



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

Gavin Newsom, **Governor**  
Danielle Brazell, **Executive Director**  
2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
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## **SUMMARY OF PUBLIC MEETING CREATIVE ECONOMY WORKGROUP**

**Friday, May 17, 2024  
9:00 A.M. – 4:30 P.M.**

**Annenberg Beach House- Sand and Sea Room  
415 Pacific Coast Highway, Santa Monica, CA 90402**

California Arts Council Executive Director and Creative Economy Workgroup Chair Danielle Brazell called the meeting to order at 9:08 a.m.

Chair Brazell provided some brief opening remarks and a land acknowledgement, then handed the meeting to CAC staff Mason Diab to call roll. With 28 members present at the time of roll call, a quorum was established. Three more members joined later in the day.

Chair Brazell then invited Sofia Klatzker Miller, Cultural Affairs Manager for the City of Santa Monica, to provide a welcome address to the workgroup. Ms. Klatzker Miller spoke about the history of the Annenberg Beach House and the city's connection to the arts.

After speaking about the context of the Creative Economy Workgroup project, Chair Brazell handed the meeting over to the facilitators from Institute for the Future. What follows is a summary of the discussions they led:





## About the CEW Public Meetings

IFTF is using its PFIA framework to structure a series of three in-person, public convenings for the CEW. This first workshop focused on foresight by identifying drivers of change – key external forces shaping the future of the creative economy. Its goals were to:

- Convene the California Arts Council (CAC) CEW and enlist its participation in discussing the forces shaping the future of California’s creative economy
- Share and solicit feedback on the CAC’s working definitions of the creative economy
- Surface the long-term implications of major drivers of change, identifying key arenas for transformation

The second workshop, to be held on Tuesday, October 15, 2024, will focus on insight, eliciting implications of the future forces and drivers developed in the first session. The third and final meeting, to be held on Friday, January 17, 2025, will use IFTF’s action framework to brainstorm and refine strategies California can champion to support the creative economy and the accessibility of jobs in creative industries for all Californians. CAC is the administrative body for these convenings, and IFTF is facilitating the sessions.

This brief details the meeting held in Santa Monica, California, on May 17, 2024. It is intended to summarize conversations and brainstorming sessions and does not represent the consensus view of the workgroup. Ideas and suggestions described here should not be considered official CEW recommendations.



## CEW Members in Attendance

- **Danielle Brazell** – executive director of the California Arts Council and CEW Chair
- **Senator Ben Allen** – state senator for California’s 24th District (Santa Monica, California)
- **Lauren Appelbaum** – senior vice president of entertainment and news media, RespectAbility, and founder of Entertainment Lab and Children’s Content Lab (Washington, D.C.)
- **Julie Baker** – CEO, Californians for the Arts (Nevada City, California)
- **Matt Buchholtz** – global community lead, Riot Games (Los Angeles, California)
- **Deborah Cullinan** – vice president for the arts, Stanford University (San Francisco, California)
- **Kale Cumings** – president, American Federation of Musicians Local 6 (San Francisco, California)
- **Matt D’Arrigo** – director of creative youth development, The Clare Rose Foundation, and co-founder, The Clare Rose Center for Creative Youth Development (San Diego, California)
- **Tom DeCaigny** – program officer, Performing Arts Program, The Hewlett Foundation (San Francisco, California)
- **Snehal Desai** – artistic director, Center Theater Group (Los Angeles, California)



- **DeJon Ellis** – business manager, IATSE Local 80 and IATSE International DEIA/Education Committee member (Los Angeles, California)
- **Adam Fowler** – founding partner, CVL Economics (Los Angeles, California)
- **Assemblymember Mike Gipson** – state assemblymember for California’s 65th District (Los Angeles, California)
- **Jonathon Glus** – executive director for the arts and culture, City of San Diego (San Diego, California)
- **David Gonzales** – director of labor relations and government affairs, Association of Independent Commercial Producers (Los Angeles, California)
- **Leah Goodwin** – California Arts Council member, and owner of Leah Goodwin Creations (Imperial Beach, California)
- **Alejandro Gutierrez Chavez** – executive director, Arts Connection (San Bernardino, California)
- **Ri-Karlo Handy** – CEO, Sunwise Media Inc., and founder of Handy Foundation (Los Angeles, California)
- **Gustavo Herrera** – CEO, Arts for LA (Los Angeles, California)
- **Roy Hirabayashi** – co-founder, San Jose Taiko (San Jose, California)
- **Jason Jong** – cultural and creative economy manager, City of Sacramento (Sacramento, California)
- **Dorka Keehn** – principal, Keehn on Art (San Francisco, California)
- **Jennifer Laine** – executive director, San Benito County Arts Council (Hollister, California)
- **Lex Leifheit** – deputy director of programs, San Francisco Arts Commission (San Francisco, California)
- **Kamaal Martin** – founder, Art Power Equity (Lemon Grove, California)
- **Ted Russell** – director of arts strategy and ventures for the Kenneth Rainin Foundation (Oakland, California)
- **Kristin Sakoda** – director, Los Angeles County Department of Arts and Culture (Los Angeles, California)
- **Abby Snay** – deputy secretary for the future of work, California Labor and Workforce Development Agency (Sacramento, California)
- **Sarah Weber** – executive director, Association of California Symphony Orchestras (Los Angeles, California)

# Defining the Creative Economy

*From an economic to an ecological perspective*



To successfully anticipate the future and shape an equitable creative economy for all Californians, it is important to have a clear sense of what we mean by “creative economy.” Because there is no stable or widely agreed-upon definition, IFTF engaged the workgroup in a discussion aimed at shaping a definition that will best suit the CEW’s aims and the intent of the authorizing legislation.

