

## PUBLIC MEETING AGENDA

October 27, 2022

10:00 AM – 3:30 PM

Public meeting access will be provided  
online at

<https://arts.ca.gov/about/council-meetings/>

10:00 AM	<b>1. Call to Order</b>	L. Gonzáles-Chávez
10:05 AM	<b>2. Acknowledgment of Tribal Land</b>	A. Kiburi
10:10 AM	<b>3. Roll Call and Establishment of a Quorum</b>	K. Margolis
10:15 AM	<b>4. Chair's Report</b>	L. Gonzáles-Chávez
10:25 AM	<b>5. Voting Item: Council Minutes from Previous Council Meeting (TAB A)</b> <ul style="list-style-type: none"> <li>September 15, 2022</li> </ul> <i>The Council will review and vote on the minutes from the September 15, 2022 Council meeting.</i>	L. Gonzáles-Chávez
10:35 AM	<b>6. Public Comment</b> <p>Two forms of public comment will be offered:</p> <ul style="list-style-type: none"> <li>Written comments will be accepted online prior to and during the Council meeting</li> <li>Live comments will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person.</li> </ul> <p>Access and instructions will be provided at <a href="https://arts.ca.gov/about/council-meetings">https://arts.ca.gov/about/council-meetings</a></p>	K. Margolis
11:05 AM	<b>7. Voting Item: Grant Programs Allocations (TAB B)</b> <p><i>Council will discuss and vote on the recommendations from the Allocations Committee for the Arts Administrators Pipeline Fellowship and Individual Artist Fellowship.</i></p>	L. Gonzáles-Chávez V. Estrada

11:30 AM	<b>8. Discussion Item: Proposed Grants for 2023 (TAB C)</b> <i>Council will discuss and vote on the recommendations from the Programs Policy Committee for proposed grant programs for 2023.</i>	J. Evans A. Israel
12:00 PM	<b>BREAK</b>	
12:45 PM	<b>9. 2022 Grant/Contracts Allocation Summary</b> <i>CAC Deputy Director will provide a summary of the 2022 grant allocations for Grant Cycle A and B.</i>	A. Kiburi
1:00 PM	<b>10. Council Committee Updates</b>  1. <b>Equity Committee-</b> Share results from Equity Assessment workgroups (TAB D)  2. <b>Strategic Framework Committee-</b> Updates on work to draft objectives for the Strategic Framework Aspirations  3. <b>Legislative Committee-</b> Updates on Leg visits to Cultural Districts (TAB E)	L. Gonzáles-Chávez  C. Montoya G. Clarke  R. Messina Captor P. Mercado  C. Montoya L. Gonzáles-Chávez
2:00 PM	<b>11. Public Comment</b> Two forms of public comment will be offered: <ul style="list-style-type: none"> <li>• Written comments will be accepted online prior to and during the Council meeting</li> <li>• Live comments will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person.</li> </ul> Access and instructions will be provided at <a href="https://arts.ca.gov/about/council-meetings/">https://arts.ca.gov/about/council-meetings/</a>	L. Gonzales- Chavez
2:30 PM	<b>12. Voting Item: Changes to the Council By-Laws (TAB F)</b> <i>Council will discuss and vote on the recommendations from the Governance Committee changes to the Council By-Laws regarding Chair appointments to Council committee vs. Ad Hoc committees.</i>	E. Gavin V. Estrada
2:45 PM	<b>13. Call for Nominations</b> <i>Council will call for nominations for the Council Chair and Vice Chair seats.</i>	E. Gavin V. Estrada
3:00 PM	<b>14. Future Agenda Items</b> <b>Roll Call</b>	L. Gonzales- Chavez
3:15 PM	<b>15. In Memoriam</b>	C. Montoya
3:30 PM	<b>16. Adjournment</b>	L. Gonzáles-Chávez

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. A brief mid-meeting break may be taken at the call of the Chair.

4. *The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).*
5. *Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make sure you request no later than October 21, 2022 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at [kimberly.brown@arts.ca.gov](mailto:kimberly.brown@arts.ca.gov).*
6. *Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.*
7. *Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to [info@arts.ca.gov](mailto:info@arts.ca.gov) outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration and may or may not be accepted and subsequently scheduled.*

# TAB A

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California Arts Council | Public Meeting | 10/27/2022



## DRAFT MINUTES OF PUBLIC MEETING

September 15, 2022

10:00 a.m. to 4:00 p.m.

The members of the California Arts Council convened via web conference to discuss and vote on various items as listed in the minutes below. The full audio and video of the meeting can be accessed [here](#).

### PRESENT:

#### Council Members

Lilia Gonzáles-Chávez, Chair  
Consuelo (Chelo) Montoya, Vice-Chair  
Gerald Clarke  
Vicki Estrada  
Jodie Evans  
Ellen Gavin  
Alex Israel  
Phil Mercado, M.D.  
Roxanne Messina Captor

#### Arts Council Staff

Ayanna Kiburi, Deputy Director  
Liz Azevedo, Director of Program Services  
Kimberly Brown, Public Affairs Specialist  
Mark DeSio, Director of Public Affairs  
Kristin Margolis, Director of Legislative Affairs

### 1. Call to Order

Chair Lilia Gonzáles-Chávez opened the meeting at 10:03 a.m.

