PD-19-7404 | AMERICAN YOUTH SYMPHONY INC | | Los Angeles | FUND | \$3,000 | \$3,000 |
| PD-19-7467 | ARTS COUNCIL SANTA CRUZ COUNTY | | Santa Cruz | FUND | \$2,830 | \$2,830 |
| PD-19-7472 | ARTS FOR THE SCHOOLS | | Nevada | FUND | \$3,000 | \$3,000 |
| PD-19-7607 | ARTSPACE INC | | Santa Barbara | FUND | \$2,977 | \$2,977 |
| PD-19-7388 | AURORA THEATRE COMPANY | | Alameda | FUND | \$1,360 | \$1,360 |
| PD-19-7255 | BERKELEY SYMPHONY ORCHESTRA | | Alameda | FUND | \$3,000 | \$3,000 |
| PD-19-7514 | BLUE LINE ARTS | | Placer | FUND | \$3,000 | \$3,000 |
| PD-19-7249 | BODYART DANCE CORPORATION | | Los Angeles | FUND | \$3,000 | \$3,000 |
| PD-19-6800 | BROCKUS PROJECT DANCE COMPANY | | Los Angeles | FUND | \$2,500 | \$2,500 |
| PD-19-6627 | CALIFORNIA INDIAN BASKETWEAVERS ASSC | | Yolo | FUND | \$2,495 | \$2,495 |
| PD-19-7239 | CALIFORNIA INSTITUTE OF INTEGRAL STUDI | | San Francisco | FUND | \$3,000 | \$3,000 |
| PD-19-7511 | CARLSBAD MUSIC FESTIVAL | | San Diego | FUND | \$2,400 | \$2,400 |
| PD-19-7535 | CASHION CULTURAL LEGACY | | Santa Clara | FUND | \$795 | \$795 |
| PD-19-7588 | CHALK IT UP TO SACRAMENTO ITS THE CHA | | Sacramento | FUND | \$3,000 | \$3,000 |
| PD-19-7219 | CHINESE CULTURE FOUNDATION OF SAN FF | | San Francisco | FUND | \$3,000 | \$3,000 |
| PD-19-7568 | CIRCO ZERO | | San Francisco | FUND | \$3,000 | \$3,000 |
| PD-19-7353 | COTA COLLABORATIONS TEACHERS AND AP | | San Diego | FUND | \$3,000 | \$3,000 |
| PD-19-7279 | CREATIVITY EXPLORED | | San Francisco | FUND | \$3,000 | \$3,000 |
| PD-19-7599 | CROWDED FIRE THEATER COMPANY | | San Francisco | FUND | \$3,000 | \$3,000 |
| PD-19-7292 | FRESH MEAT PRODUCTIONS | | San Francisco | FUND | \$3,000 | \$3,000 |
| PD-19-7608 | IMMACULATE HEART COMMUNITY | | Los Angeles | FUND | \$3,000 | \$3,000 |
| PD-19-7450 | INVERTIGO DANCE THEATRE | | Los Angeles | FUND | \$3,000 | \$3,000 |
| PD-19-6747 | JAPANESE FRIENDSHIP GARDEN SOCIETY C | | San Diego | FUND | \$3,000 | \$3,000 |
| PD-19-7476 | Kala Institute | | Alameda | FUND | \$3,000 | \$3,000 |
| PD-19-7448 | LA Commons | Community Partner | Los Angeles | FUND | \$3,000 | \$3,000 |
| PD-19-6966 | LA PLAZA DE CULTURA Y ARTES FOUNDATIO | | Los Angeles | FUND | \$3,000 | \$3,000 |
| PD-19-7357 | LOS ANGELES MUSIC AND ART SCHOOL | | Los Angeles | FUND | \$3,000 | \$3,000 |
| PD-19-7121 | MARIN SOCIETY OF ARTISTS INC | | Marin | FUND | \$2,900 | \$2,900 |
| PD-19-6717 | MASTERWORKS CHORALE SOCIETY | | San Mateo | FUND | \$950 | \$950 |
| PD-19-7056 | MILL VALLEY PHILHARMONIC | | Marin | FUND | \$3,000 | \$3,000 |
| PD-19-7581 | MUSEUM OF CONTEMPORARY ART | | Los Angeles | FUND | \$1,800 | \$1,800 |
| PD-19-7501 | MUSICAL THEATRE GUILD | | Los Angeles | FUND | \$995 | \$995 |
| PD-19-7549 | NAVA DANCE THEATRE | | Contra Costa | FUND | \$3,000 | \$3,000 |
| PD-19-6670 | NEAR & ARNOLDS SCHOOL OF PERFORMING | | Mendocino | FUND | \$2,995 | \$2,995 |
| PD-19-7342 | OAKLAND YOUTH CHORUS | | Alameda | FUND | \$2,400 | \$2,400 |
| PD-19-7484 | ORCHESTRA COLLECTIVE OF ORANGE COU | | Los Angeles | FUND | \$2,700 | \$2,700 |
| PD-19-7510 | OUTSIDE THE LENS | | San Diego | FUND | \$3,000 | \$3,000 |
| PD-19-7042 | PALO ALTO PLAYERS-PENINSULA CENTER S | | Santa Clara | FUND | \$2,000 | \$2,000 |
| PD-19-7500 | POWAY CENTER FOR THE PERFORMING AR | | San Diego | FUND | \$2,574 | \$2,574 |
| PD-19-7519 | QUEER WOMEN OF COLOR MEDIA ARTS PRO | | San Francisco | FUND | \$3,000 | \$3,000 |

| Rank | Percent |
|---------|---------|
| FUND | 100% |
| NO FUND | 0% |

| |
|----------------------|
| Total Request |
| \$267,754 |

| |
|--------------------------|
| Total Recommended |
| \$163,852 |

| | | | | | | |
|------------|---|----------------------|-----------------|---------|---------|---------|
| PD-19-7458 | REEL STORIES | | Alameda | FUND | \$1,600 | \$1,600 |
| PD-19-7162 | RESOUNDING JOY INC | | San Diego | FUND | \$1,625 | \$1,625 |
| PD-19-7063 | RIVERSIDE ART MUSEUM | | Riverside | FUND | \$1,800 | \$1,800 |
| PD-19-7203 | SACRAMENTO MASTER SINGERS | | Sacramento | FUND | \$2,540 | \$2,540 |
| PD-19-7408 | SAN BENITO COUNTY ARTS COUNCIL | | San Benito | FUND | \$3,000 | \$3,000 |
| PD-19-6914 | SAN BERNARDINO SYMPHONY ASSOCIATION | | San Bernardino | FUND | \$3,000 | \$3,000 |
| PD-19-7479 | SAN DIEGO CHILDRENS CHOIR | | San Diego | FUND | \$1,074 | \$1,074 |
| PD-19-6790 | SAN DIEGO CIVIC YOUTH BALLET INC | | San Diego | FUND | \$1,475 | \$1,475 |
| PD-19-6978 | SAN DIEGO MUSEUM OF ART | | San Diego | FUND | \$1,390 | \$1,390 |
| PD-19-7386 | SAN FRANCISCO BOYS CHORUS | | San Francisco | FUND | \$3,000 | \$3,000 |
| PD-19-7205 | SAN FRANCISCO YOUTH THEATRE | | San Francisco | FUND | \$2,250 | \$2,250 |
| PD-19-7087 | SANTA BARBARA MUSEUM OF ART | | Santa Barbara | FUND | \$3,000 | \$3,000 |
| PD-19-6973 | SHAKESPEARE-SAN FRANCISCO | | San Francisco | FUND | \$2,999 | \$2,999 |
| PD-19-7477 | SHAKESPEARES ASSOCIATES INC | | Alameda | FUND | \$1,000 | \$1,000 |
| PD-19-6958 | StageWrite: Building Literacy Through Theatre | Intersection for the | San Francisco | FUND | \$3,000 | \$3,000 |
| PD-19-7503 | STUDIOS FOR THE PERFORMING ARTS OPE | | Sacramento | FUND | \$3,000 | \$3,000 |
| PD-19-7050 | THE LIBRARY OF MUSICLANDRIA | | Sacramento | FUND | \$3,000 | \$3,000 |
| PD-19-6861 | THE NEW CHILDRENS MUSEUM | | San Diego | FUND | \$3,000 | \$3,000 |
| PD-19-6865 | THE P G K PROJECT INC | | San Diego | FUND | \$1,000 | \$1,000 |
| PD-19-7558 | THEATRE BAY AREA | | San Francisco | FUND | \$3,000 | \$3,000 |
| PD-19-7167 | THELOSTCHURCHORG INC | | San Francisco | FUND | \$1,598 | \$1,598 |
| PD-19-7515 | TRANSCENDANCE YOUTH ARTS PROJECT | | San Diego | FUND | \$2,880 | \$2,880 |
| PD-19-7442 | YOUNG AUDIENCES OF SAN DIEGO DBA ART | | San Diego | FUND | \$3,000 | \$3,000 |
| PD-19-7169 | YOUTH IN ARTS | | Marin | FUND | \$1,250 | \$1,250 |
| PD-19-7485 | YOUTH DRAMA THEATER | | Los Angeles | FUND | \$2,700 | \$2,700 |
| PD-19-7550 | A REASON TO SURVIVE | | San Diego | NO FUND | \$3,000 | \$0 |
| PD-19-6872 | A STEP BEYOND | | San Diego | NO FUND | \$2,025 | \$0 |
| PD-19-7493 | ANGELS GATE CULTURAL CENTER INC | | Los Angeles | NO FUND | \$3,000 | \$0 |
| PD-19-7345 | BERKELEY MUSIC GROUP | | Alameda | NO FUND | \$2,969 | \$0 |
| PD-19-7095 | BROADWAY SACRAMENTO | | Sacramento | NO FUND | \$2,975 | \$0 |
| PD-19-7380 | CLASSICS FOR KIDS INC | | San Diego | NO FUND | \$3,000 | \$0 |
| PD-19-7539 | CONGA KIDS | | Los Angeles | NO FUND | \$3,000 | \$0 |
| PD-19-7210 | DRAMATIC RESULTS | | Los Angeles | NO FUND | \$3,000 | \$0 |
| PD-19-7016 | Ensemble for These Times | InterMusicSF | San Francisco | NO FUND | \$2,960 | \$0 |
| PD-19-7350 | FOUNDATION FOR THE PERFORMING ARTS | | San Luis Obispo | NO FUND | \$3,000 | \$0 |
| PD-19-6846 | GALLO CENTER FOR THE ARTS INC | | Stanislaus | NO FUND | \$3,000 | \$0 |
| PD-19-7498 | GIRLS ROCK SB | | Santa Barbara | NO FUND | \$3,000 | \$0 |
| PD-19-7378 | GLENDALE ARTS | | Los Angeles | NO FUND | \$2,000 | \$0 |
| PD-19-7537 | KEARNY STREET WORKSHOP INC | | San Francisco | NO FUND | \$3,000 | \$0 |
| PD-19-7589 | LOS ANGELES CHOREOGRAPHERS AND DAN | | Los Angeles | NO FUND | \$3,000 | \$0 |
| PD-19-7447 | MID-CITY COMMUNITY MUSIC | | San Diego | NO FUND | \$3,000 | \$0 |
| PD-19-7544 | MUSIC FOR MINORS INC | | San Mateo | NO FUND | \$3,000 | \$0 |
| PD-19-7595 | ODC | | San Francisco | NO FUND | \$3,000 | \$0 |
| PD-19-7275 | PACIFIC CHAMBER ORCHESTRA | | Alameda | NO FUND | \$1,500 | \$0 |
| PD-19-7362 | PASO ROBLES YOUTH ARTS FOUNDATION | | San Luis Obispo | NO FUND | \$3,000 | \$0 |
| PD-19-7270 | PERALTA PARENT GROUP INC | | Alameda | NO FUND | \$3,000 | \$0 |
| PD-19-7580 | PIECE BY PIECE | | Los Angeles | NO FUND | \$3,000 | \$0 |

| | | | | | | |
|------------|--|--|---------------|---------|---------|-----|
| PD-19-7154 | PLAYHOUSE ARTS | | Humboldt | NO FUND | \$3,000 | \$0 |
| PD-19-7355 | PURPLE SILK MUSIC EDUCATION FOUNDATI | | Alameda | NO FUND | \$3,000 | \$0 |
| PD-19-7268 | ROSE FAMILY CREATIVE EMPOWERMENT C | | Sacramento | NO FUND | \$3,000 | \$0 |
| PD-19-6919 | SACRAMENTO THEATRE COMPANY | | Sacramento | NO FUND | \$3,000 | \$0 |
| PD-19-6950 | SAN CARLOS CHILDRENS THEATRE INC | | San Mateo | NO FUND | \$3,000 | \$0 |
| PD-19-7150 | SAN DIEGO JUNIOR THEATRE | | San Diego | NO FUND | \$2,975 | \$0 |
| PD-19-7284 | SAN DIEGO YOUTH SYMPHONY | | San Diego | NO FUND | \$3,000 | \$0 |
| PD-19-7149 | Santa Clarita Community College District | | Los Angeles | NO FUND | \$3,000 | \$0 |
| PD-19-6793 | SANTA CRUZ ART LEAGUE INC | | Santa Cruz | NO FUND | \$2,648 | \$0 |
| PD-19-7512 | SELF-HELP GRAPHICS AND ARTS INC | | Los Angeles | NO FUND | \$3,000 | \$0 |
| PD-19-7469 | THE BOARD OF TRUSTEES OF THE LELAND | | Santa Clara | NO FUND | \$2,850 | \$0 |
| PD-19-7540 | THE CRUCIBLE | | Alameda | NO FUND | \$3,000 | \$0 |
| PD-19-6836 | VIVER BRASIL DANCE COMPANY | | Los Angeles | NO FUND | \$3,000 | \$0 |
| PD-19-7437 | WOMENS AUDIO MISSION | | San Francisco | NO FUND | \$3,000 | \$0 |

\$267,754 \$163,852

TAB T

California Arts Council | Public Meeting | 02/05/2020

Date: February 5, 2020

To: California Arts Council

From: J. Andrea Porras
Arts Programs Specialist

Re: FY19-20 Reentry Through the Arts Grant Panel Recommendations

Program Overview

Reentry Through the Arts supports arts and culture programs for adults who have been incarcerated within correctional institutions and reinforces the direct impact that arts and culture have on the health, welfare, and economic well-being of all Californians. By focusing on the principles of restorative justice, transformative justice, and reconciliation, Reentry Through the Arts elevates projects that utilize arts and culture as part of a holistic approach to supporting the successful transition of formerly incarcerated individuals back into their communities.

Panel Overview

On December 12 and 13, a five-member peer review panel of arts and culture professionals convened to collectively discuss and rank 29 FY19-20 RTA applications. The panel utilized the review criteria stated in the guidelines and the 6-point ranking system. This panel provided their analysis, critique and thorough deliberation for the 16-hour, in-person panel session. The panel provided their ranks ranging from 6, 5, 4, and 3. Twenty-eight applications of the 29 received 4 or higher. A total of six applications were ranked 6 (Exemplary), 14 applications were ranked 5 (Strong), eight were ranked 4 (Good), and one was ranked 3 (Fair). There were a total of eight applications that were submitted that were deemed ineligible by staff and therefore were not assigned to panelists for review. The causes of ineligibility ranged from incorrect and or unsigned required letters, requests of more than 50% of the organization's prior year revenue, and not uploading a Data Arts Funder Report.

Although there was an increase of 34% in applications submitted from FY18-19, only one more applicant is being recommended for funding this season.

Program Specialist Observations and Analysis

The RTA panelists focused on program requirements in the guidelines such as "The project must include the perspective of one or more people affected by incarceration as active participants in the design, planning, and implementation of the project." And "Projects should include culturally responsive approaches that are relevant to the participants and community

that foster the principals of restorative justice.” These were among the standout foci when assessing applications.

Panelists also felt appreciative of the opportunity to address “Equity and Accessibility” as a consciously and responsibly added review criterion. They felt that perhaps for the next year the CAC might consider separating them as two individual criteria, also adding more guidance and perhaps providing exemplary models.

Applications that ranked 6 were exemplary in addressing all of the review criteria, but particularly stood out in their approaches to impact, equity, and centering the narratives of persons of color and immigrants.

Some of the highlights of the applications ranked 5 (Strong) by the panel included clear and concise budgets, inclusivity of stipends or salaries for returned citizens, restorative justice approaches, and the inclusion of wraparound services. The applications ranked 4 (Good) showed potential but demonstrated slightly less robust strategies for inclusion than evident in those ranked 5. The application ranked 3 (Fair) left the panel with significant questions regarding many of the review criteria.

Panelists:

Idris Ackamoor (he/him/his, San Francisco) a composer, actor, tap dancer, administrator, and director. He is the Founder of the San Francisco performance company CULTURAL ODYSSEY and the Founder, Artistic Director of the legendary jazz and world music ensemble IDRIS ACKAMOR & THE PYRAMIDS. Mr. Ackamoor just received a \$50,000 Composer Commission presented by the Gerbode Foundation. In December 2016 Idris received a THEATRE BAY AREA LEGACY AWARD presented to individuals that have made “extraordinary contributions to the Bay Area theatre community.” In 2015 he received THE SUI GENERIS FOUNDATION Achievement Award for “one of a kind contribution, which benefit society in unique ways”. He has been honored with TWO Lifetime Achievement Awards for his extraordinary musical and theatrical contributions. The most recent was presented in January 2012 by the renowned BBC radio personality Gilles Peterson at the Worldwide Awards Show in London. In 2003 San Francisco’s historic magazine, The San Francisco Bay Guardian, presented Idris with his first.