The workgroup reviewed several existing definitions used by different governments, academic institutions, and private companies from across the world. The framework of a “creative ecology,” adapted from Ann Markusen and Anne Gadwa’s Creative Placemaking framework, was suggested as a particularly useful lens for revealing long-term challenges and opportunities. It is inclusive not only of arts and creative activity in the formal economy, but also of indirect economic and nonmonetary impacts of arts and creative activities. This holistic perspective may be more likely to identify downstream consequences and externalities – both positive and negative – than those with a narrower focus.



Below is a synthesis of key perspectives raised in the discussion.

### **Recognizing a Wider Set of Stakeholders**

Workgroup members asserted that definitions of a creative ecosystem need to capture the full scope of creative workers, including independent contractors and gig/informal labor and others who might be excluded from conventional frameworks. Similarly, concerns were raised around expectations of unpaid creative labor. Several participants gave examples of stakeholders or mechanisms excluded from certain definitions of the creative economy.

### **Recognizing Indirect and Nonmonetary Value**

Creative activity in California generates value — economic and otherwise — far beyond what is easily measurable in monetary terms. Participants explored the potential to redefine economic activity and measures of success by looking beyond profits and considering social, cultural, and community benefits. Positive impacts of creative expression discussed included biological and mental health benefits, civic and community engagement, and shifts in public attitudes and awareness.

### **Not Losing Sight of Economic Equity**

Some participants cautioned that, while it is important to think holistically, existing issues around pay equity must be addressed. Participants highlighted the importance of frameworks for rethinking or aggregating economic data in ways that identify inequalities in work opportunities and compensation.

### **Creating More Expansive Metrics and Narratives**

Participants emphasized the need to effectively convey the stories and articulate the diverse benefits of creative activity in ways that resonate beyond the arts world. One suggestion was to draw lessons from sectors like healthcare in quantifying overall well-being impacts, in order to develop new methods for capturing evidence of the positive effects of creative work.

### **Enabling the Conditions Where Creativity Can Thrive**

Participants suggested that adopting a more comprehensive definition of the creative economy could encourage broader and more lasting support for creative activity in California. This could involve using a wider range of policy tools and programs in areas not traditionally seen as directly relevant to the creative economy, but which could contribute to an environment that enables broader participation in the creative ecosystem across the socioeconomic spectrum. One participant referred to such support as "legalizing creativity."



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At 12:00 p.m., Chair Brazell called a one-hour recess for a lunch break.

At 1:05 p.m., Chair Brazell called the meeting back to order and introduced CAC Director of Public Affairs Carissa Gutierrez, who facilitated Public Comment. Public comment is as follows:

**Live Public Comment presented during the meeting:**

- Ilaan Mazzini, Broad Stage, Santa Monica, CA

Broad Stage is on the campus of Santa Monica College, just down the road, so I'm very happy to be here. Just as an observation, it's been an incredible conversation and really like to see old and make new friends in our community of advocacy for the arts. But it's just, we keep talking about the next generation, we keep talking about arts education, and there's really no one in this room that's really under 30-ish. As you think about the future and of these meetings, that that "of, by, and for" mentality is expanded to the younger generation and next generations.

- Jan Williamson 18<sup>th</sup> Street Arts Center

Good afternoon everybody, it's so great to have you here in our backyard in Santa Monica. I'm with 18th Street Arts Center in Santa Monica, and I just wanted to put out as a resource: our organization is one of the authoring... it's one of the Creative Corps organizations and we are funding statewide projects. This is sort of keying into the artists being investors in their community comment that came up earlier. We hired 18 artists across the State of California to start culture maps in their communities and we will also have a collective culture map to show all of those maps together. I just got to see a lot of share-backs as they're starting to wrap their projects up, and it's really amazing what they're doing. And so that'll be something that we'll be sharing of course with the California Arts Council, but more broadly with the public as well. These culture maps are like trees or seeds that get planted and start to build cultural infrastructure in communities, with communities, about communities, and so I hope that can be a resource for this work.

- Nurit Smith, Music Forward

I'm Nurit, I'm with the Music Forward Foundation. For the last decade we have been focused on workforce development, primarily into music and live entertainment industries. One of the challenges we have is that we can't map into occupations with the Department of Labor because our careers are not yet identified. So that is creating a disconnect with education because career technical education cannot map into our



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goals. So we'd love you guys to consider that as you're building out the framework for this, and especially because there's so many of us trying this and working on it. We don't have yet the string connecting some of these amazing tools and programs, so we'd love to see also you guys talk about some of the ways to build that connective tissue across the continuum of workforce development from exploring to preparing to the actual placement. And as we're talking about placement, we're also realizing that we're asking a lot of young people and the next generation to walk into an industry of independent contractor gig work. So what are the attributes and skills and characteristics needed for that as we're building that education? Thank you.

- Barry Threw, Gray Area

Hi, my name's Barry Threw. I'm the executive and artistic director of Gray Area in San Francisco. We are a 15-year-old interdisciplinary cultural organization that applies art and technology towards social impact. And I just wanted to share a couple of things about our organization, because I think we're unique in our sort of economic model. You know, we develop programs, like we did the first exhibition of generative AI art in conjunction with Google Deep Dream in 2016, we co-developed the urban prototyping program that turned into the Market Street Prototyping Festival of citizen sort of prototypes in public space. And also now we're working with the city of San Diego in the world design capital on some placemaking initiatives.

In 2019 our budget was about 85% earned revenue and I wanted to share a kind of signal around that. The recent SMU Data Arts report has, in inflation-adjusted dollars, educational tuitions down 33% and ticketed revenue down 35% over pre-pandemic. And for us, public arts funding is less than 1% of our budget now. It's negligible but we've doubled our budget in the last 5 years. How did we do that? It's through these sort of interdisciplinary partnerships with other sorts of industries and organizations. You know, even with those last 5 years, last year we gave out \$1.8 million to over 160 artists directly, over 2/3 of which were from marginalized or underrepresented populations. And we do this through not only these AI and decentralized web partnerships and extended reality partnerships, but also partnering in impact areas like climate change and accessibility with all sorts of public and private partners.