### 2. Acknowledgement of Tribal Land

Deputy Director Kiburi stated the following: *“The California Arts Council recognizes the original caretakers of these sacred lands within the state of California and throughout the United States. As guests, we pay respect to their stewardship of the air, water, and land, and*

*uplift their legacies as they continue to build and sustain their culture and practices today, and for seven generations. As the Council does its work it will seek ways to carry out our responsibility as stewards of the land, and our responsibility to ensure that all people are strengthened and supported.”*

### **3. Roll Call and Establishment of a Quorum**

Present: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Alex Israel, Phil Mercado and Roxanne Messina Captor.

A quorum was achieved.

### **4. Chair’s Report**

Chair Gonzáles-Chávez briefly reviewed the agenda, making particular note of the following:

- There is an opportunity to talk about the next phase of the evaluation. We are going to keep building on the theory of change as we move forward.
- There is also an opportunity to think outside the box as we brainstorm new ideas for the 2023 programs. It is important for us to be thoughtful in that process, because the programs we identify could be put into place for two years in a row; we want to make sure that they are responding to the public’s need.

### **5. Acting Executive Director’s Report**

Deputy Director and Acting Executive Director Kiburi provided the report. She began by expressing gratitude to the Council and to staff for the incredible amount of work accomplished over the past year. It had been a three-year effort to ensure that the Council’s funds go out the door for grants in the same fiscal year that the funds were received. Any unspent funds will not be lost: they can be rolled into the next fiscal year or to another grant program that goes out in the same year.

In October we will have finished all of the funding for 2022, and we will be finalizing the ideas we have for grant programs contingent on the Governor’s budget in 2023.

This year we rolled out 18 grant programs and a total of 2,080 grants that will be finalized. This represents a lot of collaborative work and extra meetings.

Deputy Director Kiburi welcomed new staffers Zachary Hill, the new IT Technician Associate working with Kala Kowtha; Mari Strickland, the new Office Technician in support of the Deputy Director; and Mary Durkin, who has returned as a Human Resources Liaison to help with grants administration.

Deputy Director Kiburi reported that Kristin Margolis, who has served at the agency for 22 years, has promoted into the Manager II position and will be the other Director of Program Services. Ms. Margolis is at the helm of California Creative Corps, which is moving along well. She organized a meet-and-greet on September 9 of all the funded grantees and administering

organizations (AOs) that will be supporting the administering of those funds. At that event, staff and grantees started to ideate on how to move forward. Ms. Margolis is meeting with each of the grantees to support them in submitting the appropriate documentation.

Since the Arts in Corrections (AIC) programming Request for Proposal (RFP) 2022-01 was canceled, staff went into conversations with concerned contractors to try to get the best information possible from those who were impacted. This enables us to move forward and make some appropriate changes, and also to be expeditious with our release of the new contract. We are seeking to decrease the time interval that service is interrupted in the institutions. The CAC received information from important constituents, members of the public, and potential contractors via email, in-person sessions, and oral and written comments at the July 28 and August 18 Council meetings, as well as a webinar listening session on August 25.

CAC staff consulted with agency leadership as well as attorneys at the Office of Legal Services at the California Department of Corrections and Rehabilitation (CDCR) to determine actions that could be taken in a timely manner. The following changes were made to the RFP:

- All proposers will submit their responses to the newly-released RFP electronically.
- The CAC has adjusted the limit on the total amount that can be awarded to a single contractor to \$1.5 million.
- If the CAC contacts a proposer to request clarification or completion of a required attachment and/or exhibit, the proposer shall have 48 hours to respond.
- The CAC held a bidders conference to allow for questions and answers in realtime, and clarification on any of the RFP requirements.

The cultural districts will have opportunities to engage with the Council. Staff will be bringing information to the Programs Policy Committee, who will bring updates and recommendations to the Council for the vote on the cultural districts program. Right now the focus is on working with the 14 currently designated cultural districts to determine their needs and funding.

Ms. Gavin asked if there will be an opportunity to hear the ideas from the 14 cultural districts. Deputy Director Kiburi answered that a recording had been made. Through the end of the year, staff will be engaging with the cultural districts on the following timeline:

- Through October the CAC will work with the individual cultural districts to determine specific needs.
- There will be engagement with the Programs Policy Committee in November.
- In December the Council will hear recommendations from the Programs Policy Committee.

Ms. Gavin volunteered to be a part of any of the process.

Chair Gonzáles-Chávez asked about the cultural districts and the Creative Corps: do we have a timeline for open applications? Ms. Margolis responded that the first round of funding for cultural districts will be at the beginning of the year. That program will build as guidelines are developed, working with that cohort to fund new and developing districts. Contracts are already out for the Creative Corps with that paperwork due October 1. It is a state process to get those

funds out the door, and we expect that in about six to eight weeks they will have their funding, and we will start regional meetings with them. We expect that regranting will start happening at the beginning of the year.

**6. Voting Item: Minutes from Previous Council Meeting**

**MOTION:** Councilmember Estrada moved to approve the August 18, 2022 Meeting Minutes. Councilmember Messina Captor seconded the motion.