Gerald Garth (he/him/his, Los Angeles) currently serves as Manager of Program Operations with the AMAAD Institute (Arming Minorities Against Addiction and Disease) to provide programs and services in South Los Angeles with a focus in HIV prevention, reentry, and recovery support. He previously served as Manager of Prevention and Care with the Black AIDS Institute. Garth leads a new initiative that works with young Black gay and bisexual men to use their own personal experiences to hone compelling writing and storytelling abilities, called “Your Story, Your Words.” Garth is also Board Treasurer with Christopher Street West/ LA Pride. Garth was also a Fellow of the California HIV/AIDS Policy Research Centers Fellowship Program and Equality California Leadership Initiative. He currently also serves as Editorial Director of Chill Magazine, a print, digital, and social brand designed for the millennial man of color. As a representative of the communities I serve, I understand very directly the

needs and nuances of LGBTQ people and people of color. More particularly, I understand the need for intentional diversity and inclusion for serving these communities and the need for allyship and education to and for groups one might not represent.

Jeanette Jackson, Ph.D. (she/her/hers, San Bernardino) I founded a non-profit arts org in 1998 that preserves and presents the rich culture of Africa through the arts. I recently completed my doctoral studies and am very interested in getting back to include more service to the community. I have served on the panel before and find it satisfying to learn about the amazing work happening in our state. I am an active member of the community and want to ensure that the voices of the citizens most in need is being heard. I was raised in a historically underrepresented community. I work currently in the prison system and see the most extreme side of what happens when our communities are not healed or serviced. I am committed to making a difference and ensuring that the arts are used in these communities as a place of healing, reconnection and discovery.

Ron P. Muriera (he/him/his, Santa Clara) has over 20 years of experience and knowledge as an arts and cultural administrator, performing artist, community activist, educator, historian, consultant, and advocate for underrepresented populations in the San Francisco Bay Area, California and nationwide. My work is focused on issues of racial, social and economic justice, arts and culture, and educational equity. Through RPM Consulting, I support the mission of arts/cultural organizations and educational institutions through strategic planning. I currently volunteer in the following positions: Arts Commissioner on the City of San José Arts Commission, currently serving as the Vice Chair, and previously Chair of the Arts Commission's Public Art Committee; trustee with the California History Center at De Anza College; Board Vice President for California Arts Advocates and its sister organization, Californians for the Arts, and recently appointed to the advisory board of the Global Artists Creative Collaboration for Empowerment. I hold professional membership with Americans for The Arts, American Evaluation Association, and Grant Professionals Association. I have a BA in Humanities from New College of California and am a graduate of the American Conservatory Theater in San Francisco.

Amy Melissa Reed (they/them/she/her, Placer) My name is Amy Melissa Reed I am an artist and founding director of Ma Series Arts. An organization supporting women in live arts. My work as an artist has led me to multidisciplinary collaborations and experience with many different roles as educator, organizer, advocate, and producer. As a native two spirit artist I learned from elders and community members at a young age to be aware of obstacles and work around them with community spirit and how to remain open. We recently founded a nonprofit to support womxn in the arts. We are a queer of color led organization. I have learned to develop and share a practice of listening. To create awareness and deepen an understanding of creative freedom, resilience, and restoration.

FY19-20 RTA Funding Allocation Recommendations: Scenario 1

| Application ID | Applicant Organization | Fiscal Sponsor | Applicant County | Final Rank | Requested Award | Total Grant Award Recommendation | | Rank | Percent |
|----------------|--|--|------------------|---------------|-----------------|----------------------------------|--|-------------------|---------|
| RTA-19-6655 | IDRIS ACKAMOR AND CULTURAL ODYSSEY | | San Francisco | 6 | \$50,000 | \$50,000 | | | |
| RTA-19-7546 | ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS | | Fresno | 6 | \$50,000 | \$50,000 | | 6 | 100% |
| RTA-19-8111 | HOMEBOY INDUSTRIES | | Los Angeles | 6 | \$50,000 | \$50,000 | | 5 | 95% |
| RTA-19-8591 | Asian Prisoner Support Committee | CHINESE FOR AFFIRMATIVE ACTION | Alameda | 6 | \$50,000 | \$50,000 | | 4 | 90% |
| RTA-19-8453 | KITCHENS FOR GOOD | | San Diego | 6 | \$47,575 | \$47,575 | | 3 | 0% |
| RTA-19-7603 | STREET SYMPHONY PROJECT INC | | Los Angeles | 6 | \$50,000 | \$50,000 | | 2 | 0% |
| RTA-19-7937 | ACTORS GANG INC | | Los Angeles | 5 | \$50,000 | \$47,500 | | 1 | 0% |
| RTA-19-7615 | Embodiment Project | | San Francisco | 5 | \$50,000 | \$47,500 | | | |
| RTA-19-6593 | FRIENDS OUTSIDE IN LOS ANGELES COUNTY | | Los Angeles | 5 | \$50,000 | \$47,500 | | Total Request | |
| RTA-19-8423 | Kala Institute | | Alameda | 5 | \$50,000 | \$47,500 | | \$1,279,717 | |
| RTA-19-8698 | STRINDBERG LABORATORY | | Los Angeles | 5 | \$18,692 | \$17,757 | | | |
| RTA-19-7481 | COMMUNITY WORKS WEST INC | | Alameda | 5 | \$50,000 | \$47,500 | | Total Recommended | |
| RTA-19-8681 | OUTSIDE THE LENS | | San Diego | 5 | \$50,000 | \$47,500 | | \$1,165,628 | |
| RTA-19-7078 | STARFISH STORIES INC | | Los Angeles | 5 | \$50,000 | \$47,500 | | | |
| RTA-19-7946 | SUCCESS CENTER SAN FRANCISCO | | San Mateo | 5 | \$50,000 | \$47,500 | | | |
| RTA-19-6982 | ELLAS FOUNDATION | | Los Angeles | 5 | \$49,783 | \$47,294 | | | |
| RTA-19-7529 | Lenora Lee Dance | Asian Pacific Islander Cultural Center | San Francisco | 5 | \$50,000 | \$47,500 | | | |
| RTA-19-6775 | MUSICIANS FOR EDUCATION INC | | San Diego | 5 | \$18,500 | \$17,575 | | | |
| RTA-19-8584 | PLAYWRIGHTS PROJECT | | San Diego | 5 | \$30,000 | \$28,500 | | | |
| RTA-19-8120 | TEATRO DE LAS AMERICAS INCORPORATED | | Ventura | 5 | \$15,530 | \$14,754 | | | |
| RTA-19-8506 | GIVE A BEAT FOUNDATION | | Orange | 4 | \$14,784 | \$13,306 | | | |
| RTA-19-8661 | COLLAGE DANCE THEATRE | | Los Angeles | 4 | \$50,000 | \$45,000 | | | |
| RTA-19-8147 | THE H E ART PROJECT | | Los Angeles | 4 | \$50,000 | \$45,000 | | | |
| RTA-19-7799 | THEATRE FOR CHILDREN INC | | Sacramento | 4 | \$50,000 | \$45,000 | | | |
| RTA-19-8569 | TIA CHUCHAS CENTRO CULTURAL INC | | Los Angeles | 4 | \$50,000 | \$45,000 | | | |
| RTA-19-7551 | FRESNO METRO BLACK CHAMBER OF COMMERCE | Fresno Arts Council | Fresno | 4 | \$50,000 | \$45,000 | | | |
| RTA-19-8196 | HOUSING WORKS | | Los Angeles | 4 | \$49,340 | \$44,406 | | | |
| RTA-19-7892 | OLD GLOBE THEATRE | | San Diego | 4 | \$35,513 | \$31,962 | | | |
| RTA-19-7746 | MUCKENTHALER CULTURAL CENTER FOUNDATION | | Orange | 3 | \$50,000 | \$0 | | | |
| | | | | TOTAL: | \$1,279,717 | \$1,165,628 | | | |

FY19-20 RTA Funding Allocation Recommendations: Scenario 2

| Application ID | Applicant Organization | Fiscal Sponsor | Applicant County | Final Rank | Requested Award | Total Grant Award Recommendation | | | |
|----------------|--|--|------------------|------------|-----------------|----------------------------------|--|--------------------------|----------------|
| RTA-19-6655 | IDRIS ACKAMOR AND CULTURAL ODYSSEY | | San Francisco | 6 | \$50,000 | \$50,000 | | Rank | Percent |
| RTA-19-7546 | ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS | | Fresno | 6 | \$50,000 | \$50,000 | | 6 | 100% |
| RTA-19-8111 | HOMEBOY INDUSTRIES | | Los Angeles | 6 | \$50,000 | \$50,000 | | 5 | 90% |
| RTA-19-8591 | Asian Prisoner Support Committee | CHINESE FOR AFFIRMATIVE ACTION | Alameda | 6 | \$50,000 | \$50,000 | | 4 | 80% |
| RTA-19-8453 | KITCHENS FOR GOOD | | San Diego | 6 | \$47,575 | \$47,575 | | 3 | 0% |
| RTA-19-7603 | STREET SYMPHONY PROJECT INC | | Los Angeles | 6 | \$50,000 | \$50,000 | | 2 | 0% |
| RTA-19-7937 | ACTORS GANG INC | | Los Angeles | 5 | \$50,000 | \$45,000 | | 1 | 0% |
| RTA-19-7615 | Embodiment Project | | San Francisco | 5 | \$50,000 | \$45,000 | | | |
| RTA-19-6593 | FRIENDS OUTSIDE IN LOS ANGELES COUNTY | | Los Angeles | 5 | \$50,000 | \$45,000 | | Total Request | |
| RTA-19-8423 | Kala Institute | | Alameda | 5 | \$50,000 | \$45,000 | | \$1,279,717 | |
| RTA-19-8698 | STRINDBERG LABORATORY | | Los Angeles | 5 | \$18,692 | \$16,823 | | | |
| RTA-19-7481 | COMMUNITY WORKS WEST INC | | Alameda | 5 | \$50,000 | \$45,000 | | Total Recommended | |
| RTA-19-8681 | OUTSIDE THE LENS | | San Diego | 5 | \$50,000 | \$45,000 | | \$1,101,539 | |
| RTA-19-7078 | STARFISH STORIES INC | | Los Angeles | 5 | \$50,000 | \$45,000 | | | |
| RTA-19-7946 | SUCCESS CENTER SAN FRANCISCO | | San Mateo | 5 | \$50,000 | \$45,000 | | | |
| RTA-19-6982 | ELLAS FOUNDATION | | Los Angeles | 5 | \$49,783 | \$44,805 | | | |
| RTA-19-7529 | Lenora Lee Dance | Asian Pacific Islander Cultural Center | San Francisco | 5 | \$50,000 | \$45,000 | | | |
| RTA-19-6775 | MUSICIANS FOR EDUCATION INC | | San Diego | 5 | \$18,500 | \$16,650 | | | |
| RTA-19-8584 | PLAYWRIGHTS PROJECT | | San Diego | 5 | \$30,000 | \$27,000 | | | |
| RTA-19-8120 | TEATRO DE LAS AMERICAS INCORPORATED | | Ventura | 5 | \$15,530 | \$13,977 | | | |

| | | | | | | | | | |
|---------------|--|---------------------|-------------|---|-------------|-------------|--|--|--|
| RTA-19-8506 | GIVE A BEAT FOUNDATION | | Orange | 4 | \$14,784 | \$11,827 | | | |
| RTA-19-8661 | COLLAGE DANCE THEATRE | | Los Angeles | 4 | \$50,000 | \$40,000 | | | |
| RTA-19-8147 | THE H E ART PROJECT | | Los Angeles | 4 | \$50,000 | \$40,000 | | | |
| RTA-19-7799 | THEATRE FOR CHILDREN INC | | Sacramento | 4 | \$50,000 | \$40,000 | | | |
| RTA-19-8569 | TIA CHUCHAS CENTRO CULTURAL INC | | Los Angeles | 4 | \$50,000 | \$40,000 | | | |
| RTA-19-7551 | FRESNO METRO BLACK CHAMBER OF COMMERCE | Fresno Arts Council | Fresno | 4 | \$50,000 | \$40,000 | | | |
| RTA-19-8196 | HOUSING WORKS | | Los Angeles | 4 | \$49,340 | \$39,472 | | | |
| RTA-19-7892 | OLD GLOBE THEATRE | | San Diego | 4 | \$35,513 | \$28,410 | | | |
| RTA-19-7746 | MUCKENTHALER CULTURAL CENTER FOUNDATION | | Orange | 3 | \$50,000 | \$0 | | | |
| TOTAL: | | | | | \$1,279,717 | \$1,101,539 | | | |

TAB U

California Arts Council | Public Meeting | 02/05/2020

Date: February 5, 2020

To: California Arts Council

From: Hilary Amnah
Arts Programs Specialist

Re: FY19-21 State-Local Partners Funding Recommendations

Program Overview

The State-Local Partners (SLP) program provides general operating support and technical assistance for county-designated local arts agencies. The purpose of the SLP program is to foster cultural development on the local level through a partnership between the State and the counties of California. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership. The partnership enables individuals, organizations, and communities to create, present, and preserve the arts of all cultures to enrich the quality of life for all Californians.

The California Arts Council relies heavily on these organizations to serve as our locally-based partners. This grant program reaches nearly every county in the state and is an especially important grant category for rural communities.

The FY18-19 SLP grants occur over a one-year grant activity period, June 30, 2019 to June 29, 2020. By vote by the Council, the program was adjusted to cover a two-year grant activity period to ease the burden of time organizations spend on preparing the application. The FY19-21 SLP grant activity period is from July 1, 2020 to June 30, 2022.

FY19-21 SLP Program

All counties in California were represented in this application pool with the exceptions of Alpine, Glenn, King, and San Joaquin. For this grant application cycle, the Central California Art League, Inc. has applied to serve as the county local arts agency for Stanislaus County. This is the first time in over 10 years the CAC will be working with a State-Local Partner organization in Stanislaus County.

The maximum request amount for this cycle was \$90,000 to cover the two-year grant activity period. SLPs had the option of showing matching funds for a one-year period (up to \$45,000) or for the full two-year period (up to \$90,000). The majority of SLPs were able to fully match the two-year allocation with other funding sources.

The funding for the SLP program will be disbursed in three payments: 50% of the total award at the time of award; 40% of the award after the completion of an interim report at the one-year

mark (July 1, 2021), and the final 10% after the completion of the final report at the end of the grant activity period.

Panel Overview

A four-member grant review panel convened to rank 53 applications for the SLP program on January 6 through January 8. The panel utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 13 applications were ranked 6 (Exemplary), 24 were ranked 5 (Strong), 11 were ranked 4 (Good), five were ranked 3 (Fair). No applications were ranked 2 (Marginal) or 1 (Weak).

Program Specialist Observations and Analysis

Exemplary applications ranked 6 were able to demonstrate strong evidence of service to their entire county through a variety of program offerings, support, and through representation on governing boards. These applications were able to articulate how they are creating equitable practices within their organizations, as well as throughout the communities represented in their counties. Applications ranked 6 also demonstrated clear methods of community outreach, and articulated how they would incorporate the needs and feedback of constituents in their work.

Many applications ranked Strong (5) demonstrated many of the same elements as applications ranked 6, but to a lesser extent. Often these applications could have used more detail in their plans to ensure equity, accessibility, and service through the whole county. Because these are operating support grants, the applications ranked Good (4) also included elements expressed in the Strong and Exemplary applications, but sometimes were missing crucial information like strategies for outreach, geographic diversity in board membership, or repeated their answers for the question on equity in programs in the question about organizational-wide accessibility.

Panelists often struggled with some of the language used around equity and accessibility in the applications ranked Marginal (3) and Weak (2); these organizations might benefit from further training on equitable practices and cultural competency — for example, identifying specific strategies for engaging underserved populations rather than making general statements like “all are welcome,” or learning how to incorporate culturally relevant programming. Many of these applications may not have fully included all applications materials and could have used more detail overall in the description of their organizations’ work.

Poetry Out Loud Allocation to SLPs

All State-Local Partners will be administering Poetry Out Loud (POL) in their counties for each of the next two years, either directly or by subcontracting with another local arts or educational organization. The two exceptions are Lassen County Arts Council and the Los Angeles Department of Cultural Affairs. The Modoc County Arts Council currently administers POL in both Modoc and Lassen counties. The Los Angeles County Arts Commission administers POL for Los Angeles County. Each SLP is recommended to receive an additional \$5,000 for each county in which they administer POL for each of the following two years. This means that both Modoc County Arts Council and Yuba County Sutter County Regional Arts Council will receive \$20,000 awards for administering programs in two counties.

Panelists

Jose Aponte (he/him/his, San Diego) I was born in the South Bronx in New York City in October 1950. After graduating high school I attended Bard College and attained a Bachelor of Arts degree in 1972. After Bard I returned to New York City to work in the theater and the performing Arts. From 1972-1974 I worked at the Brooklyn Academy of Arts with the seminal off-Broadway theater company the Living Theater under the Direction of Julian Beck and Judith Molina. In 1975 I graduated from University of Arizona with a bilingual MLS and have proudly served as the library director of the Colorado Springs, West Palm Beach, Oceanside and San Diego County libraries. From 1989-1995 I directed the San Juan Capistrano Multicultural Arts Series. Currently as a photographer I continue to pursue a lifelong fascination with the 'other' America outside the mainstream and most-often far from the headlines. From 2012-2016 I created the Legends project with Mona Mills (portraits of 25 San Diego elders who changed the region, nation, and the world). My current project "Indigenous; A Mestizo Journey" is a series of images dating back to 2011 focused on capturing, preserving, and decimating portraits of the thriving Native and Mestizo communities of the Americas.

Jennifer Kane (she/her/hers, San Bernardino) Jennifer Kane is an artist, arts advocate, and guide, originally from Los Angeles, CA. She currently resides in Joshua Tree, California and serves as the Executive Director of Arts Connection, the San Bernardino County Arts Council. She received her BA in Fine Arts from Mount St. Mary's College in 2005 and her MFA in Public Practice in 2016 from Otis College of Art and Design, both in Los Angeles, CA.