I was just in Hong Kong a few weeks ago in the West Kowloon Cultural District at the new M+ museum that they have there. Hong Kong announced a \$500 million investment in sort of art and technology research. They call it the greater bay area there now, with the Pearl River Delta, and so this horizontal cutting across sectors is important. One thing locally that I think we can all look at that's going on is the new



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broadband initiatives that are going on. I think this is an example, the California for All Broadband. This is part of the Biden-Harris Infrastructure Act and for California there's \$1.8 billion of digital equity funding included for the digital divide portion of this grant. And at the last meeting I think ourselves and [indiscernible] were the only two organizations arguing for cultural industries being assets towards that, you know, communication. So I'm out of time, let's talk more. Thank you so much.

- Eva Sweeney, Art Lab 21

Hello, I'm Eva Sweeney, co-founder of Art Lab 21, and actually ESMoA, that's our DBA which stands for "Experimentally Structured Museum of Art." We are 10 years old. We were for 10 years in El Segundo and we just moved to Lawndale because we really wanted to bring art to where there is lots and lots of culture, wonderful young families living there, but there's not really an institution who can actually bring people together. So we are having a lot of different initiatives. But why I wanted to speak here to you is, I feel like we have an amazing opportunity in front of us: in 4 years in LA will be the Olympics and Paralympics. And I think this is a really amazing opportunity to show the world what happens in California- that we can be a lead state and lead county to bring people together through the arts and I would love to see maybe an overarching theme. Gustavo mentioned something like Pacific Standard Time where maybe all the arts organizations take their district, their community, their neighborhood, and start creating a project with the public- murals, festivals, something under the overarching theme which has something to do with the Olympics. I mean, you all know that arts used to be long, long time ago an Olympic initiative as well. So thank you so much.

- Maeva, Artistically Elevated Design

My name is Maeva (My-EEE-vuh).

I am an interdisciplinary conceptual artist, a certified human rights consultant and the owner of Artistically Elevated Design, which is both an art studio and a social design studio. I have a socially engaged practice so arts advocacy is a part of my creative work. I know that our work sector is an essential element in solving the puzzles that unlock the potential of our society. My artistic work tends to be exhibited best as interactive art installations, where the viewers actively participate in the work. I actually want to speak about some of the thoughts that came up during the work session thus far.

Just for some context, the concept of Humans Rights (as they exist today) were established by the UN in 1948 prior to the Civil Rights movement.



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The International Bill of Human Rights is made up of the Universal Declaration of Human Rights (UDHR), the International Covenant on Civil and Political Rights (ICCPR), and the International Covenant on Economic, Social and Cultural Rights (ICESCR). And although the US is a founding member of the UN, we have signed but have not made the commitment to ratify the International Covenant on Economic, Social and Cultural Rights to bring it into law and hold ourselves accountable. So [the right to culture and art] is a human right and is Article #27 of the UDHR. And as far as environmental rights, that can be included in Article #3 regarding the right to life, liberty and security of person. (Although the entire ICESCR document is worth reading, Article #15 focuses on science and culture...so STEAM rather than STEM.)

Also, a thank you to Senator Ben Allen as I have helped advocate for SB 628, which calls for living wage internships; however, it's important to remember that our creative professionals already in the field need to be paid a living wage because where would we be leading our new professionals to? They should be able to find work in our sector that pays a living wage and hopefully a thriving wage. I'd like to offer up a few equitable pay ranges for you all to consider which will be submitted as written public comment.

I do also have a question regarding the accessibility of this meeting. This convening (hopefully) centers around equity. Zoom is an equity tool and a tool for respect and mindfulness. I say it is a tool for equity because it gives access to those who didn't have the means to be here in person but wanted to be a part of the process. I say it is a tool for respect not only because it allows access to those who might have something meaningful to add to the conversation but also because this weekend is my birthday weekend...and I had to postpone my plans due to having to be here in person. It is a milestone birthday and that is unfair.

Now please take a moment to notice if a voice arose that said "that's life" or "life isn't fair." That's the voice and the belief that we are trying to eradicate from our sector because we can make our sector more fair, equitable and mindful. Just like parents prepare their children for the world in which they have lived, we can sometimes unconsciously replicate past narratives. Life is literally what we make it so we have the opportunity to make decisions that move us closer to a more equitable and accessible sector or we can subconsciously create from our past narratives about reality, life, artists or what thriving in the Creative Economy looks like.

- Juan Herrera

Hi, my name is Juan Herrera. I'm a visual artist, a relatively recent immigrant, and a new American citizen, originally from Venezuela. I have a two-part question/comment for the



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workshop. First, I'm curious about creating productive pathways for creative workers like myself who have pursued traditional academic routes - I'm a graduate from University of Iowa, MA in Spanish, and I have a CalArts MFA in photo - to enter into the creative sector. Despite following the right academic path, I find it's challenging to connect with the creative industries in California. This difficulty is part due to my status as a recent immigrant, without any established family here or established career coming from Venezuela, meaning, you know, I was not a big artist in Venezuela coming over here, I was a recent immigrant coming here and studying. So how can we better support artists like in my situation to integrate and thrive within the local creative communities? Second, I am interested in the role that immigrant artists can play within creative industries in crises, such as the Venezuelan refugee crisis right now. What impact and difference can artists like me, myself, make in addressing and responding to such humanitarian needs. Thank you for your attention. I was thinking also about like University of Iowa has a program called the International Writing Program, and they think about culture and self-diplomacy also, and impacting and creating avenues to talk about democracies through the Americas and how creatives as myself can help in, you know, help stabilize democracies in Americas.

- Shane Dixon, Angels Gate Cultural Center.

Hi, I am Shane Dixon, I am an artist-in-residence and the studio artist representative at Angels Gate Cultural Center in San Pedro. We are home to 54 artist studios, exhibition spaces, ceramics workspaces, printmaking workspaces, and several classroom spaces. I'm also an art paraeducator at Long Beach Polytechnic High School. I have two main areas of interest for discussion today: economic and educational.