**VOTE:** Ayes: Chair Lilia Gonzáles-Chávez, Vice Chair Chelo Montoya, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Alex Israel, Roxanne Messina Captor, Phil Mercado.

Noes: None.

The motion passed unanimously.

**(8.) Voting Item: Allocations Committee Recommendations for Funding Cycle B Grantees**

Chair Gonzáles-Chávez stated that the Allocations Committee, comprised of herself and Ms. Estrada, reviewed the recommendations for funding for JUMP StArts, Arts Education Exposure, Arts Integration Training, Artists in Schools, Creative Youth Development, and Arts and Accessibility grants.

They were recommending that for Arts Education, we fund the program applications as follows.

- Ranked 6: 100% of requested amount
- Ranked 5: 95% of requested amount
- Ranked 4: 90% of requested amount
- Ranked 3 or below: not recommended for funding

Chair Gonzáles-Chávez recommended taking Creative Youth Development, JUMP StArts, and Arts in Education separately.

Ms. Messina Captor requested Chair Gonzáles-Chávez to describe what the programs do as we go through them. Also, was there a document where the Council sees the numbers the different organizations received based on the Committee? Chair Gonzáles-Chávez referred her to a table starting on page 90 in the packet.

Ms. Gavin was very pleased to see that programs that had done a decent job had received substantial funding, and that the CAC had been able to give money to 80+% of those who had requested.

Ms. Azevedo gave a brief description of each of the grant programs, as follows.

- JUMP StArts: supports arts education projects for youth impacted by the justice system
- Artists in Schools: supports projects integrating community arts partners as part of the regular school day
- Arts Education Exposure: supports student attendance at arts performances and exhibit

- Arts Integration Training: supports arts integration training for educators; facilitated by teaching artists
- Creative Youth Development: supports arts projects for youth outside of traditional school hours

Chair Gonzáles-Chávez noted that most of these organizations have websites that identify the kinds of services they provide and their alignment with the grant funding they have applied for. When the CAC used to meet in person, the groups would come and make presentations.

Ms. Messina Captor asked why Petal Press had gotten only \$2,500 although they were ranked 6. Chair Gonzáles-Chávez answered that this was the amount they had requested.

Ms. Messina Captor noted that Actors Gang was getting quite a bit although they had lots of funding on their own. Chair Gonzáles-Chávez suggested not assuming that although an organization like this has a substantial budget, it is not excessive for the work they do. Ms. Estrada added that they had received a rank of 5 amid many rankings of 6 in this category. The Council only has the applications to go by, and you cannot really penalize someone for having a higher budget. In the future maybe we can use a map to show which organizations are more rural. Deputy Director Kiburi stated that a visual display of those being recommended for funding would be doable.

Chair Gonzáles-Chávez noted that page 43 in the packet shows a huge percentage of panelists from Los Angeles. This is so obviously inflated that she would like to see a better spread of panelists across the counties. Ms. Estrada further commented that the next page shows that the vast majority of panelists were female. There are some discrepancies here; in the future we should make ourselves more diverse in terms of panelists. For next year, how can we spread this out a little better? Chair Gonzáles-Chávez stated that these points were being recorded in the minutes and staff could use them going forward.

Ms. Gavin commented that, regarding the rural panelists, we have few people who were rejected in this program. We could look at those who were, and perhaps devise assistance to rural groups who have not quite made the cut.

## **7. Public Comment**

Chair Gonzáles-Chávez explained the purpose and prohibitions for making Public Comment at CAC meetings. Ms. Margolis explained the process and provided specific instructions.

### **Live public comment:**

Thom Dancy, Executive Director of the Rosin Box Project in San Diego, stated that they are a contemporary ballet company whose mission is to reimagine the way artists and audiences connect with and experience dance. They have two grants up for approval today in Creative Youth Development and Arts Education Exposure.

Bethany Green, Resident Artist with the Rosin Box Project, spoke about the Rosin Box's engagement in the community. Feedback from the audiences, including kids in the schools that

they visit, shows that what the Rosin Box Project does is unexpected and challenges peoples' understanding of what dance can be.

Michael Angelo Camacho, Executive Director of the VAPA Foundation, stated that this organization is authorized by the San Diego Unified Schools Board of Education to enhance the quality of and access to art education for the district. As part of the district's 10-year strategic plan, the VAPA Foundation moves them toward more inclusive programming. They are collaborating with the Center for World Music to shift VAPA instruction to be less Eurocentric. VAPA has a focus on the needs of English language learners and at-risk Latin American youth. VAPA is pleased to see the five funding scenarios under Art Education Programming. Internal issues with technical assistance and panelist payments made Mr. Camacho less likely to encourage his peers to participate as grant panelists.

Kara Q. Smith of Californians for the Arts requested the Council to commit to full transparency for their funding and decision-making process. Her organization supports the Governance Committee's recommendation to open all committee meetings to the public. They asked that the Arts in Corrections program be under the purview of the Council, not just the staff. They appreciate the Policy Committee's review of the AO models and fee structures, and believe that each program should be considered separately. They appreciate the inclusion of the Summary of Programs by the Policy Committee, but notice that cultural districts is missing. They ask for a better understanding of how funds are being spent. They believe in an accounting of financials; how much has been appropriated and encumbered in total for the past three years should be included in every packet.