Harini Krishnan (she/her/hers, San Mateo) San Mateo County Arts Commissioner Harini Krishnan has enjoyed wearing many hats, from an Indian Classical Musician, Cross Cultural Arts Advocate, Musical Theatre Actress, Public Education Advocate, to a Public Servant. A well-known professional vocalist in California, Harini comes from a family of acclaimed Indian classical musicians, has performed worldwide and given fundraising performances in support of many causes. Harini began giving presentations on Indian classical arts at local elementary schools, and later partnered with local arts organizations such as Peninsula Girls Chorus, Community School of Music and Arts & California Music Educators Conference, to present cross-cultural collaborations. After becoming the Foundation Board President of San Mateo High School, a public school known for its award-winning arts programs where 40% of students come from underrepresented communities, Harini helped mobilize the parent community to promote equity in academics and increase support for arts programs. Harini has presented lectures at various universities, has been featured in local public TV programs, has composed music for Indian classical dance productions, has been a judge for Indian classical and Western acapella competitions & performed in many community theater productions. As a lifelong arts advocate, she cherishes her current role as Arts Commissioner.

Agata Maruszewski (she/her/hers, Shasta) Born in Poland 1983. Volunteered for ENTER Art non-profit 2004 – 2007, assisting event & class organization, prep of support data for grants, attending professional development workshops. Attended Academy of Fine Arts (currently University of Fine Arts) in Poznan, Poland – 2004-2009. 2008 interned at Archaeological Museum of the National Gallery in Poznan, assisting exhibition evaluation, prep of promo materials & activities for Museum Night (city-wide event). 2009 graduated summa cum laude with twin Master of Fine Arts; Sculpture, and Arts Education – Art Critique & Promotion. Moved to California 2010. Started volunteer work with Shasta County Arts Council March 2012,

offered a position with the organization August of the same year. Since 2013, in charge of curation of Old City Hall gallery of SCAC - 7 exhibitions a year & occasional pop-ups off-site. Design of promo materials for art shows, concerts, other events organized by SCAC also part of duties. 2014 - in addition to curatorial & in-house graphic design work, took over general administrative & facility administration duties. 2017 - taught sculpture at Redding Veterans Home as part of Big Star Veterans' Art project. 2019 - appointed Acting Executive Director of SCAC

FY19-21 SLP Funding Allocation Recommendations: Scenario 1

| Application ID | Applicant Organization | Applicant County | Final Rank | Grant Request Amount | SLP Grant Award Recommendation | POL | Total Grant Award Recommendation |
|----------------|---|------------------|------------|----------------------|--------------------------------|----------|----------------------------------|
| SLP-19-7854 | Alameda County Arts Commission | Alameda | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-7399 | ARTS COUNCIL NAPA VALLEY | Napa | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-6654 | ARTS COUNCIL SANTA CRUZ COUNTY | Santa Cruz | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-6913 | County of Sonoma Economic Development Board/Creative Sonoma | Sonoma | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-7475 | Los Angeles County Department of Arts and Culture | Los Angeles | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-6968 | MARIPOSA COUNTY ARTS COUNCIL INC | Mariposa | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-6783 | Sacramento Metropolitan Arts Commission | Sacramento | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-6986 | SAN BENITO COUNTY ARTS COUNCIL | San Benito | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-6698 | San Francisco Arts Commission | San Francisco | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-7532 | Santa Barbara County Office of Arts and Culture | Santa Barbara | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-6631 | SILICON VALLEY CREATES | Santa Clara | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-6665 | VENTURA COUNTY ARTS COUNCIL | Ventura | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 |
| SLP-19-6634 | YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL | Yuba | 6 | \$180,000 | \$180,000 | \$20,000 | \$200,000 |
| SLP-19-6851 | AMADOR COUNTY ARTS COUNCIL | Amador | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-7179 | Arts and Culture El Dorado | El Dorado | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6952 | ARTS COLLABORATIVE OF NEVADA COUNTY | Nevada | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6645 | ARTS CONNECTION | San Bernardino | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6880 | ARTS COUNCIL FOR MONTEREY COUNTY | Monterey | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-7602 | ARTS COUNCIL OF MENDOCINO COUNTY | Mendocino | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6586 | ARTS ORANGE COUNTY | Orange | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6630 | CALAVERAS COUNTY ARTS COUNCIL | Calaveras | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6612 | Contra Costa County | Contra Costa | 5 | \$68,000 | \$64,600 | \$10,000 | \$74,600 |
| SLP-19-6594 | DEL NORTE ASSOCIATION FOR CULTURAL AWARENESS | Del Norte | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-7352 | HUMBOLDT ARTS COUNCIL | Humboldt | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6964 | INYO COUNCIL FOR THE ARTS | Inyo | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6666 | MADERA COUNTY ARTS COUNCIL | Madera | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-7059 | MARIN CULTURAL ASSOCIATION | Marin | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-7349 | MERCED COUNTY ARTS COUNCIL INC | Merced | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-7019 | MONO ARTS COUNCIL | Mono | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-7133 | PLUMAS COUNTY ARTS COMMISSION | Plumas | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6990 | RIVERSIDE ARTS COUNCIL | Riverside | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6606 | San Mateo County Arts Commission | San Mateo | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6885 | SHASTA COUNTY ARTS COUNCIL | Shasta | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6789 | SOLANO COUNTY ARTS COUNCIL | Solano | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-7075 | UPSTATE COMMUNITY ENHANCEMENT FOUNDATION INC | Butte | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-6748 | VISALIA ARTS CONSORTIUM INC | Tulare | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |

| Rank | Percent |
|------|---------|
| 6 | 100% |
| 5 | 95% |
| 4 | 90% |
| 3 | 85% |
| 2 | 0% |
| 1 | 0% |

| Total Request |
|---------------|
| \$5,246,819 |

| Total Recommended |
|-------------------|
| \$4,990,487 |

| | | | | | | | |
|---------------|--|-----------------|---|-------------|-------------|-----------|-------------|
| SLP-19-6799 | YOLO COUNTY ARTS COUNCIL INC | Yolo | 5 | \$90,000 | \$85,500 | \$10,000 | \$95,500 |
| SLP-19-7616 | SIERRA COUNTY ARTS COUNCIL | Sierra | 4 | \$83,244 | \$74,920 | \$10,000 | \$84,920 |
| SLP-19-6911 | ARTS COUNCIL OF KERN | Kern | 4 | \$90,000 | \$81,000 | \$10,000 | \$91,000 |
| SLP-19-6733 | FRESNO ARTS COUNCIL INC | Fresno | 4 | \$90,000 | \$81,000 | \$10,000 | \$91,000 |
| SLP-19-7740 | LAKE COUNTY ARTS COUNCIL | Lake | 4 | \$90,000 | \$81,000 | \$10,000 | \$91,000 |
| SLP-19-7282 | SAN LUIS OBISPO COUNTY ARTS COUNCIL | San Luis Obispo | 4 | \$90,000 | \$81,000 | \$10,000 | \$91,000 |
| SLP-19-7079 | MODOC COUNTY ARTS COUNCIL INC | Modoc | 4 | \$90,000 | \$81,000 | \$20,000 | \$101,000 |
| SLP-19-7497 | SISKIYOU COUNTY ARTS COUNCIL | Siskiyou | 4 | \$90,000 | \$81,000 | \$10,000 | \$91,000 |
| SLP-19-7449 | CENTRAL CALIFORNIA ART LEAGUE INC | Stanislaus | 4 | \$90,000 | \$81,000 | \$10,000 | \$91,000 |
| SLP-19-7314 | TUOLUMNE COUNTY ARTS ALLIANCE INC | Tuolumne | 4 | \$90,000 | \$81,000 | \$10,000 | \$91,000 |
| SLP-19-6730 | COLUSA COUNTY ARTS COUNCIL | Colusa | 4 | \$44,575 | \$40,118 | \$10,000 | \$50,118 |
| SLP-19-6661 | TRINITY COUNTY ARTS COUNCIL ASSOCIATION | Trinity | 4 | \$90,000 | \$81,000 | \$10,000 | \$91,000 |
| SLP-19-6725 | TEHAMA COUNTY ARTS COUNCIL | Tehama | 3 | \$90,000 | \$76,500 | \$10,000 | \$86,500 |
| SLP-19-6786 | LASSEN COUNTY PERFORMING ARTS COUNCIL INC | Lassen | 3 | \$56,000 | \$47,600 | \$0 | \$47,600 |
| SLP-19-7454 | THE ARTS COUNCIL OF PLACER COUNTY | Placer | 3 | \$45,000 | \$38,250 | \$10,000 | \$48,250 |
| SLP-19-7324 | The City of San Diego Commission for Arts and Culture | San Diego | 3 | \$90,000 | \$76,500 | \$10,000 | \$86,500 |
| SLP-19-7614 | NORTH COUNTY COALITION FOR THE ARTS | Imperial | 3 | \$90,000 | \$76,500 | \$10,000 | \$86,500 |
| TOTAL: | | | | \$4,706,819 | \$4,450,487 | \$540,000 | \$4,990,487 |

FY19-21 SLP Funding Allocation Recommendations: Scenario 2

| Application ID | Applicant Organization | Applicant County | Final Rank | Grant Request Amount | SLP Grant Award Recommendation | POL | Total Grant Award Recommendation | Rank | Percent |
|----------------|---|------------------|------------|----------------------|--------------------------------|----------|----------------------------------|------|---------|
| SLP-19-7854 | Alameda County Arts Commission | Alameda | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | 6 | 100% |
| SLP-19-7399 | ARTS COUNCIL NAPA VALLEY | Napa | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | 5 | 90% |
| SLP-19-6654 | ARTS COUNCIL SANTA CRUZ COUNTY | Santa Cruz | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | 4 | 80% |
| SLP-19-6913 | County of Sonoma Economic Development Board/Creative Sonoma | Sonoma | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | 3 | 70% |
| SLP-19-7475 | Los Angeles County Department of Arts and Culture | Los Angeles | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | 2 | 0% |
| SLP-19-6968 | MARIPOSA COUNTY ARTS COUNCIL INC | Mariposa | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | 1 | 0% |
| SLP-19-6783 | Sacramento Metropolitan Arts Commission | Sacramento | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | | |
| SLP-19-6986 | SAN BENITO COUNTY ARTS COUNCIL | San Benito | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | | |
| SLP-19-6698 | San Francisco Arts Commission | San Francisco | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | | |
| SLP-19-7532 | Santa Barbara County Office of Arts and Culture | Santa Barbara | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | | |
| SLP-19-6631 | SILICON VALLEY CREATES | Santa Clara | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | | |
| SLP-19-6665 | VENTURA COUNTY ARTS COUNCIL | Ventura | 6 | \$90,000 | \$90,000 | \$10,000 | \$100,000 | | |
| SLP-19-6634 | YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL | Yuba | 6 | \$180,000 | \$180,000 | \$20,000 | \$200,000 | | |
| SLP-19-6851 | AMADOR COUNTY ARTS COUNCIL | Amador | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-7179 | Arts and Culture El Dorado | El Dorado | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6952 | ARTS COLLABORATIVE OF NEVADA COUNTY | Nevada | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6645 | ARTS CONNECTION | San Bernardino | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6880 | ARTS COUNCIL FOR MONTEREY COUNTY | Monterey | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-7602 | ARTS COUNCIL OF MENDOCINO COUNTY | Mendocino | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6586 | ARTS ORANGE COUNTY | Orange | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6630 | CALAVERAS COUNTY ARTS COUNCIL | Calaveras | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6612 | Contra Costa County | Contra Costa | 5 | \$68,000 | \$61,200 | \$10,000 | \$71,200 | | |
| SLP-19-6594 | DEL NORTE ASSOCIATION FOR CULTURAL AWARENESS | Del Norte | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-7352 | HUMBOLDT ARTS COUNCIL | Humboldt | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6964 | INYO COUNCIL FOR THE ARTS | Inyo | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6666 | MADERA COUNTY ARTS COUNCIL | Madera | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-7059 | MARIN CULTURAL ASSOCIATION | Marin | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-7349 | MERCED COUNTY ARTS COUNCIL INC | Merced | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-7019 | MONO ARTS COUNCIL | Mono | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-7133 | PLUMAS COUNTY ARTS COMMISSION | Plumas | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6990 | RIVERSIDE ARTS COUNCIL | Riverside | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6606 | San Mateo County Arts Commission | San Mateo | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6885 | SHASTA COUNTY ARTS COUNCIL | Shasta | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6789 | SOLANO COUNTY ARTS COUNCIL | Solano | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-7075 | UPSTATE COMMUNITY ENHANCEMENT FOUNDATION INC | Butte | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |
| SLP-19-6748 | VISALIA ARTS CONSORTIUM INC | Tulare | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 | | |

| Rank | Percent |
|------|---------|
| 6 | 100% |
| 5 | 90% |
| 4 | 80% |
| 3 | 70% |
| 2 | 0% |
| 1 | 0% |

| Total Request |
|---------------|
| \$5,246,819 |

| Total Recommended |
|-------------------|
| \$4,734,155 |

| | | | | | | | |
|---------------|--|-----------------|---|-------------|-------------|-----------|-------------|
| SLP-19-6799 | YOLO COUNTY ARTS COUNCIL INC | Yolo | 5 | \$90,000 | \$81,000 | \$10,000 | \$91,000 |
| SLP-19-7616 | SIERRA COUNTY ARTS COUNCIL | Sierra | 4 | \$83,244 | \$66,595 | \$10,000 | \$76,595 |
| SLP-19-6911 | ARTS COUNCIL OF KERN | Kern | 4 | \$90,000 | \$72,000 | \$10,000 | \$82,000 |
| SLP-19-6733 | FRESNO ARTS COUNCIL INC | Fresno | 4 | \$90,000 | \$72,000 | \$10,000 | \$82,000 |
| SLP-19-7740 | LAKE COUNTY ARTS COUNCIL | Lake | 4 | \$90,000 | \$72,000 | \$10,000 | \$82,000 |
| SLP-19-7282 | SAN LUIS OBISPO COUNTY ARTS COUNCIL | San Luis Obispo | 4 | \$90,000 | \$72,000 | \$10,000 | \$82,000 |
| SLP-19-7079 | MODOC COUNTY ARTS COUNCIL INC | Modoc | 4 | \$90,000 | \$72,000 | \$20,000 | \$92,000 |
| SLP-19-7497 | SISKIYOU COUNTY ARTS COUNCIL | Siskiyou | 4 | \$90,000 | \$72,000 | \$10,000 | \$82,000 |
| SLP-19-7449 | CENTRAL CALIFORNIA ART LEAGUE INC | Stanislaus | 4 | \$90,000 | \$72,000 | \$10,000 | \$82,000 |
| SLP-19-7314 | TUOLUMNE COUNTY ARTS ALLIANCE INC | Tuolumne | 4 | \$90,000 | \$72,000 | \$10,000 | \$82,000 |
| SLP-19-6730 | COLUSA COUNTY ARTS COUNCIL | Colusa | 4 | \$44,575 | \$35,660 | \$10,000 | \$45,660 |
| SLP-19-6661 | TRINITY COUNTY ARTS COUNCIL ASSOCIATION | Trinity | 4 | \$90,000 | \$72,000 | \$10,000 | \$82,000 |
| SLP-19-6725 | TEHAMA COUNTY ARTS COUNCIL | Tehama | 3 | \$90,000 | \$63,000 | \$10,000 | \$73,000 |
| SLP-19-6786 | LASSEN COUNTY PERFORMING ARTS COUNCIL INC | Lassen | 3 | \$56,000 | \$39,200 | \$0 | \$39,200 |
| SLP-19-7454 | THE ARTS COUNCIL OF PLACER COUNTY | Placer | 3 | \$45,000 | \$31,500 | \$10,000 | \$41,500 |
| SLP-19-7324 | The City of San Diego Commission for Arts and Culture | San Diego | 3 | \$90,000 | \$63,000 | \$10,000 | \$73,000 |
| SLP-19-7614 | NORTH COUNTY COALITION FOR THE ARTS | Imperial | 3 | \$90,000 | \$63,000 | \$10,000 | \$73,000 |
| TOTAL: | | | | \$4,706,819 | \$4,194,155 | \$540,000 | \$4,734,155 |

TAB V

California Arts Council | Public Meeting | 02/05/2020

Kobe Bryant's Kids: One of His Four Daughters Confirmed Dead in Crash

- 3.1M Views
- 18.4K Shares



- By **Caroline Burke**
- Updated Jan 26, 2020 at 11:38pm



Kobe Bryant Instagram Kobe Bryant and his 13-year-old daughter, Gianna 'Gigi' Bryant, were killed in a helicopter crash on January 26, 2020.

Kobe Bryant's wife, Vanessa Bryant, had four children with the late NBA star. They are, in order of their age: Natalia Diamante, 17; Gianna Maria-Onore, 13 (confirmed deceased in the helicopter crash); Bianka Bella, 3; and Capri Kobe, less than 1. Natalia, the oldest, turned 17 a week before the crash.

According to a breaking news report by TMZ on Sunday, Bryant was killed in a helicopter crash early Sunday morning. His daughter, Gianna, was also killed in the crash.

TMZ reported Bryant was traveling with at least eight other people at the time of the crash, including his daughter, Gianna. The pilot of the Sikorsky S-76 helicopter and all eight passengers were killed. Details on the tragedy are still emerging, though, and there have been conflicting reports about whether any of his other daughters or wife were involved in the crash. You can learn more about Bryant's death here.

The other victims identified so far include Christina Mauser, who was one of Gianna's basketball coaches, and Alyssa Altobelli, one of Gianna's teammates. Alyssa's parents, John and Keri Altobelli, also died in the crash.

Natalia Bryant, the oldest Bryant daughter, was born in January 2003. Then, Vanessa suffered a miscarriage in 2005, due to a reported ectopic pregnancy. Then, in May 2006, Vanessa gave birth to their second daughter, Gianna.

Vanessa and Bryant had their third and fourth daughters after they called off their divorce in 2013. Their third daughter Bianka was born in 2016, and their fourth and final daughter, Capri, was born in June 2019.

Bryant had nicknames for all his daughters. He called Natalia "Nani," Bianka "B.B.," Gianna "Gigi" and Capri "Koko." He also frequently called Gianna "Mambacita," in loving reference to her natural affinity for basketball.