On the economic front, LA is poised to top New York as the most culturally relevant city for visual arts in the United States. Some people think that's already happened, and now it's simply a matter of holding onto it. At the same time LA has been ranked as the least affordable city in the United States. Artists are finding it harder than ever to hold onto their studios and their housing, especially in marginalized communities. How do we better connect long term art residencies for our communities like Angels Gate with the creative economy? How do working artist communities fit into the creative economy? And how do we create more direct connections between artists in those communities and the industries and and to public funding? How can we uplift the independent artists of Greater LA and California as a driver of cultural relevance in the world?

On the educational front, echoing what some other commenters have already brought up, I'm very interested in discussion of arts education programs as workforce



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development for the creative economy and where programs like this fit into the larger discussion. For example, at Angels Gate we do a teen mural club that brings practicing mural artists to be a program for high schoolers to learn how to bid on and create murals. Also as an arts paraeducator in a large public high school, I'm always interested in how our public schools can cultivate engagement in the arts for use all over California and plant the seeds of future arts and cultural influence. Thank you very much.

- Diane

Hi, everyone. I actually don't have a question or anything to say. I just put my name in to let you all know that I was here, but now that I am up here, I just want to say, thank you for having the space and for inviting us from the community to come. It's been very illuminating and important, and I feel really honored to be here. So thank you.

- Hope Brown, Young Shakespeareans

No questions, a monologue... a speech? I'm the executive director, I just took this position. I suppose, there is a thought when we're trying to figure out identity or history, and that's making me go down this little rabbit hole thinking about one of the reasons I chose to be an artist, and that was because of our history. You know, we're investing in jobs. We have a lot to say. Before governments, communities relied on their artists and poets to make sure things kept their equilibrium. So I don't know, I just sort of felt like, it's part educating are communities about who we are, what we offer, and also reminding ourselves of what we're here to impart on a more metaphysical level. Thank you.

- Kerry Adams Hapner, City of San Jose

Hi, good afternoon, colleagues and friends and my great, you know, cultural community across this great State. I'm here representing the city of San Jose, the third largest city in the State of California, with 1 million residents. That is also the most diverse city in the State of California.

So I ask that this organization, the CAC, and this committee, really consider an inclusive creative economy, and also consider reaching out to different cities and demographics across this great state because whatever is about us, without us, is not for us. And I'm a little bit concerned around the representation on this committee, while I see and I value all of the great leadership on this committee, I'm also concerned by the lack of diversity representing different demographic regions across the state. It very much reflects LA and San Francisco. So I think we can do better as a state to represent the full state.



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I also wanna just emphasize that the city of San Jose has been an industry leader in integrating as local Arts agency with the office of economic development. So we have a lot to contribute here. So I really ask that you reach out to major leaders, including ourselves, and really thinking about how to better structure, the creative economy in this state of California. And I wanna just emphasize, I really appreciate Roy Hirabayashi's leadership in representing San Jose on this group, and I think that there's more that we can contribute. I really want to emphasize the importance of an inclusive creative economy that centers equity, and also thinks about small business and large corporations and artists as creative entrepreneurs. So we know that artists work across sectors in the gig and creative economy, and we really wanna make sure that this workforce development opportunity reflects that. So this is very complex, you have a very complex approach. You have a very complex mission, and I really hope that you're very comprehensive and holistic in how you look at strategies and tactics. Thank you. I appreciate that. Thank you very muc



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**Written Public Comment, submitted before or after the meeting:**

- Anonymous (She/Her/Hers); San Francisco County  
Previous or Current Grantee: Artists in Schools, Arts & Cultural Organizations  
General Operating Relief

The absurd lack of actual cultural workers in this group is shocking and disgraceful. Why not have Californians who actually run literary publishing companies, theater and dance performance groups, art galleries, and the artists, actors, dancers, and writers who make art be on this committee? More of the same desk-job people and politicians talking to each other about what they think us cultural workers need. Sigh. Nothing changes. So disappointing.

- Jill Gambaro (She/Her/Hers); Author/Independent Movie Producer, Orange County

I am an artist resident at the Santa Ana Arts Collective, a public/private low-income property with portfolio and income requirements. Property was widely advertised as having substantial art making facilities including a gallery available to residents, dance studio, woodworking shop, media center, and a full-time arts programmer. When the property opened for move in, the artists found none of those facilities either existed or contained key equipment required for their operation (i.e., media center did not have WiFi, dance studio has cement floor). One-third of the units had been designated to supportive tenants just released from local jail and/or mental health facilities without disclosing to artist tenants. There was no case mgrs on site to manage the needs of these tenants. Now, there is a world in which a partnership between the artists and tenants with extra needs could become a wonderful program. And indeed, one such tenant is a painter who has gotten a local show as a result. However, for the first 2 years, the property was crime-ridden until an article appeared in the LA Times. Since that time, owners (who hide their identities) have been hostile and aggressive toward artist residents. The City has a lovely Arts Master Plan that it has done nothing to execute on. This is not what taxpayers thought they were paying for.

- Jill Gambaro (She/Her/Hers); Author and Independent Movie Producer, Orange County

This is a continuation from previous comment: My point is this: None of the public monies invested in the Santa Ana Arts Collective will revitalize the neighborhood. Artists



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cannot produce work under hostile conditions. The owners have 63 low-income housing projects in California. Many of their other projects also have problems and for the same reason. The project goes over budget, the programming and facilities get cut. Tenants are left in crime-ridden housing. Criteria should be established within the State to make sure that any housing project called an Arts Collective should, in fact, ensure that it contains those facilities so that it can contribute to revitalizing the neighborhood. Tax credits should be contingent upon this. The same is true with veteran housing and senior housing and family housing or we're just going to wind up with the same "projects" problems from the 1970s. I've read recently where a low-income housing project with 396 units is going up in LA. Mixing tenant populations is going to make that bldg a nightmare. Each underprivileged group of tenants need different types of support, artists included. It should be required that all of them provide the necessary support. Please, please please pay attention to this.