**Written public comment submissions:**

- Vai (Vy) Matautia (Mah+tohl+tee+ah) (She/Her/Hers), The Young SAMOA, San Bernardino County  
RE: Agenda Item 8. Voting Item: Allocations Committee Recommendations for Funding Cycle B Grantees

How are we able to find these grants? How are the grantees selected for funding? Are there grants for the Native Hawaiian Pacific Islander (N.H.P.I.) organizations and how would they be found?

Thank you for your time.

- Sarah Garcia (She/Her/Hers), LibroMobile Arts Cooperative, Orange County  
Current or Former Grantee: Impact Projects, General Operating Relief

We have yet to receive our Impact Projects funding which is shown in Smart Simple as released on Jun. 29th and and General Operations Relief funds weren't released until Sept. 5th even though both sets of documents were submitted on June 29th.

Is there an update when this funding will be received by grantees since the grant funding periods started on September 1st? Is another delay expected this year? We would like to know in order to

plan ahead, especially since the General Operation Relief Funds are of great need to keep our doors open.

Additionally, we never received award letters via email for the aforementioned grants. Will award letters be sent out via emails for additional cycles or are we supposed to log in to check our application status from now on? This would be helpful to know in order to avoid delays in submitting documents on our end and to avoid other orgs from losing funding because they were unaware they were awarded grants.

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item 12. Discussion Item: Brainstorm Ideas 2023 Grants

In light of recent events and the awareness of new information, my public comment regarding the data from August's meeting will mostly be pushed to the public comment for October's meeting.

In addition to my work as an interdisciplinary artist, I've consistently worked in the field of DE&I since 2009. It is necessary to have a third-party audit of the systems and methodologies used by the CAC and all AOs to ensure that the methodologies are equity-based with their vision set on liberation. This is especially important when stewarding any emergency/recovery funds.

The data revealed "what is" so we can adjust our processes to achieve "what should be;" clear guidance and auditing will help build the necessary capacities to achieve the creative community's equity goals and vision of liberation. The CAC and every organization that receives funds from the CAC should have distribution methods and systems in place that achieve the desired outcome of a more equitable and representative arts and culture work sector, where each creative worker is valued. New systems and methodologies will need to be designed and tested if the current ones are inadequate. Along with this would come the expansion of what "supporting artists and the arts" actually looks like in practice. When it comes to improving the landscape of California's creative economy and the lives of our workers, Impact wins over Intention every time...(as it should.)

[This builds on my October comment regarding the data.]

- Julie Baker (She/Her/Hers), Californians for the Arts, Sacramento County  
Current or Former Grantee: Impact Projects, Statewide and Regional Networks  
RE: Agenda Item 8. Voting Item: Allocations Committee Recommendations for Funding Cycle B Grantees; Agenda Item 9. Council Committee Updates; Agenda Item 12.  
Discussion Item: Brainstorm Ideas 2023 Grants

We ask that the council commit to full transparency for their funding & decision making process. We appreciate & support the Governance committee's recommendation to open all committee meetings to the public. We ask that the Arts in Corrections program, a critical program of the CAC be under the purview of the council not just the staff. Significant concerns have been raised by the recent RFP process that speak to the importance of council oversight and public accountability. We appreciate the policy committee's review of the AO models and fee structures

and believe each program should be considered separately. We appreciate the inclusion of the summary of programs by the policy committee but noticed cultural districts is missing. We ask for a better understanding of how funds are being spent - it is unclear from the packet if CYD funds for example, that include a \$40m appropriation from the CA budget, have been expended in total or just \$14m. We believe an accounting of financials, how much has been appropriated and encumbered in total for the past 3 years should be included in every packet so the council and the public are aware of how funds are being allocated. Finally for future programming we strongly urge a move towards general operating support, common apps & a commitment to funding all budget size orgs but with an emphasis to support & build capacity for historically marginalized, under resourced community led organizations, artists and culture bearers.

- Lily Kharrazi (She/Her/Hers), Alliance for CA Traditional Arts  
Current or Former Grantee: Folk and Traditional Arts  
RE: Agenda Item 9. Council Committee Updates

ACTA advocates for there not to be “standardization” in workloads, or in funding caps which will allow CAC to be most strategic in developing partnership goals with their intermediaries; and to be able to be responsive to the cultural, linguistic, or research expertise, including local knowledge. The Nonprofit Finance Fund is an important voice in championing TRUE COST. We offer an additional perspective: we need to encourage and attract cultural producers who are a backbone and work force in the arts. It is a social justice issue at its core – we must think of our field with a professional lens and recognize that with proper compensation for all in the ecosystem. Thank you.

- Maeva (My-EEE-vuh) (She/Her/Hers), Interdisciplinary Conceptual Artist, Los Angeles County  
RE: Agenda Item 12. Discussion Item: Brainstorm Ideas 2023 Grants

I want to preface the following public comments by saying that these grant suggestions have no regard for logistics, bureaucratic red tape or the status quo; however, the data from August’s meeting was taken into consideration.