Here's what you need to know about Bryant's kids and wife:

Kobe's Daughter, Gianna AKA Gigi, Had Her Father's Basketball Chops & Wanted to Play for UConn



Ballislife.com

✓ [@Ballislife](https://twitter.com/Ballislife)

“No 🧢, I own it, my name, you know the name!! “ 💪 🙌

13 y/o Gianna Bryant!! 🏀 [@kobebryant](https://twitter.com/kobebryant) [@MambaSportsHQ](https://twitter.com/MambaSportsHQ) #ballislife



11.7K

[4:03 PM - May 19, 2019](#)

[Twitter Ads info and privacy](#)

3,136 people are talking about this

TMZ and Sports Illustrated were the first to report that Gianna was with her father when the helicopter crashed. Early reports say that Bryant and his daughter were on their way to one of her basketball games when the helicopter crashed.

Gianna, also known as “Gigi,” had shown her father’s athletic talent from a young age. With her father constantly present and cheering her on from the sidelines, Gianna attracted online attention for her Mamba-like moves, though she was only 13 years old.



[Gypsy@ScorchedByRa](#)

RT [@nostalgiaonfilm](#): the last video I remember Vanessa posting of Gigi was her coming to play basketball from a dance in heels 💔



9,854

[2:00 PM - Jan 26, 2020](#)

[Twitter Ads info and privacy](#)

1,991 people are talking about this

Per [TMZ](#), Bryant stated in the past that his daughter was “hellbent” on playing college basketball for the University of Connecticut, a historical powerhouse for women’s basketball.

In April 2018, Bryant told [The Courant](#) of his daughter’s UConn obsession, “She watches their interviews, watches how they play and learns — not just in wins, but in tough losses, how they conduct themselves. It’s great, as a parent, to be able to see my daughter pull inspiration from them.”

Bryant shared in the past about how he and Gigi loved to watch basketball together. Bryant told [BET](#) in early 2020, “You know what’s funny? So before Gigi got into basketball I hardly watched it, but now that’s she’s into basketball, we watch every night.”

He also said that taking Gigi to games allowed him to appreciate basketball in a new light. “We just had so much fun [going to a game] because it was the first time I was seeing the game through her eyes,” he explained. “It wasn’t

me sitting there you know as an athlete or a player or something like that, and you know it's like about me, and I don't like that. It was her, she was having such a good time.”



[Emily Kaplan](#)

✓ [@emilymkaplan](#)

This clip is as beautiful as it is heartbreaking. ❤️



26.2K

[1:35 PM - Jan 26, 2020](#)

[Twitter Ads info and privacy](#)

6,400 people are talking about this

In the last two years of his life, Bryant coached Gianna's Amateur Athletic Union (AAU) basketball team. In an interview with [USA Today Sports](#) just a few days before he died, Bryant said, “Coaching youth sports is so important to take very seriously because you're helping the emotional [development] of young kids. So it's understanding not to be overcritical and understanding that [there] are going to be mistakes.”

To say that Bryant was proud of Gianna would be an understatement. In an appearance with Jimmy Kimmel, Bryant confirmed that Gigi wanted to play in the WNBA, and said,

The best thing that happens is when we go out, and fans come up to me [when Gianna is standing next to me] and they'll be like, 'You gotta have a boy...you gotta have someone to carry on the tradition and the legacy!' And she's like, 'Oi, I got this.' And [I'm like], 'Yes you do. You got this.'

Now, in the wake of the heartbreaking news about Bryant and Gianna, many are mourning the loss of one legend, not to mention the stolen potential of another future legend.

Fellow NBA star Shaquille O'Neal, who was famously close with Bryant, tweeted of the news, "There's no words to express the pain Im going through with this tragedy of loosing my neice Gigi & my brother @kobebryant I love u and u will be missed. My condolences goes out to the Bryant family and the families of the other passengers on board. IM SICK RIGHT NOW"

Shaq added in a subsequent tweet, "Kobe was so much more than an athlete, he was a family man. That was what we had most in common. I would hug his children like they were my own and he would embrace my kids like they were his. His baby girl Gigi was born on the same day as my youngest daughter Me'Arah."



[SHAQ](#)

[✓@SHAQ](#)

Kobe was so much more than an athlete, he was a family man. That was what we had most in common. I would hug his children like they were my own and he would embrace my kids like they were his. His baby girl Gigi was born on the same day as my youngest daughter Me'Arah.



1.13M

[3:04 PM - Jan 26, 2020](#)

[Twitter Ads info and privacy](#)

163K people are talking about this

Barack Obama also paid tribute to the loss of the dynamic father-daughter duo. He tweeted, “Kobe was a legend on the court and just getting started in what would have been just as meaningful a second act. To lose Gianna is even more heartbreaking to us as parents. Michelle and I send love and prayers to Vanessa and the entire Bryant family on an unthinkable day.”

Director Ava DuVernay tweeted, “I remember Kobe bringing his daughters to the WRINKLE IN TIME premiere and talking about its meaning for him as a father. He loved his girls so. LA weeps today, as do fans around the world. Goodbye, Kobe and Gianna. Our memories of you will live on and on.”



[Read More From Heavy](#)

Kobe's Oldest Daughter, Natalia, Turned 17 Years Old a Week Before the Crash

Bryant's oldest, Natalia, turned 17 a week before his shocking death. Natalia doesn't appear to have her own public social media accounts, but her father and mother frequently posted about their daughter on Instagram.

For her 17th birthday, Kobe wrote to his daughter, "Happy Birthday my baby. I love you beyond measure. You will always be my little Principessa #17."

In 2003, Bryant spoke with Jet Magazine about being a new father to Natalia, who was three months old when he gave the interview. Of fatherhood and being a husband, Bryant said, "I've learned how to be patient. Patience and listening, you must have those in a relationship [and to be a good father]."

He added that when he wasn't playing basketball, he was at his house "messing around with my wife and Natalia all day pretty much. Reading to her, watching TV, jumping her up and down. She follows and she smiles."

Bryant went on, "I'm really looking forward to when she turns two, three, and then you can start having all types of fun." As for his philosophy as a new parent, he said, "My philosophy is I want to teach my daughter Natalia to pretty much experience life to the fullest, the ups and downs. I know some parents don't want their kids to go through any down periods. I do. I'll be there; I'll support her."

Natalia doesn't play basketball like her sister Gianna did, but she is an avid volleyball player. Bryant often celebrated his "Nani's" athletic chops, too. In one Instagram post, which included two videos of Natalia playing volleyball,

he wrote, “Proud of the way our team performed this weekend. Way to play NANI! [#mambawall](#) [#thatsmybaby](#) [#slide](#).”

For Natalia’s 16th birthday, Bryant wrote, “Happy 16th Birthday my baby! I’m beyond proud of the young woman you have become. You are kind, intelligent, hardworking, caring, loving and beautiful inside and out. There aren’t enough words to express how much I love you principessa.”



[Read More From Heavy](#)

Joe Bryant, Kobe Bryant’s Father: 5 Fast Facts You Need to Know

Bryant Was Married to Vanessa Bryant at the Time of His Death

Bryant’s wife, Vanessa Bryant, has a private Instagram account with 1.9 million followers. According to Bryant, he met his wife in 1999. Bryant was 21 at the time, and Vanessa was 17. According to an *E! True Hollywood Story* profile of Bryant, he proposed to her six months after they first met, and they did not sign a prenuptial agreement. Vanessa’s name prior to marrying Bryant was Vanessa Laine; she’s half Irish and half Mexican, according to *E! True Hollywood Story*.

Vanessa and Bryant were married in 2001. They filed for divorce in 2011 but would go on to announce their decision to stay together in 2013.

According to a [Los Angeles Times](#) profile of Vanessa, she was recruited to appear in music videos as a teenager, and she met Bryant through their shared appearances and connections in the music industry. The pair announced their engagement on her 18th birthday. Bryant's parents didn't attend their 2001 wedding, the Los Angeles Times reported.

Kobe's Youngest Daughter, Capri Kobe, Was Born in June 2019 & Named After Him

Bryant and Vanessa welcomed their youngest daughter, Capri, into the world on June 20, 2019. Bryant announced the birth of his fourth daughter with an adorable photo posted to Instagram of the tiny Capri wrapped in cotton candy.

Bryant wrote, "Our little princess Capri Kobe Bryant "KoKo" 6/20/19 ❤️"

In an interview in the fall of 2019, Bryant revealed to *Extra* that Capri had been their "best baby" so far. He said, "She has been our best baby. She sleeps like six hours. She's an absolute sweetheart."

When asked whether he and Vanessa would try for a boy, Bryant replied, "It's Vanessa's decision to make. She wants a boy more than I do. I'm comfortable having girls. It drives her crazy when I say that — she says, 'We're gonna get five girls 'cause you spoke it to existence.'"



[Read More From Heavy](#)

Athletes & Celebrities Mourn, React to Kobe Bryant's Shocking Death

Bryant Frequently Showed His Love for His Wife & Daughters on Instagram & in Interviews

During the years after his retirement, Bryant frequently posted photos of and tributes to his family. For Mother's Day 2019, Bryant posted a photo of his entire family, along with a very pregnant Vanessa, who would soon give birth to Capri.

Bryant wrote, "Happy Mother's Day @vanessabryant we love you and thank you for all that you do for our family. You are the foundation of all that we hold dear. I love you #mybaby #lioness #mamabear #queenmamba."

In an ABC News interview in 2019, Bryant explained how being a father to all daughters had changed him as a man. While promoting a new children's book called *Legacy and the Queen*, about a young girl who plays tennis, he said, "I have four girls at home ... It's important that they see characters that look like them, and that they see athletes."

Bryant continued with a smile, "They get tired of my voice, of [me saying], 'Be persistent, work hard, believe in yourself.' They're kind of like, 'Okay, Dad, I get it.' So when I can put them into stories like that, hopefully they'll get that same message without hearing it [from their dad] all the time."

*For the original article and complete videos at: <https://heavy.com/sports/2020/01/kobe-bryants-kids-children-daughters/> *

John Baldessari, Who Gave Conceptual Art a Dose of Wit, Is Dead at 88

Through his hybrid works and teaching, he helped build the Los Angeles art scene, mentoring a who's who of contemporary artists.

By **Jori Finkel**

Published Jan. 5, 2020 Updated Jan. 8, 2020

LOS ANGELES — John Baldessari, the influential conceptual artist who helped transform Los Angeles into a global art capital through his witty image-making and decades of teaching there, died on Thursday at his home in the Venice neighborhood of Los Angeles. He was 88.

His death was confirmed on Sunday by Virginia Gatelein, his studio manager and the chairwoman of his foundation. No cause was given.

Mr. Baldessari started as a semiabstract painter in the 1950s but grew so disenchanted with his own handiwork — as well as the very notion of handiwork — that in 1970 he decided to take his paintings to a San Diego funeral home and cremate them. He was ready to embrace a wide range of mediums: videos, photography, prints, sculpture, text-based art, installations and, yes, paintings, but most of all hybrid forms of these, like text painting.

While so much early conceptual art tended toward the cold and cerebral, Mr. Baldessari's was infused with a droll sense of humor. He employed a sort of Dada irony and sometimes colorful Pop Art splashes — blue was his favorite color — to rescue conceptual art from what he saw as its high-minded self-seriousness.

At the same time, Mr. Baldessari helped build the Los Angeles art scene through his teaching, most notably at the California Institute of the Arts from 1970 to 1988 and at the University of California, Los Angeles, from 1996 to 2005.

A small sampling of his former students reads like a who's who of contemporary artists: David Salle, Tony Oursler, Matt Mullican, Jack Goldstein, Jim Shaw, Mike Kelley, James Welling, Meg Cranston, Liz Larner, Mungo Thomson, Kerry Tribe, Elliott Hundley and Analia Saban.

With the possible exception of Ed Ruscha, who also works at the intersection of photography, painting and text, no artist in Los Angeles had done as much to foster the city's contemporary art scene as Mr. Baldessari.

John Anthony Baldessari was born on June 17, 1931, in National City, Calif., a town between San Diego and the border city of Tijuana, Mexico, to immigrant parents, Antonio and Hedvig (Jensen) Baldessari. (They met after arriving in the United States, he from Austria and she from Denmark.) His father was a salvage dealer, and the family grew its own fruits and vegetables, raised chickens and rabbits, and practiced composting waste. Mr. Baldessari often cited his childhood as a reason he had a hard time throwing anything away.

"It's hard for me to throw anything away without thinking about how it can become part of some work I'm doing," he said in a 2008 interview. "I just stare at something and say: Why isn't that art? Why couldn't that be art?"

Mr. Baldessari majored in art education at San Diego State College and earned a master's degree in art there. In short order he took jobs teaching art in junior high school, community college and in an extension program before joining the faculty of University of California, San Diego. He spent one summer teaching teenagers at a camp for juvenile delinquents run by the California Youth Authority; he would joke that he had been hired only because of his size — an imposing 6 foot 7 inches.

His artwork at the time, which he was just beginning to show in Los Angeles galleries, was moving in a more philosophical direction. In 1968, already distancing himself from painting, he reproduced a cover for Artforum magazine featuring a Frank Stella canvas, hiring a sign painter to add a caption below it: "This is not to be looked at."

It was an early Magritte-like experiment in pitting words against images, challenging viewers to question their faith in visual representations, the printed word or both. Taken from Goya, the caption also served as a witty comeback to Mr. Stella's minimalist credo: "What you see is what you see."

Mr. Baldessari's cremation of his traditional paintings, in 1970, was an unmistakably Duchampian, anti-art gesture that he later sounded slightly embarrassed by.

"It was a very public and symbolic act," he said, "like announcing you're going on a diet in order to stick to it."

The ashes filled 10 boxes, nine capable of holding an adult, the other infant-size. He folded some of the ashes into cookie dough and displayed the baked goods at the Museum of Modern Art in New York as part of its groundbreaking 1970 survey of conceptual art, "Information."

That summer, he moved from San Diego to Santa Monica, Calif., and began teaching a course at CalArts, called “post-studio,” that was not tied to any traditional genre, like painting or drawing. At CalArts Mr. Baldessari started making videos, using one of a couple dozen Sony Portapak analog recording systems owned by the institute. Most were short comic sketches

, and several used the tools or trappings of the classroom.

One, perhaps his most well-known, shows Mr. Baldessari’s hand writing on a ruled notebook the same sentence — “I will not make any more boring art” — again and again, as if by way of punishment.

A popular 1972 vignette, “Teaching a Plant the Alphabet,” has him patiently intoning letters and holding up large flash cards in front of a potted plant. The plant does not stir. (“When I think I’m teaching, I’m probably not,” Mr., Baldessari once observed dryly. “When I don’t think I’m teaching, I probably am.”)

Mr. Baldessari turned to photo-collages in the 1980s, working mainly with news photographs and Hollywood movie stills that he bought for 10 cents apiece from a movie bookstore in Burbank. A particularly fruitful line of inquiry opened up one day in 1985 when he started playing around with the kind of round white stickers used for price tags. He stuck them on photographs on top of the faces of public figures he disliked.

This soon evolved into a signature technique — painting white, black or colored dots over faces in photographs as a way to get us to look beyond the obvious. Mr. Baldessari often said that one of his favorite compliments came from Nam June Paik, who also taught at CalArts: “What I like most about your work is what you leave out.”

Distilling his view of art, Mr. Baldessari’s said: “What the artist does is jump-start your mind and make you see something fresh, as if you were a visitor to the moon. An artist breathes life back into stereotypes.”

He also tried to empower the viewer.

“The assumption in a lot of my work is that people want to make something out of nothing,” he said. “Remember the old days when you had snow on TV, and people would try to see something in it? I miss that.”

He liked to tell his students, “Don’t look at things — look in between things.”

That approach can be seen in his long-running “body parts” series, which featured simple, often silhouetted images on paintings or prints of disembodied hands, ears, eyebrows and the like. With a nod to Nikolai Gogol’s 1836 short story “The Nose” — in which a Russian bureaucrat wakes up to find that his nose has seditiously left his face — Mr. Baldessari made much of independent-minded noses. He called one sculpture, featuring a nose set against a cloudy sky, “God Nose.” He hung it in the entrance to his studio.

More recently, he turned to old masters paintings for his source material, borrowing details from works at the Städel Museum in Frankfurt for one series and Giotto’s Arena Chapel frescoes for another. A related group of works, shown in Moscow in 2013, paired images from Manet, Courbet, Andy Warhol and David Hockney with an artist’s name, song title or film noir title. Mr. Baldessari called the show “1+1=1,” underscoring the fact that his image-plus-text equations never quite compute. Hans Ulrich-Obrist, who co-organized the Moscow show at the gallery Garage, called him “a serial inventor.”

By then, Mr. Baldessari’s reputation had grown to the point where every year or so brought another museum exhibition or honor. He received a lifetime achievement award from the Americans for the Arts in 2005, was elected to the American Academy of Arts and Letters in 2008, received a Golden Lion award for lifetime achievement from the Venice Biennale in 2009, and was awarded the National Medal of Arts from President Barack Obama in 2014.

From 2009 to 2011, a five-decade retrospective of his work, “Pure Beauty,” traveled from the Tate Modern in London to the Los Angeles County Museum of Art and then to the Metropolitan Museum of Art in New York.

Reviewing the show for The Los Angeles Times, Christopher Knight wrote that Mr. Baldessari had “helped pry open an unexpectedly vast territory now comfortably occupied by countless artists internationally,” calling him “arguably America’s most influential Conceptual artist.”

Writing in The New York Times, Roberta Smith described his legacy as particularly broad. The show, she wrote, “reveals his career as a vital, unbroken through line from Pop to 1970s Conceptual Art to 1980s appropriation art, a movement that is unthinkable without his unusually direct influence.”

Mr. Baldessari’s early work was revisited by Pacific Standard Time, an \$11 million Getty Museum-funded initiative consisting of dozens of museum exhibitions from 2011 to 2012 that explored the rise of contemporary art in California. He was included in 11 of the museum shows, more than any other artist.

He is survived by his daughter, Annamarie; his son, Tony, and his sister, Betty Sokol.

His late-life celebrity brought with it a range of invitations. He participated in book readings, collaborated in fashion shoots and sat for photographs by Catherine Opie and a portrait by David Hockney. In 2018 he even made a guest appearance on “The Simpsons.”