- Justina Martino (She/Her/Hers); Art Tonic, Capitol Creative Alliance, Sacramento Arts Culture and Creative Economy Commission, Sacramento County  
Previous or Current Grantee: Arts & Cultural Organizations General Operating Relief

SB 628 defines "Creative workers" as "visual, performance, and literary artists, including, but not limited to, painters, muralists, photographers, musicians, performing artists, actors, filmmakers, dancers, fashion designers, graphic designers, poets, and writers." However, there are many other creative professionals in CA other than "artists" who are involved in making creative work happen. For example: artist business coaches, art curators, project managers, and nonprofit administrators, among others. I hope these individuals who may not be making the actual artwork, but help make it happen, are still supported and included in Creative Economy Workgroup discussions.

- Shira Lane (She/Her/Hers); Atrium 916 (Up Kindness, Inc), Sacramento County  
Previous or Current Grantee: Arts & Cultural Organizations General Operating Relief  
RE: Agenda Items 4. Defining the Creative Economy of the Future,  
6. FORESIGHT: Mapping Drivers of Change,  
8. Looking Ahead: Anticipating the Creative Economy in 2035

I am writing on behalf of the Atrium, a dynamic community space dedicated to fostering creativity, innovation, & sustainability.



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Please consider the circular economy as you develop this framework. Specifically, the establishment of Creativity Hubs equipped with circular economy marketplaces as part of an integrated hub & spoke reuse infrastructure. Aligning with the objectives of Senator Allan's SB54, this is a holistic approach to fostering sustainability and creative economic growth.

At the Atrium, we have witnessed firsthand the transformative power of integrating circular economy principles into economic development strategies. Our circular economy marketplace serves as a vibrant example of how creativity & sustainability can converge to drive economic growth. By providing a platform for local artisans, makers, & entrepreneurs to showcase their California-made products & engage with the community, we have created a thriving ecosystem that not only supports small businesses & tradable jobs but also promotes environmental stewardship & waste reduction.

These Creativity Hubs with circular economy marketplaces would serve as dynamic spaces for creative expression, connectivity, and innovation while promoting waste reduction education, and CA circular manufacturing with a culture of sustainability.

Thank you, I look forward to seeing the positive impact of your strategic planning efforts.

- Mina Rios (She/Her/Hers); Mina Communications - Arts | Culture | Climate Consultancy, Sonoma County  
RE: Agenda Items 2. Overall Context and Agenda Overview,  
4. Defining the Creative Economy of the Future,  
6. FORESIGHT: Mapping Drivers of Change,  
7. FORESIGHT: Break-Out Groups,  
8. Looking Ahead: Anticipating the Creative Economy in 2035,  
9. Next Steps and General Discussion

Does the Creative Economy Workgroup and California Arts Council currently have any plans to spearhead the need to advance sustainability practices across the arts sector and/or address climate issues in its strategic plan aimed at stimulating the state's creative economy? To this end, I have reached out to Public Affairs Specialist, Kimberly Brown, and will be submitting a written proposal on a Creative Climate Project for your consideration.

- Leslie Ezeh (She/Her/Hers); Legends Animated, Los Angeles County  
RE: Agenda Item 4. Defining the Creative Economy of the Future,  
6. FORESIGHT: Mapping Drivers of Change,



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8. Looking Ahead: Anticipating the Creative Economy in 2035,  
9. Next Steps and General Discussion

As a black female animation producer, I'm hoping that CEW and CAC consider the following as future-facing strategies that provide equity and accessibility to people from marginalized communities: (1) support and advocacy for creative apprenticeship programs like BRIC Foundation's AVG apprenticeship (<https://www.bricfoundation.org/avg>). Paid apprenticeships like BRIC Foundation's are key to addressing the financial challenges future creators face due to ever rising higher educational costs. (2) Empower and incentivize creators to form worker cooperatives, which is a democratized business model that addresses equity in a systemic way (<https://project-equity.org/learn/types-of-employee-ownership/worker-cooperatives/> and <https://www.santa-ana.org/worker-cooperatives/>). Please feel free to reach out you'd like to discuss further.

- Griselda Suarez (She/Her/Hers); The Arts Council for Long Beach, Los Angeles County  
Previous or Current Grantee: California Creative Corps, JUMP StArts, Organizational Development, State-Local Partnership, Statewide and Regional Networks

On behalf of the Arts Council for Long Beach (ArtsLB), thank you for your time and consideration in developing a strategic plan for stimulating the State's creative economy. As you craft recommendations, ArtsLB kindly asks that you consider local arts councils as vital strategic partners in creating a robust and sustainable creative economy for years to come. Since 1976, ArtsLB has nurtured and enlivened the arts within our community through collaboration with both public and private entities, raising funds and providing support to artists, organizations, and educational programs. As a local arts council, we act as stewards of the funding channeled into local art and artists. We are the link between artists, grantees, local school districts, elected officials, and donors, removing barriers that have traditionally shut out marginalized and underrepresented artists. We are the equalizer that allows artists to do what they do best: create. We are incredibly grateful for the CACI's continued support. The work we do would not be possible without the funding we receive from our statewide partners, and we deeply appreciate the funding streams that the CAC has historically provided to local arts councils, such as ourselves. We humbly ask that as the CEW develops its strategic plan



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for the State Legislature, it consider the impacts these recommendations will have on small, local arts councils across the state.

Our full statement is available here: <https://bit.ly/ArtsLBCEWLetter>.

- Maeva (My-ĒĒĒ-vuh) (She/Her/Hers); Artistically Elevated Design, Los Angeles County  
RE: Agenda Item 4. Defining the Creative Economy of the Future,  
5. Public Comment,  
8. Looking Ahead: Anticipating the Creative Economy in 2035

Hello!