I was super excited when I saw the brainstorming session for grant ideas on the agenda for this month’s meeting! One of my Design philosophies is called “The Logic of Possibility” so this was fun for me! Hopefully these ideas will turn your short and light rain shower into a thunderstorm! I tried to be as succinct as possible but I do know that ideas will continue to rise. (I’m a bit of an idea generator...hence the conceptual artist thing...haha)

But first, six things that underpin these grant ideas will be in the next two comments. The context is important. (We’ll see how many times this form will let me submit comments...since the character count on this form won’t let me be great! Hahaha. If I can’t submit everything, then I’ll roll it over into October’s comment.)

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item 12. Discussion Item: Brainstorm Ideas 2023 Grants



### The Underpinning (1, 2, 3)

People create systems, laws and methodologies. When we know better, we do better...only if one of our goals is to continually improve our processes to move our society forward in a beneficial direction. Systems, methodologies and laws can (and will) change once the mindset, heart and character of the people shift.

Although I do appreciate non-profits, it's time to get artists out of that world...and for us to actually make a profit! Individual financial health matters...as does mental health. (I personally don't like the word association of "artists = non profit") We shouldn't be confined to the non-profit box to get support from the CAC. Supporting all aspects of being an artist is essential. It's important to remember that art is work and we should be developing business skills. The "non-profit and charity sector" should not be synonymous with the arts and culture sector. How can we expect other work sectors to view us as professionals and respect our craft if our business practices aren't reflecting those sentiments? Imagine how our sector would begin to flourish if the small enterprises created by artists were actually nurtured by the CAC. Think about what message that would send!

Keeping money in artists' pockets is just as profitable to artists as putting more money into those pockets. We need both and both are essential.

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item 12. Discussion Item: Brainstorm Ideas 2023 Grants

### The Underpinnings (4, 5, 6)

Just because minimum wage is a certain amount doesn't mean our industry's standard minimum has to reflect that amount. We need to set a higher minimum wage as our industry standard. This can be established in a few ways.

Increase access to artists so we can further our actual career and craft; this includes creating opportunities. (if we wanted to become teachers, we would have willingly obtained a teaching credential...and honestly, students don't need any more bitter teachers or teachers who would rather be doing something else)

Diversify the voices we amplify. [Just like there's a difference between being a "nice" person and being a "kind" person, there's a difference between "equality" and "equity"] Uprooting false friends within the arts and culture sector (which includes false allies that deceptively hold us back by downplaying our value) will allow us to begin to blossom and through our blossoming, we will be able to meaningfully collaborate with other work sectors in a greater and more symbiotic way.

A Quick Note:

I refer to "problems" as puzzles because puzzles are more fun to work on and figure out. These underpinnings and grant suggestions are just some puzzle pieces.

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item 12. Discussion Item: Brainstorm Ideas 2023 Grants

Here's a non-exhaustive list of grant ideas (These are all areas in which individual artists could benefit from tangible and direct support. There are only 9 suggestions here...one suggestion has multiple iterations)

Grants to fully fund cross-sector residencies. This is similar to what Consuelo (Chelo) suggested. [I loved the other idea too about healthcare and the 5 year pension for artists!] There's a residency that I liked most of its structure and I think it would be great for establishing an industry standard for minimum pay for residencies. The artist would receive a minimum of \$5,000 per month with a monthly art materials stipend of at least \$1,000. With \$5,000 a month, that brings the industry minimum to \$60,000 a year.

A grant for museums to fund new and emerging artists from the BIPOC community so that new work can be seen in a mainstream setting and the artist can be properly paid for showing their work (according to the minimum standard rate set in our industry)

Grants for museums and libraries to allow artists free access to and copies of their rare archives! (The grant could even cover the cost of requesting archives from museums in foreign countries.)  
<- This is what I mean by opening access to artists...

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item 12. Discussion Item: Brainstorm Ideas 2023 Grants

#### Suggestion 4 and 5

A grant for elementary and middle schools to create an on-campus fully funded visual artist residency so students can see that visual artists can do more than teach a class. Many of us became artists to create art and work on our craft...not teach. Some of us prefer working in studios...not being a teacher in classrooms. (Preferably the visual art would be expressed in a skill that students can see and become curious about.) This could be integrated with classrooms visits and education about the craft but direct teaching isn't the primary objective. The artist would be like a guest speaker in the classroom on certain days but the door to the studio would always be open while the artist is working so the students can see. (This is a great way to focus on BIPOC artists...and cultural deserts.)

Grant funding to supplement projects that artists contract with businesses from other work sectors. These are companies that want to contribute to the creative economy but don't have the means to fully fund art projects. The scale of said projects can range from small to very large. For example, if a mom and pop shop wants to hire a muralist but doesn't have the funds to meet the muralist's rate; rather than asking the artist to take a pay cut or the shop owner having to find someone else, there's funding to make up the difference.

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item 12. Discussion Item: Brainstorm Ideas 2023 Grants

Ideas 6 through 9

Grants to building owners and companies (like WeWork) that cover the cost of artists using their office spaces as a studio space. So rather than an Artist Residency where the artist is paid and it culminates in an exhibition, it'll just be a work space free of charge for the artist. (Two more iterations of this grant would be a live/work situation between residential building owners and artists and a grant that expands the capacity of organizations that already offer these types of situations but the grant would make it completely free for the artists.)