In 2006, for the Hirshhorn Museum and Sculpture Garden in Washington, Mr. Baldessari curated a show of works drawn from its permanent collection. Later that year he designed a René Magritte-inspired survey at the Los Angeles County Museum of Art, putting images of clouds on the carpeting and images of Los Angeles freeways on the ceilings to disorient visitors in classic Surrealist fashion.

By that point, more people than ever before got the joke.

“All those things that initially seemed so light compared to, say, the deadly serious milieu of Abstract Expressionism — like John’s irony, humor and topicality — those things emerged as major themes in art,” said Michael Govan, the museum’s director. “So it’s not just that John taught so many students who went on to become major players. It’s that art turned and walked through this door he opened.”

Aimee Ortiz contributed reporting.

POETRY NEWS
 Play Live Radio
 IN LIVE
 PLAYLIST



DONATE



npr music Best Music Of 2019 Tiny Desk All Songs Considered Music News

MUSIC FEATURES

Remembering Neil Peart, A Monster Drummer With A Poet's Heart

January 11, 2020 · 12:37 PM ET



ANNIE ZALESKI



Neil Peart, of Rush, photographed in Cleveland on Dec. 17, 1977. The Rock & Roll Hall of Fame inductee died Jan. 7, aged 67.

Fin Costello/Redferns

When Canadian prog-rock innovators Rush were inducted into the Rock & Roll Hall of Fame in 2013, it was both somewhat surprising and totally appropriate that drummer Neil Peart opened the trio's acceptance speech. The musician and author, who passed

away at the age of 67 on January 7 after a private, three-and-a-half-year struggle with brain cancer, famously eschewed the spotlight and rarely gave interviews. However, the Ontario native was a quiet leader who shaped Rush's voice, writing the bulk of the band's lyrics and maintaining a steely, rock-solid presence behind the drumkit.

"There's a stereotype about rock music, that it's mundane or predictable. Neil's lyrics were neither. ... [He] had the ability to express complicated ideas in a rock song," Donna Halper, an associate professor of media studies at Lesley University, tells NPR Music. A media historian and former broadcaster, Halper is credited with getting Rush their U.S. record deal and breaking the band: In 1974, while working as music director and a DJ at the legendary Cleveland radio station WMMS, she spun an import copy of Rush's early single, "Working Man," which promptly took off.

Rush acceptance speech at the Rock & Roll Hall of Fame 2013



YouTube

Peart didn't play on the studio version of "Working Man," but joined Rush that same year, replacing original drummer John Rutsey. Peart contributed his first lyrics to the band's 1975 LP, *Fly By Night* and, from there until Rush's final studio album, 2012's *Clockwork Angels*, he became known for his philosophical musings on road life and

restless souls; sharp critiques of power and greed; fantasy-tinged vignettes; and incisive political and social commentary, cloaked in metaphor.

Article continues below

Sign Up For The NPR Music Newsletter

Listen to new music, watch the latest Tiny Desk concerts and more, sent weekly.

SUBSCRIBE

By subscribing, you agree to NPR's terms of use and privacy policy. NPR may share your name and email address with your NPR station. See Details. This site is protected by reCAPTCHA and the Google Privacy Policy and Terms of Service apply.

Peart's love of literature and reverence for history deeply informed his songwriting. "Red Sector A," for example, emerged after he read accounts of World War II concentration camp survivors. "Manhattan Project" addresses the U.S. dropping atomic bombs on Japan in 1945, from multiple viewpoints. For much of Rush's career, Peart was also dogged by long-ago praise for the author Ayn Rand, whose works were an influence on the sprawling 1976 song cycle *2112*. (He later clarified that Rand's work no longer resonated with him.) In a 2015 Rolling Stone cover story, Peart self-described as a "bleeding-heart libertarian."

That streak of individuality is also there in his songwriting, making Rush's lyrics feel more like a manual for life, full of economical quips ("I'm so full of what is right / I can't see what is good," from "The Color of Right") and thorny questions ("Roll The Bones" and its skepticism about faith). Like the best songwriting, Peart's body of work was also malleable enough to grow with its listeners — his songs often mused about aging and the importance of dreaming; the ominous "Subdivisions" railed against the conformist suburbs that "have no charms to soothe the restless dreams of youth."



BEAT WEEK

Mystic Rhythms: Rush's Neil Peart On The First Rock Drummer

Peart's lyrical vulnerability also helped Rush's music resonate across generations. Even as a young man, Peart thought deeply about the future and how fleeting life could be; the facetious 1975 song "I Think I'm Going Bald" references going "grey my way." The fan-favorite 1987 single "Time Stand Still," which features Aimee Mann on background vocals, is an ode to being present ("Freeze this moment a little bit longer / Make each sensation a little bit stronger") that's shaded with melancholy, because the protagonist knows that the other shoe can drop at any time. "Experience slips away / The innocence slips away." Four years later, on 1991's "Dreamline," his thoughts crystallized into a bittersweet observation: "We're only immortal for a limited time."

Rush - Time Stand Still (Official Music Video)



YouTube

"Writing lyrics, like drumming, was something he took seriously and respectfully," Halper says. "He made observations that the average fan could relate to, and he encouraged people to think for themselves, and to be themselves, too — to stand up for what they believed.

"And, above all, his lyrics made people think — Rush fans were liberal, conservative, religious, non-religious — but they all united around their respect for the band and

their admiration for how Neil could articulate their experiences, or give them a new way to look at an issue."

Peart's erudition earned him the nickname "The Professor." It was apt: Carrying himself with an air of well-spoken authority, he possessed knowledge about a variety of topics, owing to his extensive global travels — on Rush tours, he was known for taking off on bicycle rides and, later, would hop on his motorcycle to travel between gigs — and a voracious curiosity about the world around him. In his 2002 book, *Ghost Rider: Travels on the Healing Road*, he described going to art museums in the afternoons before Rush concerts "to feed my growing interest in paintings, art history, and African carvings."

While an interesting travelogue, at its root *Ghost Rider* was a chronicle of how to repair a shattered self. The book details how Peart embarked on a solo motorcycle trek "to try to figure out what kind of person I was going to be, and what kind of world I was going to live in" after his 19-year-old daughter, Selena, died in a 1997 car crash, and his wife Jackie passed due to cancer the following year.

All told, Peart released seven nonfiction books, several fiction collaborations and poured out thousands more words via his personal website. "What made Neil such a good writer is how much he loved to read," Halper says. "He really loved and respected books. He loved good literature — he and I sat around one night talking Shakespeare — he loved poetry, he loved philosophy. He valued good conversation. He was a thinker — in the truest sense of the word."

This mindset also made Peart a laser-sharp analyst of music. In a 1986 *Modern Drummer* interview, he discussed the virtues of Thomas Dolby and Peter Gabriel, and how they incorporated electronics into their work, and mused on the "new morality that has to be developed for sampling." A 2017 tribute to drumming hero Buddy Rich, meanwhile, found Peart describing the late jazz icon as having the "ears of a dancer."



Neil Peart, photographed in his natural habitat on April 3, 2011 in Nashville.

Frederick Breedon IV/WireImage

Peart was an ardent admirer of ferocious, aggressive drumming greats such as The Who's Keith Moon and Led Zeppelin's John Bonham, and absorbed influences from a wide range of players besides, as he relayed in a 2003 interview: Gene Krupa, Yes' Bill Bruford, King Crimson's Michael Giles, an obscure English session drummer named Harold Fisher. His own playing — which he honed and refined via drum lessons for as long as Rush toured — covered vast ground, darting in and out of jazz, rock, blues, funk and all points between and beyond.

Despite an iconoclastic nature, Peart found musical, and personal, brotherhood with bassist/vocalist Geddy Lee and guitarist Alex Lifeson. The trio's bond came alive during performances, which were immersive musical marathons that doubled as communal, spiritual experiences. Shows — of course — featured an extended Peart drum solo, performed with the precision of a surgeon and the creative freedom of a

surrealist. But while highly technical, Peart's playing was always joyous: As any Rush fan will share, air-drumming to 1981's "Tom Sawyer" can be one of life's greatest pleasures.

Rush - Tom Sawyer (Official Music Video)



YouTube

Peart's peers saw him as an oracle of advice and support — as Metallica's Lars Ulrich and E Street Band's Max Weinberg shared in touching posthumous remembrances — as did fans: Peart was known for sending handwritten (and, later, typed) postcards to people who wrote asking him about drum techniques, musical or career advice, or the eclectic pre-concert playlists he curated for Rush tours.

On Friday, rapper Chuck D — also inducted into the Rock Hall in 2013, as part of Public Enemy — tweeted that he and Peart ended up alone together after the ceremony "talking and laughing low in relief the long night was over — a small table backstage sharing a unique moment without much word[s]."

Such a low-key moment embodied Peart's preferred state.

"He was in many ways like an outsider — the guy who was often different from everyone else," Halper says. "But that was okay with him. He didn't want to be like

everyone else. He just wanted to be Neil. He loved being a rock drummer, but he also loved literature. He loved poetry. He loved the outdoors. He didn't care what society thought a rock star was 'supposed to be' — he wasn't afraid to be himself, and he didn't really care about fame. He just wanted to be good at what he did — and he was! — and he just wanted to share his music with the fans."

Peart indeed made sure to credit the support of loyal Rush fans during his heartfelt and funny Rock Hall remarks. In addition to praising Rush's crew, the band's long-time manager Ray Danniels, and his bandmates, he drew laughter by noting previous inductees were like a "constellation of stars" and dryly noted that "among them, we are one tiny point of light, shaped like a maple leaf."

But he also talked about the grounding influence of family, and shared a favorite quote from Bob Dylan, taken from a 1978 *Rolling Stone* interview: "The highest purpose of art is to inspire. What else can you do for anyone but inspire them?"

After Rush wrapped up their 40th-anniversary R40 Tour in 2015 and effectively called it a day, Peart retreated from the spotlight, noting in a late 2015 *Drumhead* interview that his then 6-year-old daughter, Olivia, "has been introducing me to new friends at school as 'my dad — he's a retired drummer.' True to say — funny to hear."

Rush

More Stories From NPR

Bob Shane, Last of the Original Kingston Trio, Dies at 85

The group spearheaded a commercially successful folk revival in the late 1950s and early '60s, with Mr. Shane singing lead most of the time.

By Peter Applebome

Jan. 27, 2020

Bob Shane, the last surviving original member of the Kingston Trio, whose smooth close harmonies helped transform folk music from a dusty niche genre into a dominant brand of pop music in the 1950s and '60s, died on Sunday in Phoenix. He was 85.

Craig Hankenson, his longtime agent, confirmed the death, in a hospice facility.

Mr. Shane, whose whiskey baritone was the group's most identifiable voice on hits like "Tom Dooley" and "Scotch and Soda," sang lead on more than 80 percent of the Kingston Trio's songs.

He didn't just outlast the other original members, Dave Guard, who died in 1991, and Nick Reynolds, who died in 2008; he also eventually took ownership of the group's name and devoted his life to various incarnations of the trio, from its founding in 1957 to 2004, when a heart attack forced him to stop touring.

Along the way, the trio spearheaded a reinvention of folk as a youthful mass-media phenomenon; at its peak, in 1959, the group put four albums in the Top 10 at the same time. Touring into the 21st century, the Kingston Trio remained a nostalgic presence for its fans, drawing many to its annual Trio Fantasy Camp in Scottsdale, Ariz.

Mr. Shane was born Robert Castle Schoen on Feb. 1, 1934, in Hilo, Hawaii, to Arthur Castle Schoen and Margaret (Schaufelberger) Schoen. His father, whose German ancestors had settled in Hawaii in the 1890s, was a successful wholesale distributor of toys and sporting goods. His mother, from Salt Lake City, met her future husband when both were students at Stanford University in the 1920s.

In Hilo, Mr. Shane's father had planned for Bob to take over the family business. But at the private Punahou School in Honolulu, Bob learned the ukulele and songs of the Polynesian Islands and met Mr. Guard, with whom he formed a duet.

After high school, Mr. Shane, Mr. Reynolds and Mr. Guard occasionally played together while attending college in Northern California — Mr. Shane and Mr. Reynolds at Menlo College, and Mr. Guard nearby at Stanford.

After graduating in 1956, Mr. Shane returned to Hawaii to learn the family business, but he found himself more drawn to music. As he told it, he performed as "the first-ever Elvis impersonator" and counted Hawaiian music, Hank Williams, Harry Belafonte and the Weavers among his influences.

A year later, when Mr. Guard and Mr. Reynolds decided to make a go of a professional music career, Mr. Shane joined them and returned to California, where the Kingston Trio was born, in 1957. The name, a reference to Kingston, Jamaica, was meant to evoke calypso music, which was popular then. The members exuded a youthful, clean-cut collegiate style, exemplified by their signature look: colorful, vertically striped Oxford shirts.

A year after that, the trio's first album, on Capitol Records, included a jaunty version of a ballad based on the 1866 murder of a North Carolina woman and the hanging of a poor former Confederate soldier for the crime. The song, "Tom Dooley," rose to No. 1 on the singles charts, selling three million copies and earning the trio a Grammy Award for best country and western performance. (There was no Grammy category for folk at the time.)

From its founding to 1965, the group had 14 albums in Billboard's Top 10, five of which reached No. 1. It inspired scores of imitators and, for a time, was probably the most popular music group in the world. John Stewart replaced Mr. Guard in 1961. (Mr. Stewart died in 2008.)

The Kingston Trio's critical reception did not match its popular success. To many folk purists, the trio was selling a watered-down mix of folk and pop that commercialized the authentic folk music of countless unknown Appalachian pickers. And mindful of the way that folk musicians like Pete Seeger had been blacklisted during the McCarthy era, others complained that the trio's upbeat, anodyne brand of folk betrayed the leftist, populist music of pioneers like Woody Guthrie and Cisco Houston.

Members of the trio said they had consciously steered clear of political material as a way to maintain mainstream acceptance. Besides, Mr. Shane said, the folk purists were using the wrong yardstick.

“To call the Kingston Trio folk singers was kind of stupid in the first place,” he said. “We never called ourselves folk singers.” He added, “We did folk-oriented material, but we did it amid all kinds of other stuff.”

Indeed, some of Mr. Shane’s finest moments, like the smoky cocktail-hour ballad “Scotch and Soda,” had nothing to do with folk. In 1961, Ervin Drake wrote “It Was a Very Good Year” for Mr. Shane. He sang it with the trio long before Frank Sinatra made it one of his classic recordings.

Still, more than any group of its time, the Kingston Trio captured the youthful optimism of the Kennedy years. The title song of a 1962 album was “The New Frontier,” echoing President John F. Kennedy’s own phrase and alluding to his inaugural address with the lyrics “Let the word go forth from this day on/A new generation has been born.”

About the same time, the trio had an unlikely hit with the kind of material it had avoided: Mr. Seeger’s antiwar song “Where Have All the Flowers Gone?”

But by then the trio was on the verge of being supplanted as the face of folk by a new generation of harder-edged singers like Bob Dylan, Phil Ochs and Joan Baez, and by hipper ones like Peter, Paul and Mary. Then the coming of the British invasion and the rise of rock utterly marginalized the group.

Over time, others, including Mr. Dylan and Ms. Baez, have given the group more credit for popularizing folk music and for serving as a bridge to the more adventurous folk, folk-rock and rock of the 1960s.

As Ms. Baez wrote in her memoir “And a Voice to Sing With” (1987): “Before I turned into a snob and learned to look down upon all commercial folk music as bastardized and unholy, I loved the Kingston Trio. When I became one of the leading practitioners of ‘pure folk,’ I still loved them.”

Mr. Shane’s admirers said his talents were never fully recognized.

“Bob Shane was, in my opinion, one of the most underrated singers in American musical history,” George Grove, a trio member since 1976, said in an email in 2015. “His voice was the voice, not only of the Kingston Trio but of an era of musical story telling.”

The group disbanded in 1967, but after a brief stint as a solo artist Mr. Shane returned, first with what was billed as the New Kingston Trio, then with various Kingston Trio lineups.

Mr. Shane, even by the group’s wholesome standards, stood out and was billed, half seriously, as the trio’s sex symbol. Over the years his hair went from frat-boy neat to a snowy mane, but he remained congenitally upbeat, like a gambler accustomed to drawing winning hands.

After retiring, Mr. Shane lived in Phoenix in a home full of gold records and Kingston Trio memorabilia. Fond of cars and dirt bikes, he also collected Martin guitars and art.

He is survived by his wife, Bobbi (Childress) Shane; five children from an earlier marriage, to Louise Brandon: Jody Shane Beale, Susan Shane Gleeson, Inman Brandon Shane, Robin Castle Shane and Jason McCall Shane; and eight grandchildren.

“The thing I’m most proud of next to my kids is that I have played live to over 10,000,000 people,” he said on the group’s website.

Even after his retirement, he still found ways to perform.

“Occasionally someone will call me and ask me to go onstage, and I pack a couple of oxygen tanks and go,” he said in a 2011 interview. “I always tell people I intend to live forever. So far, so good.”

William McDonald contributed reporting.

Jack Sheldon, Trumpeter and 'Schoolhouse Rock!' Singer, Is Dead at 88

He played with leading jazz musicians. He bantered with Merv Griffin. But his best-known work may have been on a children's cartoon series.