Thank you for taking the time to put these pieces in order!

This is mostly a transcription of my verbal comment with a few extra details written in.

[1/5]:

My name is Maeva (My-EEE-vuh).

I am an interdisciplinary conceptual artist, a certified human rights consultant and the owner of Artistically Elevated Design, which is both an art studio and a social design studio.

I have a socially engaged practice so arts advocacy is a part of my creative work. I know that our work sector is an essential element in solving the puzzles that unlock the potential of our society. My artistic work tends to be exhibited best as interactive art installations, where the viewers actively participate in the work.

I actually want to speak about some of the thoughts that came up during the work session thus far.

- Maeva (My-ĒĒĒ-vuh) (She/Her/Hers); Artistically Elevated Design, Los Angeles County  
RE: Agenda Item 4. Defining the Creative Economy of the Future,



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5. Public Comment,  
8. Looking Ahead: Anticipating the Creative Economy in 2035

[2/5]

Just for some context, the concept of Human Rights (as they exist today) were established by the UN in 1948 prior to the Civil Rights movement.

The International Bill of Human Rights is made up of the Universal Declaration of Human Rights (UDHR), the International Covenant on Civil and Political Rights (ICCPR), and the International Covenant on Economic, Social and Cultural Rights (ICESCR). And although the US is a founding member of the UN, we have signed but have not made the commitment to ratify the International Covenant on Economic, Social and Cultural Rights to bring it into law and hold ourselves accountable. So [the right to culture and art] is a human right and is Article #27 of the UDHR. And as far as environmental rights, that can be included in Article #3 regarding the right to life, liberty and security of person. (Although the entire ICESCR document is worth reading, Article #15 focuses on science and culture...so STEAM rather than STEM.)

Also, a thank you to Senator Ben Allen as I have helped advocate for SB 628, which calls for living wage internships; however, it's important to remember that our creative professionals already in the field need to be paid a living wage because where would we be leading our new professionals to? They should be able to find work in our sector that pays a living wage and hopefully a thriving wage. (Living wages are embedded in Article #23 of the UDHR.)

- Maeva (My-ĒĒĒ-vuh) (She/Her/Hers); Artistically Elevated Design, Los Angeles County  
RE: Agenda Item 4. Defining the Creative Economy of the Future,  
5. Public Comment,  
8. Looking Ahead: Anticipating the Creative Economy in 2035

[3/5]

I'd like to offer up a few equitable pay ranges for you all to consider and keep in mind while moving forward:

- Sector-wide Entry level range: \$24-\$30 per hour / \$50,000 to about \$62,000 annually
- Standard Artist Residency (Paid to Artist):
- \$5,000 Monthly Artist Fee with a \$1,000 Monthly Material Stipend for Artist Residencies [Total: \$6,000 per month]
- Artist Residency Application Fees: <\$20
- Minimum Screening Fees (Paid to Artist/Filmmaker): \$300-\$500
- Film Submission Fees (Paid to Festivals): <\$20 (Ideally, this fee should be no greater than the cost of an adult movie ticket.)
- Artist Vendor Fees (Paid by Artists to Participate in some Fairs/Marketplaces): <\$400

These are just a few that came to mind. A deeper analysis would be required; however, these ranges, at least, move us in the right direction on the path to a more equitable sector.

- Maeva (My-ĒĒĒ-vuh) (She/Her/Hers); Artistically Elevated Design, Los Angeles County  
RE: Agenda Item 4. Defining the Creative Economy of the Future,  
5. Public Comment,  
8. Looking Ahead: Anticipating the Creative Economy in 2035

[4/5]

I do also have a question regarding the accessibility of this meeting. This convening (hopefully) centers around equity. Zoom is an equity tool and a tool for respect and mindfulness. I say it is a tool for equity because it gives access to those who didn't have the means to be here in person but wanted to be a part of the process. I say it is a tool for respect not only because it allows access to those who might have something meaningful to add to the conversation but also because this weekend is my birthday weekend...and I had to postpone my plans due to having to be here in person. It is a milestone birthday and that is unfair.

Now please take a moment to notice if a voice arose that said "that's life" or "life isn't fair." That's the voice and the belief that we are trying to eradicate from our sector because we can make our sector more fair, equitable and mindful. Just like parents prepare their children for the world in which they have lived, we can sometimes unconsciously replicate past narratives. Life is literally what we make it so we have the opportunity to make decisions that move us closer to a more equitable and accessible



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sector or we can subconsciously create from our past narratives about reality, life, artists or what thriving in the Creative Economy looks like.

- Maeva (My-ĒĒĒ-vuh) (She/Her/Hers); Artistically Elevated Design, Los Angeles County  
RE: Agenda Item 4. Defining the Creative Economy of the Future,  
5. Public Comment,  
8. Looking Ahead: Anticipating the Creative Economy in 2035

[5/5]

Also, I have one more suggestion as this feedback casually came up in conversation: there should be clarity regarding what was written on the CAC website about lunch for the meeting. It would have been clearer if it specified that lunch would be provided for the workgroup members and that the public would be invited to eat in the community. Clarification will help members of the public to plan in advance, if they are coming in person.

I deeply appreciate the work that you all do in our state. Without great leadership, nothing would improve in our sector so thank you for being willing to do this important work. Thank you for your time and commitment to making our sector a better place to thrive in.

(And hopefully, the US will ratify the ICESCR in the coming years as it would be a great tool to help with the narrative change within our sector.