Grants for small businesses and enterprises created by Artists. Some artists may want to run their own company as a teaching artist or do arts administrative work in our sector. Grants could be given to artists wanting to contribute directly to the arts and culture sector and/or there may be artists that have far reaching interests and may want to make a company in a different sector...like the medical field. (Encouraging creative thinking in all fields is beneficial to everyone.)

Grants that support the opening of new museums, galleries and theatres in cultural deserts (specifically for people who want to be gallery owners, theatre owners and curators!) This grant could support at least one exhibition or performance a year for up to 5 years.

A grant program that supports cultural exchange and development between rural areas of California and California's cultural hubs.

**(8. continued) Voting Item: [Allocations Committee Recommendations for Funding Cycle B Grantees](#)**

The Council proceeded to vote on the recommendations.

**MOTION:** Councilmember Estrada moved to approve the allocation of \$1,708,249 to JUMP StArts. Councilmember Messina Captor seconded the motion.

Ms. Estrada commented that along with the graph provided for the panelists, she would like to see a graph showing the geography of where the applications are coming from, as well as a map of where the allocations are being awarded, to look for correlation. She also asked about the issue of the single applicant for Arts and Accessibility.

Ms. Margolis reviewed the Conflict of Interest rules for the Council members.

**VOTE:** Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Alex Israel, Phil Mercado, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

**MOTION:** Vice-Chair Montoya moved to approve the allocation of \$14,494,228 to Creative Youth Development. Councilmember Gavin seconded the motion.

Deputy Director Kiburi reminded the Council that all of the Arts Ed portfolio is paid out of our Creative Youth Development funds.

**VOTE:** Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Alex Israel, Phil Mercado, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

Chair Gonzáles-Chávez pointed out that Creative Youth Development was the largest organization and had the most applications. It also had the largest number of lower-scoring applicants. It is an area that we have not presented in this way previously.

**MOTION:** Councilmember Estrada moved to approve the allocation of \$9,325,199 to Artists in Schools. Councilmember Gavin seconded the motion.

**VOTE:** Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Alex Israel, Phil Mercado, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

**MOTION:** Councilmember Evans moved to approve the allocation of \$483,233 to Arts Integration Training. Vice-Chair Montoya seconded the motion.

**VOTE:** Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Alex Israel, Phil Mercado, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

**MOTION:** Councilmember Messina Captor moved to approve the allocation of \$8,957,659 to Arts Education Exposure. Councilmember Israel seconded the motion.

**VOTE:** Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Alex Israel, Phil Mercado, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

Chair Gonzáles-Chávez stated that Arts and Accessibility used to be managed by one organization. Over time, it became apparent that it needed to be put out to an open call. It is an AO position, meaning that the Council is asking an administering organization to cover the entire state and provide services to this population. Because we received so few applications, the committee decided to put this call out again. We are also looking at what recommendations come

from the Governance Committee about the administrative overhead costs – an issue related to this project as well.

**MOTION:** Councilmember Estrada moved to approve the recommendation by the Committee for Arts and Accessibility. Councilmember Evans seconded the motion.

Ms. Gavin requested a review of the granting program, and asked if the person who originally had this contract is excluded from applying. Deputy Director Kiburi explained that the Arts and Accessibility program has been around for a long time. The National Arts and Disability Center (NADC) was the holder of the grant for 20 or so years, but it was not done through a competitive process. The original contract was for \$150,000 and a few years ago the Council approved it at \$500,000. NADC communicated that they were not going to apply – they had concerns about the percentage for administrative costs. Ms. Azevedo explained that the program is intended to support enhanced opportunities for arts participation by those with access or functional needs.

Ms. Gavin asked if the AO is tasked with taking care of practical accessibility requests. Deputy Director Kiburi answered that staff had chosen to put into the guidelines that there would be a regranting process by the AO, who would determine how they were going to let the grants out. The grants are to individual artists with disabilities and the disabled community of artists. There is probably some opportunity for practical services as well. At this point the Council could also consider having more than one AO to do this program.

Ms. Gavin asked if it could be direct grants from the CAC. Chair Gonzáles-Chávez answered that to adjudicate appropriately a granting program of this type would require additional professional consultation; that is one of the reasons for going out to an AO. This is a specialized field and knowledge of the needs of the population as they relate to the arts is best responded to by someone who has that professional expertise. Deputy Director Kiburi concurred that it required a level of expertise to reach the disabled community that we do not have at the CAC.

Ms. Gavin felt that the CAC's core competency is that we are serving arts organizations which are artist-driven. She would like to see \$500,000 be available directly to disabled artists. If we are finding that we are not getting an AO statewide that can handle this, maybe the idea would be to consult with disabled artists and create an artist-driven program. Ms. Estrada agreed.

Deputy Director Kiburi added that the committee has recommended some ideas for what to do with the unallocated \$4 million. There is also an opportunity for the Council to consider the percentage for administration and whether to increase the amount of funding.

**VOTE:** Ayes: Chair Lilia Gonzáles-Chávez, Vice Chair Chelo Montoya, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Alex Israel, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

Chair Gonzáles-Chávez emphasized that the last item is an important one. There are multiple opportunities for how we move forward. One possibility is to reinvest in the programs that we have already just funded; we could extend their grant period from one year to two years. We could also consider reopening the call, specifically for projects that were not funded in this round. There is always the question of why they did not get funded: lack of technical knowledge to process the application, or lack of understanding about some aspect of the application. We

could provide a workshop on how to prepare a general application to ensure that more people can be successful.