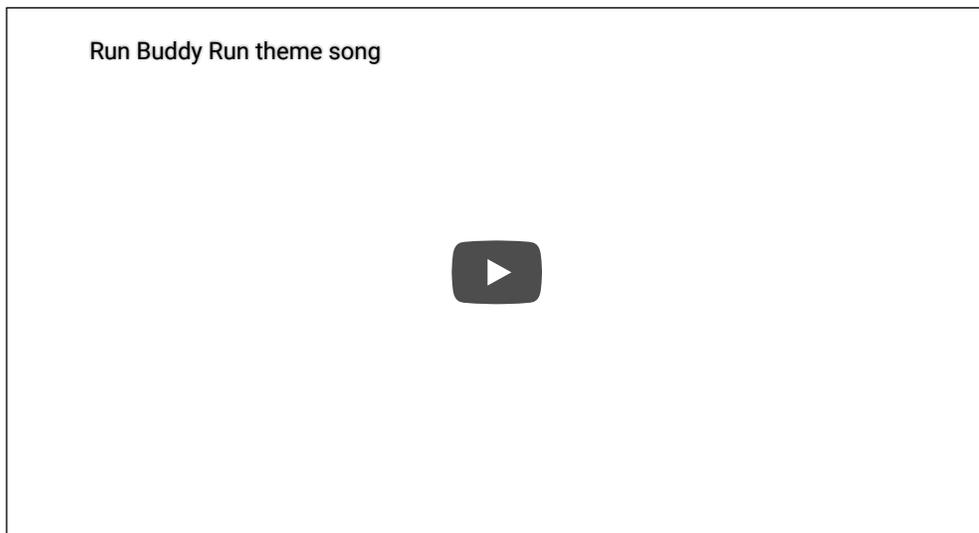
By Peter Keepnews

Jan. 3, 2020

Jack Sheldon, an accomplished jazz trumpeter who also had a successful parallel career as an actor — but whose most widely heard work may have been as a vocalist on the animated television series “Schoolhouse Rock!” — died on Dec. 27. He was 88.

His death was announced by his manager and partner, Dianne Jimenez. She did not say where he died or specify the cause.

Jazz fans know Mr. Sheldon as a mainstay of the once-thriving West Coast scene and as a sideman with Stan Kenton, Benny Goodman and other bandleaders, as well as the leader of his own ensembles. Lovers of obscure TV shows might remember him as the star of the sitcom “Run, Buddy, Run,” the story of an innocent bystander who finds himself being pursued by gangsters, which lasted all of 13 episodes in the 1966-67 season.



And anyone who grew up learning about grammar, arithmetic and civics by watching the ingenious short musical cartoons known as “Schoolhouse Rock!” knows Mr. Sheldon's voice, if not his name: He sang two of that series' most memorable ditties, “Conjunction Junction” and “I'm Just a Bill.”

He was also for many years a member of the band led by Mort Lindsey on “The Merv Griffin Show,” one of Johnny Carson's more durable late-night competitors. In addition to being featured as a trumpet soloist, Mr. Sheldon honed his comic chops in goofy exchanges and vocal duets with Mr. Griffin. (His humor sometimes toyed with television's taste standards. Mr. Griffin once asked him if he had finished high school; he responded by rolling up a sleeve, pointing to his arm and saying, “I had the highest marks in my class.”)

Beryl Cyril Sheldon Jr. was born on Nov. 30, 1931, in Jacksonville, Fla., and was playing trumpet professionally by his early teens. He briefly attended the University of Southern California and Los Angeles City College and, after two years in the Air Force, where he played in a military band, settled in Los Angeles in 1952.

He was soon working and recording regularly, with his own groups and with the saxophonists Art Pepper and Dexter Gordon, among many others. He toured Europe with Benny Goodman's band in 1959 and continued to work with Goodman on and off for more than 20 years.

“There actually weren't so many of us at the time,” Mr. Sheldon told JazzTimes magazine in 2011, recalling a West Coast contingent of young modernists that also included his friend and fellow trumpeter Chet Baker. “Now there are a million jazz guys out there, and they all play great. But what we were doing back then, back in the '50s — that was different. We knew we were doing something special.”

Known for his warm, rich trumpet sound, Mr. Sheldon was also a busy studio musician, accompanying singers like Frank Sinatra and Peggy Lee and playing on the soundtrack of numerous movies. He was a favorite of soundtrack composers like Johnny Mandel — who featured him on “The Shadow of Your Smile,” from the 1965 movie “The Sandpiper” — and Henry Mancini.

“It’s a haunting trumpet he plays,” Merv Griffin told The Los Angeles Times in 2002. “Henry Mancini once told me, ‘If I’ve got a couple making passionate love onscreen and I’m writing the score, it’s Jack Sheldon’s trumpet I want.’”

Mr. Sheldon led an onscreen big band in the 1991 movie “For the Boys,” starring Bette Midler and James Caan as performers entertaining the troops through several wars, and kept the band together afterward for nightclub engagements. He also led a small group, the California Cool Quartet.

But he had more than trumpet playing in his portfolio. As a singer, he charmed audiences with an appealingly laconic, conversational style. His offbeat between-songs patter — inspired, he once said, by the nights he spent on bills with Lenny Bruce and Mort Sahl — led to occasional work as a stand-up comic and acting opportunities on TV comedy shows including “The Cara Williams Show” (1964-65), on which he played a jazz musician, and “Run, Buddy, Run,” his first and only starring vehicle, as well as his long-running role as Mr. Griffin’s foil.

When the jazz pianist, singer and songwriter Bob Dorough was hired in the 1970s to provide music for what became “Schoolhouse Rock!,” Mr. Sheldon was one of the vocalists he used. He breezily sang about the use of words like “and” and “but” on “Conjunction Junction,” written by Mr. Dorough, and about how a bill becomes law on “I’m Just a Bill,” written by Dave Frishberg. Years later, he would sing parodies of those songs on episodes of “The Simpsons” and “Family Guy.”

In addition to Ms. Jimenez, Mr. Sheldon’s survivors include a son, John; a daughter, Jessie Sheldon; and grandchildren and great-grandchildren. A daughter, Julie, and a son, Kevin, died earlier.

Mr. Sheldon was the subject of a 2008 documentary, “Trying to Get Good: The Jazz Odyssey of Jack Sheldon,” directed by Penny Peyser and Doug McIntyre, which in addition to featuring copious performance footage addressed his struggles with drug addiction and alcohol abuse.

In recent years Mr. Sheldon had various health problems but continued working. He lost the use of his right arm after suffering a stroke in 2011, but he was eventually able to resume playing using one hand.

Alain Delaquerière contributed research.

Norma Tanega, Who Sang About a Cat Named Dog, Dies at 80

She had only one hit record, but it was a memorable one: a quirkily titled song about freedom, dreaming and her cat, who really was named Dog.



By Richard Sandomir

Published Jan. 17, 2020 Updated Jan. 21, 2020

In 1966, when Norma Tanega released her first single, rock fans were becoming used to unusual lyrics. But as it turned out, that song, “Walkin’ My Cat Named Dog,” wasn’t as quirky as the title suggested: The song was inspired by her cat, whose name was indeed Dog.

“I had always wanted a dog, but because of my living situation, I could only have a cat,” she said on her website. “I named my cat Dog and wrote a song about my dilemma.”

She turned that situation into a lilting song about freedom, “perpetual dreamin’” and “walkin’ high against the fog” around town with Dog. (In real life she really did walk her cat.)

Accompanying herself on guitar and also playing harmonica, she sang, in a low voice: “Dog is a good old cat/People, what you think of that?/That’s where I’m at, that’s where I’m at.”

The song reached No. 22 on the Billboard Hot 100 chart and quickly assumed a life of its own, covered by various artists, including Barry McGuire, whose apocalyptic “Eve of Destruction” had reached No. 1 a year earlier, as well as jazz artists like the drummer Art Blakey and the Jazz Crusaders. Decades later, versions of the song were recorded by Yo La Tengo and They Might Be Giants.

But she would never have another hit.

Ms. Tanega died on Dec. 29 at her home in Claremont, Calif., about 30 miles east of Los Angeles. She was 80. Her lawyer, Alfred Shine, said the cause was colon cancer.

Soon after the release of her hit song, Ms. Tanega was part of a nationwide tour with Gene Pitney, Chad & Jeremy and many other artists. Later in 1966 she performed in England, where she met Dusty Springfield, the British pop star.

The meeting led Ms. Tanega to write or co-write songs for Ms. Springfield, including “No Stranger Am I,” “The Colour of Your Eyes” and “Earthbound Gypsy.” They also had a romantic relationship for several years, during which Ms. Tanega wrote a song called “Dusty Springfield” with Jim Council and the jazz pianist and vocalist Blossom Dearie. Ms. Dearie sang it on her 1970 album, “That’s Just the Way I Want to Be.”

“Dusty Springfield, that’s a pretty name,” the song starts. “It even sounds like a game/In a green field, hobby horses play the dusty game/When it’s May.”

Recalling her chemistry with Ms. Springfield in an interview with the Southern California newspaper The Daily Bulletin in 2019, Ms. Tanega closed her eyes and said, “She *heard* me.”

While in England, Ms. Tanega recorded her second — and last — solo album, “I Don’t Think It Will Hurt If You Smile” (1971). When her relationship with Ms. Springfield ended, she returned to the United States, settling in Claremont.

Norma Cecilia Tanega was born on Nov. 30, 1939, in Vallejo, Calif., and grew up in Long Beach. Her father, Tomas, was a Navy bandmaster and musician. Her mother, Otilda (Ramirez) Tanega, was a homemaker.

As a teenager, Norma painted, gave classical piano recitals and taught herself the guitar. After graduating from Scripps College in Claremont and earning a master’s in fine arts from Claremont Graduate School, she moved to Manhattan to join the folk music scene.

“I just want to sing for people,” Ms. Tanega said. “You might say it’s mass love.”



A job singing in a summer camp in the Catskills brought Ms. Tanega to the attention of a producer, Herb Bernstein, and to Bob Crewe, the songwriter and producer behind many of the Four Seasons' hits; he signed her to his New Voice record label in 1965. "Walkin' My Cat Named Dog" came out early the next year.

During a stopover on her nationwide tour, Ms. Tanega told The Detroit Free Press that she wasn't sure what genre to put herself in.

"The folkies don't like me and the rock 'n' rollies don't like me," she said. She nonetheless enjoyed performing, she said: "I just want to sing for people. You might say it's mass love."

After her second album and her return to Claremont, she began a long teaching career. She was an adjunct professor of art at California State Polytechnic University, Pomona, and taught music, art and English as a second language in Claremont public schools. She also focused on her art.

Last year, Claremont Heritage, a historic preservation center, held an exhibition of her landscapes and abstract paintings. In comments published for the show, David Shearer, the executive director of the center and the curator of the exhibition, compared some of her work to that of Jean-Michel Basquiat and Robert Rauschenberg.

Ms. Tanega never gave up music. Over the years she played earthenware instruments in the Brian Ransom Ceramic Art Ensemble and performed and recorded with several bands, including Hybrid Vigor, the Latin Lizards and Baboonz.

No immediate family members survive.

Nearly 50 years after the debut of Ms. Tanega's first album, its opening track, "You're Dead," was used as the theme song for "What We Do in the Shadows" (2015), an acclaimed mockumentary by Jemaine Clement and Taika Waititi about a group of vampires living in present-day New Zealand. (The movie spawned a TV series on the FX network that is heading into its second season.)

"Don't sing if you want to live long," she sang. "They have no use for your song./You're dead, you're dead, you're dead/You're dead and outta this world."



Sign In

HARRY POTTER PLAY **EVENT CALENDAR** **MOVIES & TV** **MUSIC** **THEATER** **DANCE** **ART & EXHIBITS** **CLASSICAL**

SPONSORED

ART & EXHIBITS

Wes Wilson, creator of psychedelic rock posters, dies at 82



Aidin Vaziri | January 27, 2020

Updated: January 30, 2020, 9:44 am



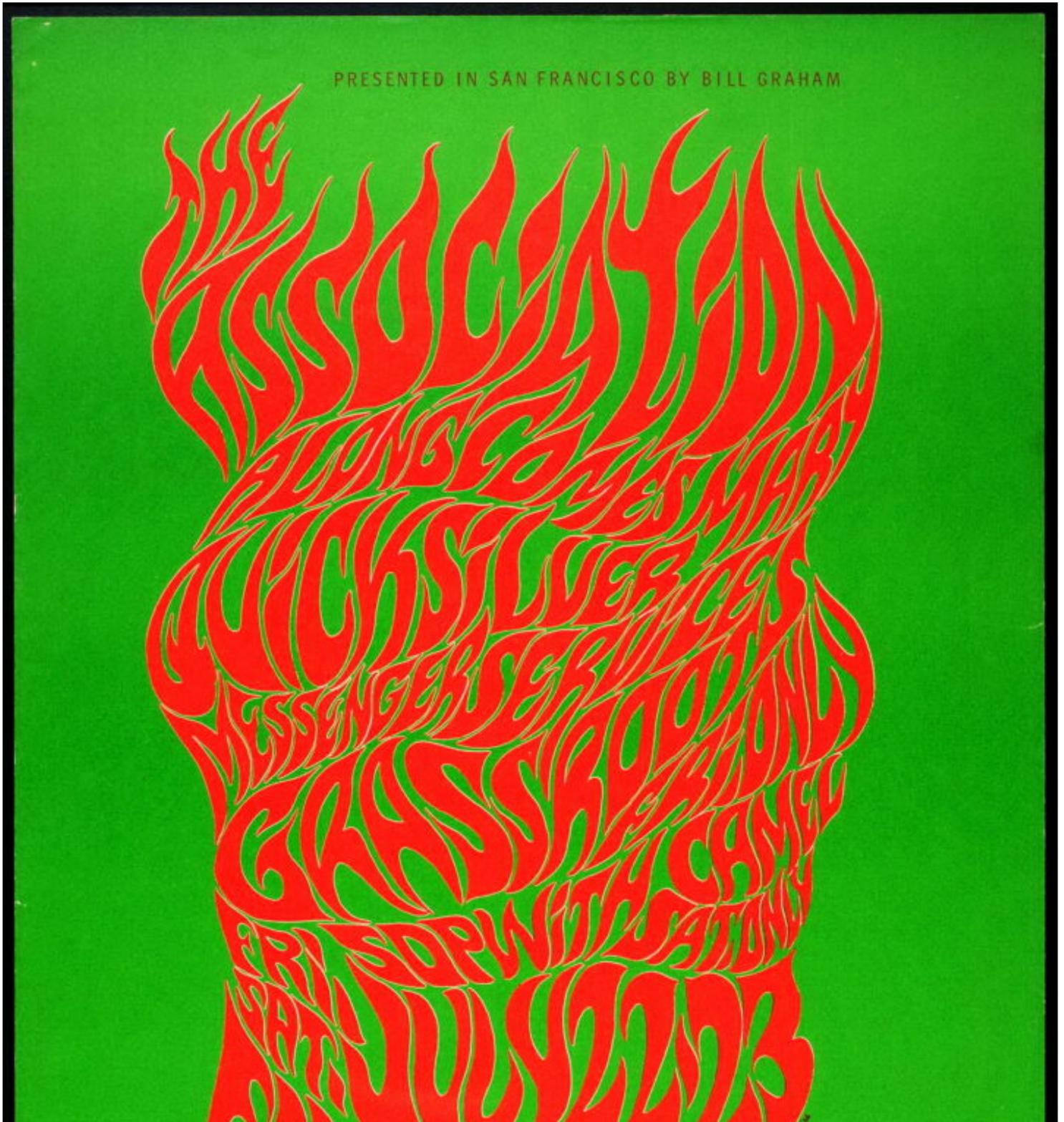


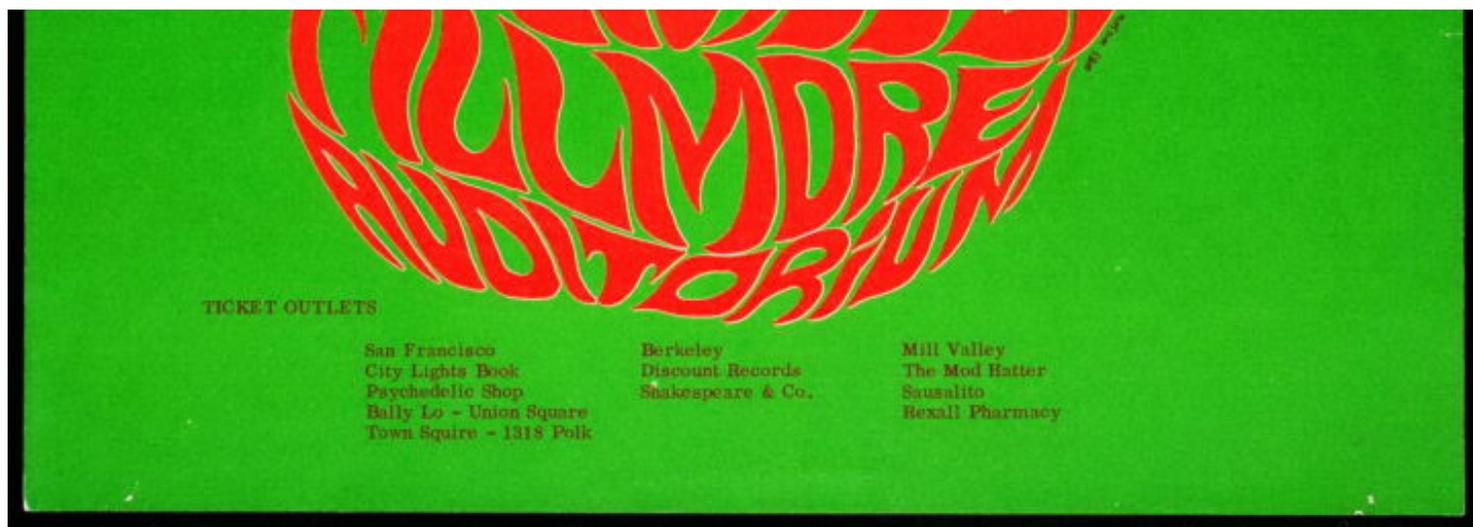
Psychedelic rock poster artist Wes Wilson defined the poster movement's visual style.
Photo: Courtesy Wes Wilson

Wes Wilson, the artist who helped define the radical visual style of the psychedelic rock era in the late 1960s with his retina-searing posters for bands such as the Grateful Dead, Jefferson Airplane and Quicksilver Messenger Service, died Friday, Jan. 24, at his home in Aurora, Mo. He was 82.

The news was confirmed to The Chronicle by Dan Bessie, his brother-in-law, though the cause of his death has not yet been disclosed.