Upon conclusion of Public Comment at 1:35 p.m., Director Gutierrez handed the meeting back to Institute for the Future. What follows is a summary of the discussions they led:

# Looking Ahead

Important, impactful, and disruptive drivers shaping the future of California's creative economy



**OUR IDEAS:**  
MAY 17, 2024

**the MOST IMPORTANT, IMPACTFUL, AND/OR DISRUPTIVE DRIVERS**  
... AND WHAT ARE THE IMPLICATIONS?

**MENTAL HEALTH**

- ⊗ TYDIC LEVELS OF STRESS
- ⊗ ANXIOUS GENERATION
- ⊗ PROVIDE PROPER SERVICES
- ⊗ LARGEST DISABILITY IN PRESCHOOL KIDS IS ANXIETY
- ⊗ GENERAL ENROLLMENT IS DOWN
- ⊗ SUICIDE RATES UP
- ⊗ LESS RETURN TO SCHOOL
- ⊗ OUR HEALTHCARE SYSTEMS ARE BROKEN
- ⊗ MIS MFG CRITICAL TO WELLBEING

**TECHNOLOGY**

- ⊗ SPEED OF CHANGE
- ⊗ BALANCE CREATION VS CONSUMPTION
- ⊗ OPPORTUNITY OF AI
- ⊗ WHOLE NEW WORLD OF *multitasking*
- ⊗ THINK ABOUT WHAT POSSIBILITIES ARE FOR WHAT THE LIFE CAN BE
- ⊗ EXPANDING LIFE EXPANSION
- ⊗ PEAR and BREXITMENT

**SKILLS TRAINING/ PATHWAYS TO LIVELIHOOD**

- ⊗ EDUCATIONAL CAREER PATHWAYS
- ⊗ BE PROPERLY EDUCATED
- ⊗ CONTINUALLY UPDATED INFORMATION
- ⊗ NETS FUNDING TO SCHOOLS
- ⊗ INVESTMENTS FOR CAREER IN STATE BUDGET
- ⊗ CAREER MASTER PLAN
- ⊗ HELPS WITH DIVERSE REPRESENTATION
- ⊗ ARTS EDUCATION: WELL ROUNDED HUMAN BEINGS
- ⊗ ROLE OF TEACHERS/TEACHERS
- ⊗ ACCESSIBILITY
- ⊗ GAP BETWEEN EDUCATION AND WORKFORCE
- ⊗ NEED MORE **CAREER PATHWAYS**
- ⊗ MANDATED IN SCHOOLS; MATCHED TO JOBS THAT ACTUALLY EXIST (MAPPING)
- ⊗ BARRIERS IN PROP 213
- ⊗ ARTISTS UNDERSTANDING OF DINING ART
- ⊗ SKILLS + TECHNICAL TRAINING BE INTRODUCED TO SCHOOLS FOR EMERGING TECHNOLOGIES

**PLACES/SPACES**

- ⊗ COMMERCIAL REAL ESTATE SHIFTS + RURAL + URBAN
- ⊗ IF WE INCENTIVIZE PEOPLE TO STAY HERE VS. COMPETING WITH OTHER STATES
- ⊗ COST-RELATED HOUSING
- ⊗ LOSS OF SPACE | EXPENSIVE
- ⊗ DONATION TO FOR-ARTIST HOUSING
- ⊗ PUBLIC TOOLING OF SPACE
- ⊗ COMMERCIAL SPACE: CULTURAL + HISTORICAL DISTRICTS + PRESERVATION + ART
- ⊗ POSITIVE TREND: LAND BACK PRACTICES
- ⊗ AGING INFRASTRUCTURE: WHAT *else* AS WE MOVE INTO MORE?

**AGING WORKFORCE**

- ⊗ NEW TRAINING AROUND MULTI-GENERATIONAL
- ⊗ AGING ARTISTS CAN'T RETIRE
- ⊗ UP TO 5 GENERATIONS IN THE WORKFORCE
- ⊗ NEW COMPETENCIES IN AN AGING WORKFORCE
- ⊗ WE MUST PREPARE FOR A MORE AGED WORKFORCE

**NEED FOR COMMUNITY and DIVERSITY**

**WAGES IMPACTED BY COST OF LIVING / ECONOMIC MOBILITY**

- ⊗ MORE FREQUENT CAREER SHIFTS
- ⊗ LEADER PLUGS
- ⊗ HELPS PEOPLE TO KEEP THEIR **HOSTILE JOB** ALIVE
- ⊗ ALLOW PEOPLE TO HAVE A GUARANTEED INCOME
- ⊗ PEOPLE ARE MAKING LESS \$ THAN THEIR PARENTS
- ⊗ ECONOMIC MOBILITY

**VETERANISE THEIR FAMILIES INCARCERATED PEOPLE / LABOR + IMMIGRATIONAL LAWS**

- ⊗ INVITING IMMIGRANTS INTO THE ARTS
- ⊗ BRIDGING ARTS + WELLBEING FOR VETERANS

**TAX + REGULATORY**

- ⊗ NO TAX INCENTIVES WITHIN STATE OF CA
- ⊗ INCENTIVIZATION OF IP
- ⊗ INCENTIVIZE EMPLOYERS TO HIRE- APPRENTICESHIP
- ⊗ SOLE OF INCENTIVES
- ⊗ REGULATIONS *moving at the SPEED OF INNOVATION*
- ⊗ IRS TAX CODE (CHANGES)

**FINANCIAL MODELS**

- ⊗ ADAPT TO GENERATIONAL SHIFT OF WEALTH
- ⊗ A NEW LOOK AT PHILANTHROPY
- ⊗ IMPACT INVESTING
- ⊗ SHIFT TO INTERMEDIARIES TO GET FUNDING TO ARTISTS
- ⊗ FIRST PARTNERSHIP DISPARITY
- ⊗ NEED EDUCATION *HEALING SOUNDS*
- ⊗ PLAN FOR DIFFERENCE IN ARTISTS PAY VS. SOUNDS (PRIVATE FIRMS)

**TRANSITIONAL TO CLEAN ENERGY**

**CHANGING BEHAVIORS**

- ⊗ ATTENTION SPAN DECLINE
- ⊗ YOUTH IDENTIFICATION PRIDE
- ⊗ PHYSICAL ART PRESENTATION IN DECLINE
- ⊗ WAITING UNTIL THE LAST MINUTE

**P.R.I.D.E IN SELF!**

GRAPHIC RECORDING BY MICHELLE BOOS-STONE  
16@BOOSSTONE-LOMBREAN.CA  
p 4

Using an established framework for developing a future-facing strategy, participants identified drivers of change — shifts, innovations, key challenges, and opportunities — on the horizon that are likely to impact California's creative economy over the next decade. Participants shared their drivers across social, technological, economic, environmental, and policy categories and also discussed signals — specific examples from today that suggest a direction of change. Then, in small groups, participants reviewed the drivers to think through the implications for the future of the creative economy in California. They identified important issues for the CAC to address related to creating an equitable and thriving creative economy in California. Below is a summary of the key drivers and implications discussed.