Chair Gonzáles-Chávez asked if the \$500,000 for the disability project is rolled into the \$4,631,379. Ms. Azevedo answered that it is not. Chair Gonzáles-Chávez commented that these were additional funds that we had allocated, so we want to make sure that we spend them.

Ms. Messina Captor felt that we should not be extending grants that were already awarded. We should open it up to others who can take advantage of this extra money.

Ms. Gavin asked for clarification. Chair Gonzáles-Chávez stated that because of the amount of money we allocated for each of the programming areas, and when we align that with the allocation recommendations we just approved, we have an excess of \$4,631,379 that we would like to spend. Our decision now is to determine the best way to use it. Because the funds came from the Legislature in a specific way, they can only be used for these existing programs. We do lose it if we do not use it.

Mr. Clarke asked if there is time or capacity to re-evaluate the applications that were ranked 3. Chair Gonzáles-Chávez replied that typically, if an application is ranked 3 it means that there are significant issues with it.

Ms. Evans asked if the staff had any recommendations. Deputy Director Kiburi pointed out that the Allocations Committee had included the best way to handle the funds in their memo. They thought the best way to extend the funds was to make the JUMP StArt program two years, and to open up Creative Youth Development again. She noted that anyone who received a rank of 3, or is unfunded in any of these opportunities, can always reapply for any of the grants that reopen. We could do targeted outreach to them and support them with technical assistance.

Ms. Messina Captor asked if it is possible to allocate those funds for training to smaller organizations. Deputy Director Kiburi answered that this year, the Creative Youth Development funds were earmarked for existing programs. We do not have the flexibility right now to start anything new.

Ms. Gavin asked if there is a technical assistance capability within the CAC to provide consultation for those who want to submit applications. Deputy Director Kiburi emphasized that the recommendations had come from the Allocations Committee. She liked the idea of having a consultation grant that the Council could develop for next year. The Council could also consider a grant-making grant – support for a grantee to write better applications that will get funded.

Ms. Estrada asked what it would take to make that happen. Deputy Director Kiburi replied that it would have to be a Council decision – a Programs Committee recommendation.

Chair Gonzáles-Chávez affirmed that technical assistance has been needed for a long time. The CAC used to invest in it. As we discuss how to use our next allocation of funding, we may want to set aside some funds for technical assistance.

Vice-Chair Montoya asked about the remaining balance after extending a second year to JUMP StArt. Would it go to adding a second year to Creative Youth Development? Chair Gonzáles-

Chávez answered that it was not enough for a second year for them. Deputy Director Kiburi stated that Creative Youth Development is currently two years. The Allocations Committee might consider opening up one of the other grant programs.

Chair Gonzáles-Chávez made note of the concern within the Council of extending JUMP StArt for a second year. However, the majority seemed to feel that this would be acceptable. The rest of the funds could be put out for a second round of Creative Youth Development, because we have such strong interest in that area.

## 9. Council Committee Updates

### Programs Policy Committee

Ms. Evans stated that the Programs Policy Committee was seeking the Council's guidance on how to make this decision. Currently they are looking at many AOs. Some of them are simple, such as the Artist Relief Fund, where they give \$1,000 out; they look, write the check, and are done. Other AOs undertake support to raise up their art and are getting more money; it is more complicated. The committee is considering whether to standardize. Some AOs such as the Artist Relief Fund may get 7% for just sending the check out. Other AOs involve administering, following up, being available, and raising up the art, and they receive 15% – however, if they are getting a \$500,000 grant, 15% represents a lot of money. Do we put on a cap?

Ms. Evans referred to the four options in the memo the committee had presented. There are four possible frameworks:

1. **Standard percentage.** Probably not a good idea because of the differentials among what they need to deliver.
2. **Cap on a dollar amount.**
3. **Tiered scale.** Depends on what the Council is asking of them.
4. **Justification of request.** Have the AO present an amount to the Council in their request for funds.

Mr. Israel emphasized that the responsibilities of the AOs are very different across the programs; it is difficult to ascertain their real value and how much they should be compensated for that. Some of the AOs receive large numbers of applications while others receive very few. There is a wide range of differentials to consider.

Vice-Chair Montoya asked staff about the justification of a request – anything that is subjective can be quite nuanced in terms of the process. Deputy Director Kiburi responded that the amount in an application could be adjudicated by the panel. The Council could decide to add in the management criteria how the applicant justifies the percentage of admin they need.

Ms. Estrada agreed that there is a great amount of subjectivity. She agreed with Vice-Chair Montoya that the last option would be very difficult.

Ms. Azevedo stated that with that option, the applicants themselves could build their justification for what they feel they need for administrative or development/implementation costs. The second

half of the framework for this option would involve the Council building specific review criteria, and training would be given to that panel in evaluating that portion of the budget.

Ms. Estrada requested Mr. Israel to articulate the disadvantages of the four options. Mr. Israel described a lack of transparency in how many of the administrative costs that are allocated are being used. Is the CAC's goal to get money to the artists, or are we happy also to support the administrative costs of these organizations that are supporting the arts across the state? He described the disadvantages of the four options as follows.