Wilson was among the initial wave of artists commissioned by rock promoter Bill Graham to create handbills for his early dance concerts at the **Fillmore Auditorium** in San Francisco. He also created posters advertising concerts promoted by **Chet Helms** and the Family Dog at the Avalon Ballroom as well as the artwork for **the Beatles at Candlestick Park** in 1966, which would mark the band's final concert.





The Association at the Fillmore Auditorium, by Wes Wilson, 1966. Courtesy of Wes Wilson. This is considered to be the original psychedelic rock concert poster.

Photo: Wes Wilson 1966

Inspired largely by Art Nouveau masters and the Viennese Secessionist lettering style developed by Alfred Roller, Wilson developed his own visual language, pairing bright clashing colors and billowing shapes with letters that looked like they were caught mid-swirl.

He was among the “big five” Haight-Ashbury poster artists who defined the iconography of the hippie counterculture scene that took hold around the **Summer of Love**.

“Wes Wilson did a series of 10 or 12 posters that ignited all of these other artists to get started,” poster artist and collector Chuck Sperry told **The Chronicle in 2016**. “Stanley Mouse, Alton Kelley, Victor Moscoso and Rick Griffin were breaking all the printing rules by putting colors like red and blue next to each other, which vibrated the eye. You had to be hip in order to even read the posters. It was really a revolutionary artistic statement.”



Big Five San Francisco poster artists: Alton Kelley (left), Victor Moscoso, Rick Griffin, Wes Wilson and Stanley Mouse.

Photo: Bob Seideman / Courtesy Fine Arts Museums of San Francisco, Bob Seidemann / Courtesy Fine Arts Museums of San Francisco

The posters, which were originally made to advertise concerts in the pre-internet era, soon became collectors' items. Wilson's work was featured in *Time* (which described his style as "Nouveau Frisco"), *Life* and *Variety* magazines, and in years since has been featured in retrospective shows at several fine arts museums, including the **de Young Museum** and **SFO Museum** in San Francisco, the Smithsonian and **Museum of Modern Art** in New York.

His posters are also prominently featured in the best-selling book "**The Art of Rock**," representing the electricity of the era of be-ins, mind-expanding drugs and wooly rock 'n' roll.

"There was the melding together of ideologies (in San Francisco), a kind of idealism, which was in the art," Wilson told **The Chronicle** in 2001. "I took the work very seriously."

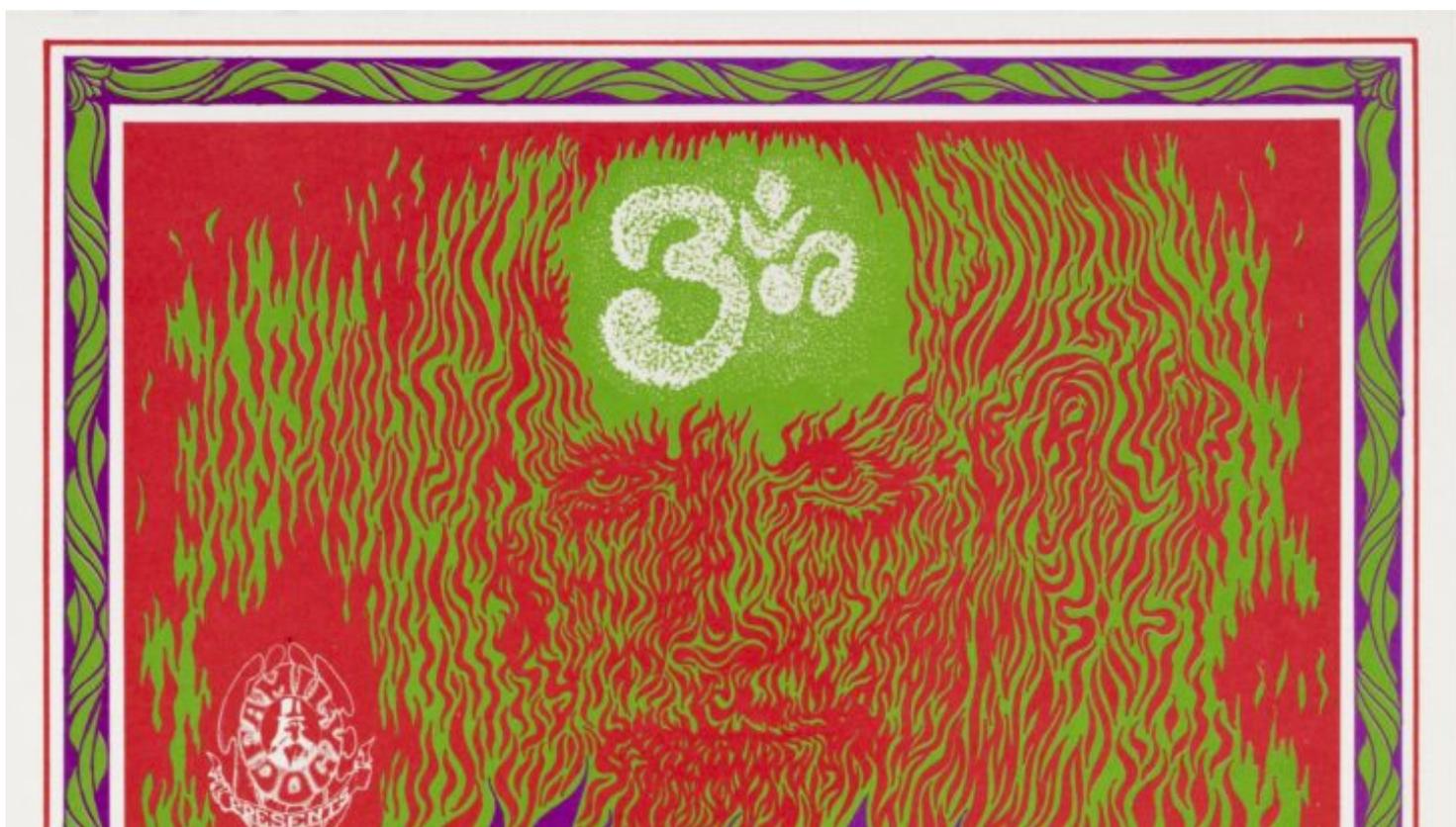


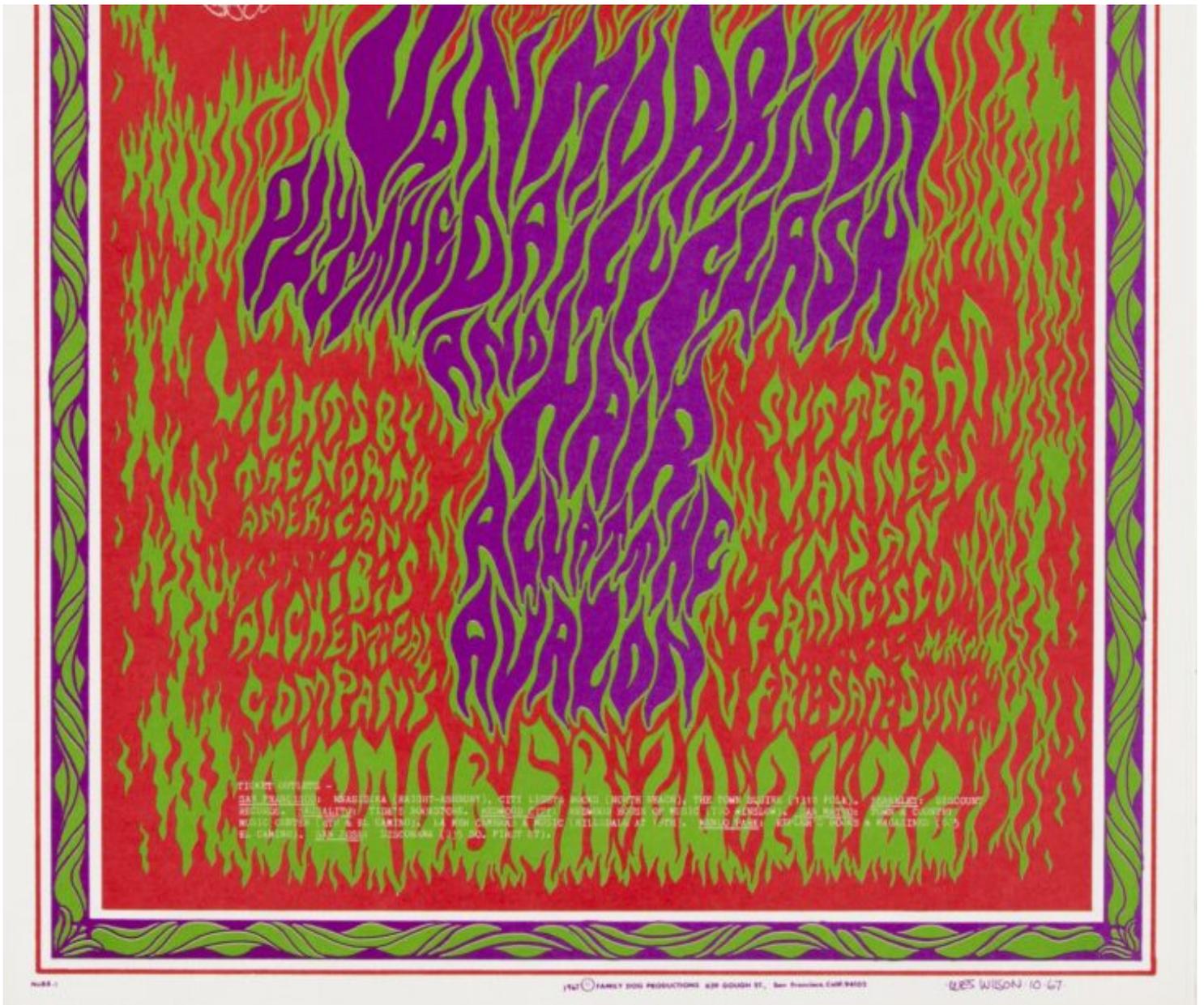
Wes Wilson's "A Tribal Stomp" featured Jefferson Airplane, Big Brother & the Holding Company in a Feb. 19, 1966, rock concert at the Fillmore Auditorium. Offset lithograph poster.
Photo: Rhino Entertainment Co. / Courtesy Fine Arts Museums of San Francisco

Robert Wesley Wilson was born July 15, 1937, in Sacramento. He studied horticulture at a small junior college in Auburn (Placer County) before transferring to San Francisco State University to major in philosophy. He dropped out in 1963 and moved into a hotel in the Tenderloin.

Leaving an insurance company job, he started a small press with **Bob Carr** called Contact Printing, where he created handbills for the San Francisco Mime Troupe and Merry Prankster Acid Tests. In 1965, Wilson, who was an Army veteran, printed an antiwar poster depicting the American flag superimposed with a swastika on it with the text, "**Are we next?**," earning a visit from the Anti-Defamation League.

"I'm glad I did something to significantly express my shock and anguish as an American about such an obviously erroneous and costly ethical 'mistake' as was the Vietnam War," Wilson wrote on his **website in 2013**.

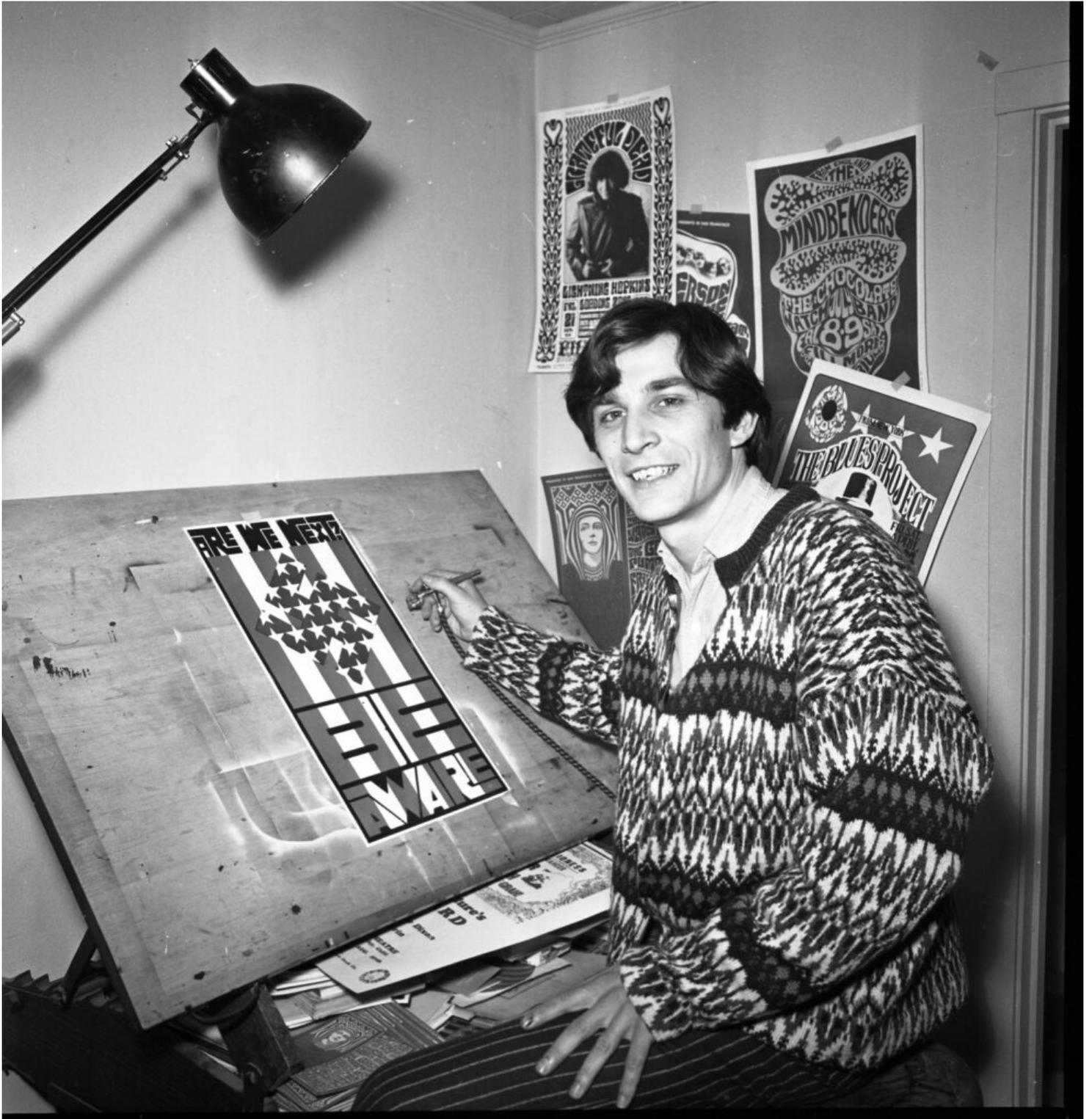




Van Morrison at the Avalon Ballroom, by Wes Wilson, 1967.
Photo: Wes Wilson 1967

The stark artwork drew the attention of Helms, who asked him to design the logo for the **Family Dog**, as well as posters promoting shows by the Jefferson Airplane, Big Brother & the Holding Company and the Paul Butterfield Blues Band.

After creating a poster advertising the **Trips Festival** in 1966, long considered one of the earliest events signaling the emergence of the psychedelic rock scene, he was recruited by Graham to make the iconic posters that defined the seminal Fillmore posters that currently blanket the walls of the poster room at the venue.



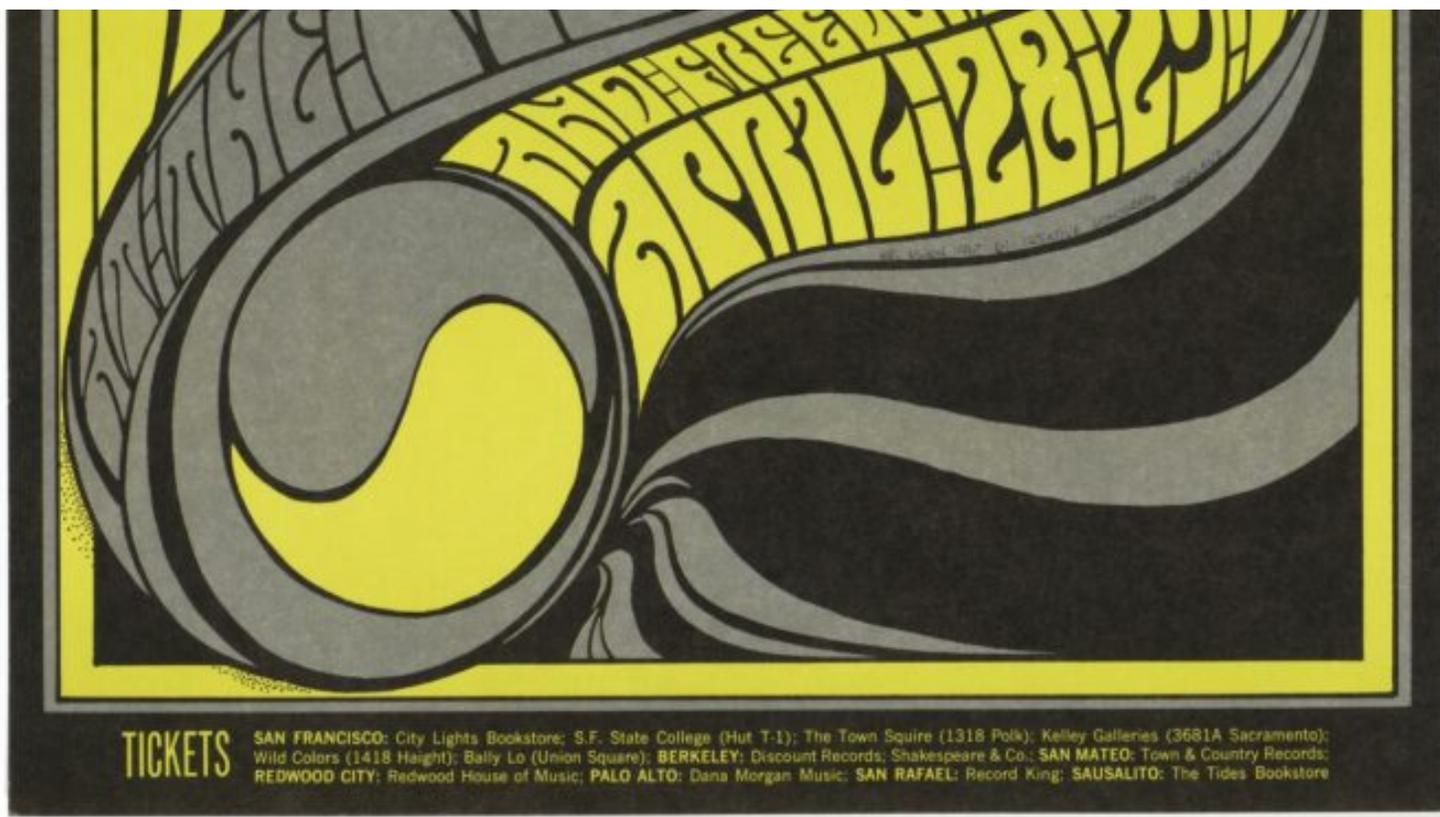
Poster artist Wes Wilson, Nov. 2, 1966
Photo: Chronicle archives

His first print for the Fillmore Auditorium was handed out on July 16, 1966, following a concert by the Jefferson Airplane and the Grateful Dead. Featuring letters in bright orange that looked like searing flames, the 14-by 20-inch poster advertised an upcoming show by the Association and Quicksilver Messenger Service.