## Mental Health

Several participants raised concerns about the mental health crisis, particularly among young people, and the role of the arts in prevention, intervention, and healing. The impact of social media and technology on attention spans and anxiety levels was also discussed. Signals included high levels of toxic stress, people struggling to survive, and the need for mental health support for creatives. Implications identified include the potential for the creative economy to contribute to mental health support through the arts. There were also calls for increased access to mental health resources and support for artists. Signals included anxiety being identified as the primary disability among preschool children, rising suicide rates, and declining student enrollment, which present opportunities for the arts as a solution and preventive care.

## Changing Behavior

Commenters noted the changing habits of audiences, including shorter attention spans and a preference for more visual, digital, and interactive content. Signals of this shift included lower attention spans, increased diversity in youth identities, and more open discussions about mental health challenges. Classical art presentation was seen as declining due to these shorter attention spans and challenges posed by subscription models. Participants asserted that this poses challenges for traditional art forms like opera.

## Taxes and Regulation

Several commenters mentioned the importance of taxes and regulations, pointing out that regions outside of California aggressively create incentives to attract projects in creative industries, such as film and television production. Signals of this included film production leaving for other states, the lack of tax incentives for certain industries, and the need for incentives for employers to support apprenticeships and entrepreneurship. The need for regulation to keep up with social, economic, technological, and environmental change was also highlighted, particularly the need to rethink intellectual property laws as generative AI advances. Concerns were raised about the potential dismantling of diversity, equity, and inclusion (DEI) initiatives, as well as concerns that support for DEI could be reduced to paying lip-service to the concept without making substantive changes.

## Technology

The impact of technology like AI, NFTs, and virtual/augmented reality on the creative process, artwork ownership, and authenticity was also discussed, with both concerns and opportunities highlighted. Signals of this included media literacy, echo chambers, generative AI, digital third places, and accelerated timelines. Implications included the balance of creation versus consumption, the democratization of information and creativity, uncertainty about the future, and



shifts in copyright. The group anticipated both fear and excitement, with potential impacts on jobs and copyright, but also opportunities for new generational uses, multitasking, and increased productivity.

### **Wages Impacted by Cost of Living/Economic Mobility**

Commenters mentioned the lack of economic mobility and stable incomes for Californians, as well as the increasing cost of living. One signal noted was the current generation making less money than their parents. Implications discussed were that these general shifts have a particularly large impact on artists and create disincentives to pursue creative work, unless interventions are pursued.

### **Aging Workforce**

Demographic shifts like declining birth rates, an aging population, and the upcoming generational wealth transfer were discussed, with potential implications for arts education, the creative workforce, and funding sources. Concerns raised included the impact on opportunities for artists from working-class and underrepresented backgrounds.

### **Skills Training/Pathways to Livelihood**

The prevalence of gig work and independent contracting in the creative industries was discussed, with calls for better wages, benefits, and worker protections for artists and creative professionals. Signals included art funding in public schools, investments in career technical education, unaffordability of college, the advancement of a career education master plan, the gap between education and workforce needs, pre-apprenticeship and career pathways, and the need to update occupational codes. Drivers included mandating career and technical education in schools, inclusion of culture, and education on individual IP ownership. The need for workforce development programs and pathways into creative careers was also highlighted. Implications included equity opportunities, viable career pathways, representation, and the need for proper education, reskilling, and upskilling.

### **Veterans and their families, Incarcerated People, Labor and Immigration Law**

Several commenters emphasized the importance of promoting equity, inclusion, and accessibility within the creative industries, particularly for underrepresented groups like immigrants, people with disabilities, and other marginalized communities. One implication discussed was that arts could be used to support the well-being of veterans.



## Places/Spaces

The role of the arts in community revitalization, placemaking, and activating underutilized spaces like vacant commercial properties was discussed. Signals included shifts in where creatives live, new transit opportunities, remote work, commercial real estate shifts, and the need for creative reuse of spaces. Implications included the potential exodus of creative talent from California due to housing costs and competition from states with lower taxes. Additional signals included donations to low-income artists for housing, closure of theaters and music venues, and changes in space-usage habits. Drivers included creating cultural districts, public safe spaces, and sector partnerships for mixed-use spaces. There were calls for updating regulatory infrastructure and policies to better support creative activities and spaces.

## Transition to Clean Energy

Environmental concerns like climate change, sustainability, and the impact of technology on energy consumption and emissions were raised. The potential impact of extreme weather events on outdoor arts activities and the need for climate-resilient creative spaces were also discussed.

## Financial Models

Innovative funding models like public banking, cooperatives, community land trusts, and equitable enterprise structures were proposed as potential solutions to empower artists and creative workers. These models could provide access to financing, ownership opportunities, affordable housing and workspaces, and tools and equipment.



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At 3:45 p.m., the facilitators from Institute for the Future handed the meeting back to Chair Brazell. Chair Brazell expressed her excitement with the work that had been accomplished, thanked the group for convening, and adjourned the meeting at 3:55 p.m.

The next meeting of the Creative Economy Workgroup will be held on Tuesday, October 15, 2024 in Central California at a location to be determined soon.