Graham personally plastered them around the city on his Lambretta scooter, before he soon discovered that the posters would go missing almost as soon as they went up because they were so coveted. Wilson created 40 posters for the Fillmore before the end of the year.

Wilson stopped working for Graham in 1967 over a royalty dispute, effectively putting an end to what is considered the imperial phase of rock poster art. By 1968, the Avalon closed and a few years later larger venues eclipsed the Fillmore in significance – arenas and stadiums that required more substantial promotional means than posters.





The psychedelic poster art of Wes Wilson

Photo: Wes Wilson / Courtesy SFMOMA, Wes Wilson/ Courtesy SFMOMA

Yet the classic Fillmore posters are still traded by collectors all over the world. A complete set could fetch as much as \$250,000, Grant McKinnon of S.F. Rock Posters and Collectibles told The Chronicle. “There’s a small handful that are just brutal to find,” McKinnon says.

Wilson received a \$5,000 award from the National Endowment for the Arts for his significant contributions to American art in 1968, but soon after ducked out of public view.

After experimenting with new mediums, such as glass and watercolor, he moved with his family to a cattle ranch in the Missouri Ozarks, where he continued to design the occasional rock poster, most recently for the Bay Area psychedelic rock revival band **Moonalice**.

Wilson is survived by his wife Eva Christine Wilson; children Colin Wilson, Theanna Teodorovic, Jason Wilson, Karen Borgfeldt, Shirryl Bayless and Kelly Wiedmann; and 10 grandchildren.

PRESENTATIONS

California Arts Council | Public Meeting | 06/25/2019



A Presentation to



New California Employment Laws and
Recommendations Based on the Needs of the Field
Presented by Julie Baker, Executive Director, CFTA



A little about CFTA..



BACKGROUND

- Californians for the Arts (CFTA) is a 501©3 organization with a 24 person board and Executive Director. Our mission is to build public awareness for the arts and advocate for legislation and public funding that supports the arts industries.
- Over the last year, CFTA has worked to educate the field about the consequences of AB5 and to educate legislators on how the arts do not fit into a one size fits all business model. We have created a template for the field to send letters to Representatives.
- CFTA continues to educate the field about compliance with AB5 in workshops and contribution to a white paper and a comprehensive section on our website with resources and gathers ongoing data through a survey to determine the impact of AB5
- CFTA will hold an Arts Impact Convening in April with professional development opportunities and advocacy workshops to support the field

CAA Position



BACKGROUND

- California Arts Advocates(CAA) is a 501(c)4 organization with a 24 person board, Executive Director and a lobbyist Jason Schmelzer, Partner in Shaw Yoder Antwih, Schmelzer & Lange
- In 2019-20, CAA worked with Senate Labor and several legislators for exemptions to be included in AB5 for workers providing services to the arts and creative sector
- In July we learned our more broad exemption language for all “Performing Artists” was rejected and “Fine Artists” was included
- “Fine Artists” is not defined in the bill and remains subject to interpretation at this time.

Background



Dynamex Decision

On April 30, 2018, the California Supreme Court issued its opinion in *Dynamex Operations West Inc. v. Superior Court*, which retroactively changed the test for determining whether an individual is an employee or independent contractor within the state of California.

The Court adopted the “ABC Test,” under which workers are presumed to be employees unless all three of the following conditions are met.

Background



What is ABC Test?

- (A) The individual is free from control and direction in connection with the performance of the service, both under his contract for the performance of service and in fact; and
- (B) The service is performed outside the usual course of the business of the employer; and,
- (C) The individual is customarily engaged in an independently established trade, occupation, profession, or business of the same nature as that involved in the service performed.

Background



What is AB5?

- Assembly Bill 5 (AB5) authored by Assm. Lorena Gonzalez codified the ABC test and expanded definition to include all rights and protections such as workmen's comp, unemployment insurance, labor laws and wage claims.
- AB5 went into effect as State Law on January 1, 2020.
- The Division of Labor Standards Enforcement estimates that the misclassification of workers results in an estimated annual loss of \$7 billion per year in payroll tax revenue to the state, that otherwise could have supported General Fund programs for public safety, education, and public infrastructure. (Author's Fact Sheet)

Background



Exemptions

- AB5 also included professions which are exempt if they meet certain criteria, from ABC test and default to the existing Borello(1989 decision) test, a 11+ point checklist which determined the control over the means and manner of performing contracted work, and additional secondary factors, such as who provides work tools and the individual's opportunity for profit or loss, to determine contractor status.

Background



WHAT EXEMPTIONS IN AB-5 CURRENTLY APPLY TO NONPROFIT ARTS AND CULTURE ORGANIZATIONS?

AB5 exempts a number of “professional services” from the requirement to satisfy the ABC test, including:

- Freelance writers
- Grant writers
- Graphic designers
- Marketing
- Photographers
- Human resources administrators
- Fine artists

Background



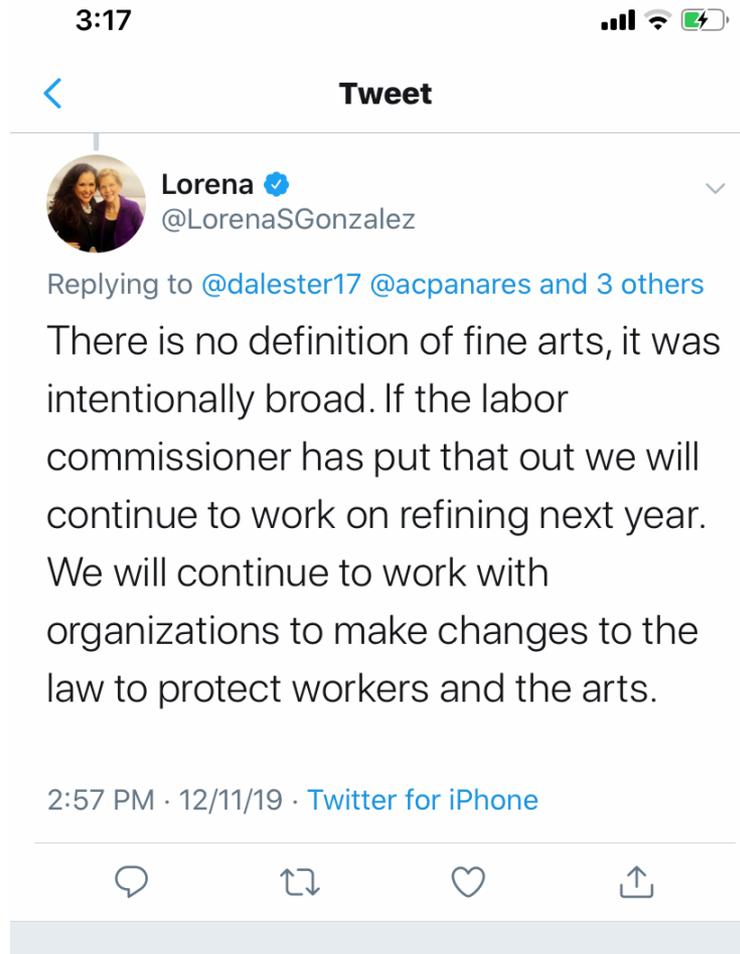
“Fine Artists” Exemption – No definition in AB5

(excerpted from Sara Boyns, Esq. of Fenton + Keller presentation 1/24/20)

It remains to be seen how the Legislature, enforcement agencies, and courts will define this term. The Federal Bureau of Labor Statistics defines a fine artist as one who “...uses a variety of materials and techniques to create art for sale and exhibition.”

For purposes of determining exemptions from certain wage and hour laws, the California Industrial Welfare Commission Wage Orders define an employee working in a “learned or artistic profession” as performing work that is original and creative in character in a recognized field of artistic endeavor that depends primarily on the invention, imagination, or talent of the employee or work that is an essential part of or necessarily incident to any of the above work; and that is predominantly intellectual and varied in character and is of such character that the output produced or the result accomplished cannot be standardized in relation to a given period of time.

Background



AB5 NEXT STEPS

- AB 1850 introduced 1/6/2020 – this is where the legislature will seek to clarify issues with AB5 legislation and possibly include additional exemptions (As of 2/1, there are 8 additional pieces of legislation introduced to repeal or amend AB5)
- Timeline: 8/21/20 last day to amend bills on the floor, 9/30 Governor veto or signs, and if signs AB1850 becomes law January 1, 2021

Background



EXCERPT FROM USA TODAY 1/21/2020-

For other industries, lawmakers are still considering changes to the law. Along with clarifying certain provisions, legislators are planning new language for musicians and the entertainment industry amid growing concerns over whether artists will be cast as employers under the new law, and be unable to work with the teams of people typically involved in production.

“We always knew we would have to come back and provide some clarity on musicians,” Gonzalez said, explaining that the language lawmakers hoped to include in the bill on the sector didn’t make it due to a breakdown in talks between the music industry and the entertainment unions.

“We are still waiting for compromise language between the two groups, but whether they come to compromise or not we are going to have to put something in there to protect musicians but also allow them to operate in their course of business,” she added.

Why this is Urgent



- Many seasons and programs are already announced but they may not be in compliance with the ABC test. In order to continue programs, new funds are needed to cover the increase in expenses.
- There are weekly reports of Programs and organizations either closing or reducing/ceasing programs.
- Artists who want to remain freelancers/independent contractors need access to tools and resources to create a business which may allow them to continue independently. (law is also unclear on best way to manage this for the arts sector)
- Many smaller budget arts organizations have never managed employees and lack the tools and expertise needed to make the transition, Adhering to the law is confusing and professional guidance is needed.

Why this is Urgent



Excerpted statement from the Executive Director Solo Opera, San Francisco

“Our budget is under \$100,000 and after consulting 2 employment attorneys we found in order to comply with the new law, it would cost us at least \$10,000. We feel there is no choice but to comply through our next upcoming show because we already have so many commitments and contracts out. We are trying to follow the law. **But after that we cannot sustain the cost. We will have to go dark.** We usually hire about 20-30 independent contractors a year. These include opera singers, designers, directors, musicians, etc. Yearly we serve our community in the following ways: our local parade (thousands), a free Opera in the Park (1000), an opera at theater (between 600-900 depending on how many performances), and also outreach to youth and seniors (100 plus). “

Why this is Urgent



Excerpted statement from the Sierra Madre Playhouse President and the company's Artistic Director

“The mission of Sierra Madre Playhouse is to foster an appreciation of live performance in people of all ages. Our Theater for Young Audiences program, started six years ago, focuses on high-quality experiences for young audiences. Charlotte's Web had 36 confirmed and paid-for bookings for over 2,600 children and 400 teachers and parents. The newly adopted California Assembly Bill 5 (AB-5) changes employee and independent contractor classifications in many ways, some that have yet to be realized. It does not, however, allow for any transition period to adapt to these changes. In the case of Charlotte's Web, the new AB-5 regulations quite unexpectedly added more than \$38,000 to the budget of a production planned under previous regulations. The sudden financial impact of AB-5 forced the Playhouse Board of Directors to reluctantly make the difficult decision to cancel this year's Theater for Young Audiences' production of Charlotte's Web.”

Why this is Urgent



Excerpted statement from the Executive Director of Rhythmix Cultural Works in Alameda, CA

“Crucial to RCW’s operating budget is the organization’s reliance on foundations, corporate sponsorships and government funding from the California Arts Council. An important criteria for funders is the proportion of our budget used for programs versus administrative costs. In order to implement AB5, RCW’s budget devoted to administrative costs will rise substantially, leaving us with fewer resources to devote to programming. RCW estimates it would have a deficit of approximately \$90,000-\$100,000 as a direct result of AB5 in its first year.

A deficit operating budget not only jeopardizes RCW’s chances of securing future grants and sponsorships, but if funders and sponsors see that a high percentage of our budget is used for administrative costs, and not programming, the organization’s efficiency would be questioned. This will have a negative impact on our fundraising ability, as the vast majority of foundations and individuals want to see their donations used for programs, and not administrative costs. “

News from the Field



Survey Results-close to 450 respondents

Of the employers

- 88% nonprofit orgs;
- 55% hire more than 20 IC in a year
- 73% AB5 will affect ability to offer programs
- 60% will have to close business or cease to offer certain programs
- About 50% receive funding from CAC

Of the workers

- 62% are IC, 30% both;
- IC: 30% 20+ contracts in a year,
- 43% 1-5 in a year, rest in between;
- 95% feel AB5 will result in less work

Some AB5 Related Facts:

According to the IRS, 38% of employers in the U.S. misclassify workers as independent contractors; so in one out of three cases, the employment classification is wrong.

According to SMU Data Arts Research data set dated October 17 2019

Number of nonprofits arts organization in CA: **3,391**

Number of independent contractors working at the total number of arts organizations: **131,514**

Number of total employees working at the total number of arts organizations: **449,900**

News from the Field



New Survey Results- over 200 respondents

Of the hiring entities

- 80% nonprofit orgs;
- 81% will reclassify some workers
- 13% reducing programs
- 18% financial impact
- 55% too soon to tell
- **76% do not have the tools/resources to comply**

Of the people being hired

- 41% services no longer needed
- 45%: already suffered a loss in income
- **84% do not have the tools/resources to comply**

Hybrid: hire and also get hired

- 8% reducing programs
- 16% ceasing programs
- 8% closing organization
- 76% do not have the tools/
resources to comply**

Conclusion



- We understand the goals of the legislation to end misclassification of workers and support protections and fair pay.
- We also understand the complexities of the arts ecosystem and the financial fragility of many smaller budget tax-exempt organizations who deliver valuable programs and services to their communities.
- We acknowledge that many people in our sector are accustomed to being hired as independent contractors and many choose this path for flexibility, protection of their intellectual property rights and the ability to deduct expenses incurred to produce creative works.

Conclusion



- We also understand that AB5 was not intended to cause harm for the arts and creative sector but to provide protection for workers from misclassification. As some of the unintended results have been a reduction in programs and work opportunities for our sector, it is important lawmakers are made aware of these circumstances so they can make the appropriate steps to consider the arts and culture sector that contributes so much to our state and local economies and to the quality of life of our communities.

Conclusion



- We've encouraged the field to share their stories with their elected officials so lawmakers are clear on the impact of the legislation and what is needed to shift an industry that has traditionally relied on one-third of their workforce to be independent contractors into employees.
- We are aware there is still much to be clarified in AB5 and encourage lawmakers to take into consideration the arts and culture sector as the corrections bill to AB5, AB1850 is written in the 2020-21 legislative session.

Conclusion



- We encourage the State and private funders to acknowledge there is a financial and administrative impact, as much as 30-40% increase in expenses, to make the appropriate changes to be in compliance with AB5. There is clear need for funding, technical assistance and resources for the changeover.
- We need increased private & public investment in the arts in order for arts to be accessible for all Californians and to build systems for a sustainable, supported and prospering industry. We can all agree, artists should be valued for their work and there needs to be a paradigm shift from starving artist to thriving artist. Increased investment is at the core of this shift.

Why this is Urgent



- Many seasons and programs are already announced but they may not be in compliance with the ABC test. In order to continue programs, new funds are needed to cover the increase in expenses.
- There are weekly reports of Programs and organizations either closing or reducing/ceasing programs.
- Artists who want to remain freelancers/independent contractors need access to tools and resources to create a business which may allow them to continue independently. (law is also unclear on best way to manage this for the arts sector)
- Many smaller budget arts organizations have never managed employees and lack the tools and expertise needed to make the transition, Adhering to the law is confusing and professional guidance is needed.

Recommendations



- To address the pressing issues, we respectfully ask CAC to create an emergency grant to provide funds to arts organizations and artists to be in compliance with AB5 including the hiring of consultants for Human Resources management, Employment lawyers, Insurance and more. It is not realistic to expect all of this to come in pro bono support or boards/staff.
- We respectfully ask CAC to create an emergency grant fund to offset immediate costs of increased payroll for current programs/seasons that have already been announced and budgeted for 2020.

Recommendations



- We suggest the mechanism for funding go through the organizational development grant program and ASAP.
- We suggest the funds range from \$5,000-\$15,000 (or more!).
- We also respectfully request a new grant program for general operating support for ongoing funds to aid in the transition and cost to do business for organizations to deliver valuable programs to communities.

Raise your Voice for the Arts



APRIL 2020
arts
culture
creativity
month

CALIFORNIANS FOR THE ARTS presents
APRIL 14-15, 2020

ARTS ADVOCACY IN CA

We need public investment to make arts accessible for every Californian & in every school.

TUES APRIL 14
Cross-Sector Convening,
Advocacy Awards & Party

WED APRIL 15
Arts Advocacy Day
in Sacramento & Statewide

Registration is
NOW OPEN!

www.californiansforthearts.org

JOIN US!