1. **Standard percentage** would make it easier, but each program varies significantly.
2. **Cap on a total dollar amount** has the same disadvantage: it does not differentiate based on the duties of the AOs.
3. **Tiered scale.** May be the more sensible.
4. **Justification of request.** May be more sensible as well.

Ms. Gavin commented that it is very important to evaluate how we came to have AOs, what they signify, and what they do. For specific populations, such as folk art and disabled, it makes sense to have an organization with the expertise to manage it statewide. We also have the evolution of getting huge amounts of money (e.g., the Creative Corps) and having the legislative mandate to give it to AOs. Is that going to continue? Further, expecting the AOs to design the program from the ground up – to come up with the application and outreach, receive the applicants, and so on – is an incredible burden for them. Ms. Gavin felt that if the CAC develops the criteria for grants and unifies the entire state with a singular application that is then administered, outreached, and evaluated by AOs, it is smarter because we would improve our statewide sense of a cultural community and also give local control.

Ms. Gavin suggested four components for AOs: design, outreach, evaluation, and number of organizations. These components create very different workstreams and quantity. Ms. Gavin advocated for the design of the applications, sense of community, and sense of discipline-related cohorts. It starts with what we see as a Council for the future role of AOs in relation to our work.

Ms. Messina Captor asked how many AOs we have been working with since 2019, and how they are dispersed across the state. Ms. Azevedo answered that the California Creative Corps has 14 AOs; most of them are one to five individual artist fellowships. We have anywhere from one to fourteen AO grantees in each of the programs. Programs may be regional, such as the California Creative Corps, while others, such as Folk and Traditional Arts, have one AO statewide.

Ms. Messina Captor felt that the Council needs to re-evaluate the whole program. From this discussion, it sounds as if there are a lot of issues that we need to address. There should be a list from the CAC of things the AOs have to accomplish within the year. A system of checks and balances needs to be implemented. If these AOs are not really helping the staff and Council, then we do not really need them. Ms. Messina Captor also agreed with Ms. Gavin.

Ms. Estrada commented that she would like to hear from people during Public Comment on how they feel about this. How do other arts organizations feel about these four things?

Deputy Director Kiburi stated that the AO programs that have already been funded through Cycle A are considered pilot projects by staff. The requirement for collaboration, innovation, and



communication that will happen between the AOs and the CAC has been fortified greatly. The new Data Specialists will be documenting the way we engage with the AOs, looking at how they deliver what we are asking, and ensuring that they are reaching the right population. We might give this model a little more time because we do not yet have any outcome data.

Chair Gonzáles-Chávez pointed out that the AO question has become very important because of the abundance of funding, which has caused the CAC to have a huge number of applicants for any one program. In the past the AO model has been a way to help CAC staff manage the programs. Chair Gonzáles-Chávez felt that this was an appropriate use of resources. There has been some thought about money going to AOs rather than artists in the field. Chair Gonzáles-Chávez would counter that we are giving money to artists in the field because, with the exception of Creative Corps, all of the AO programs in the past have been specifically made available to the arts field. Arts organizations are the ones eligible to be AOs, so the money is staying in the arts field. Some AOs know the field so well that they are best suited for processing those grants and providing those services. There is also the thought that some AOs are regional, and because of that, they know their areas better.

Chair Gonzáles-Chávez continued that no matter the amount of the contract, there is still a process of setting up adjudication, identifying a platform for putting out the grant applications, and other required tasks. Perhaps the percentage is different based on the amount of funds the AO is managing, but work comes with every amount. We need to define administrative overhead and consider program costs versus administrative overhead. If we have a set percentage for it, that still allows a project with greater program costs to add that in the overall budget. We need to be very clear about overhead administrative costs that are allowed. There are some administrative costs that everyone will incur: a percentage of the accounting staff, office heating and cooling, rent space, general supplies. Having these constants will eliminate the uncertainty we have been living with.

Ms. Margolis pointed out that regranting exists in all spheres and is especially common when it comes to arts and cultural funding. Arts initiatives are often funded on very large scales. However, actual money trickles down all the way to individual artists and art projects on a very small, local level. Seeing us as the behemoth, local artists in most cases would never apply to our state funding. Using the regranting model (i.e., the AOs) is a concrete way of taking the steps to build the bridge between state funding and the individual artist. Creative Corps, for example, has a requirement that 80% of the funds go to the artists; 60% of that goes to artist salaries and 20% to administrative support for the artist.

Ms. Gavin commented that the AOs chosen for the Creative Corps did not make the same multicultural threshold that we generally do. It is only an assumption that we are going to have more participation by people of color and rural people for the AOs. Ms. Gavin felt that her earlier points of design, outreach, evaluation, and volume of applications is something to take into account. The design of the program should remain statewide with the CAC.

Chair Gonzáles-Chávez asserted that the more money you manage, the more costs you will incur as you must bring on more staff who need benefits and so on.

Mr. Israel stated that a more detailed cost breakdown of the AOs' internal allocations of the money they are getting to administer these grants would be beneficial. That is what brought us to the fourth idea from the list – maybe we need to understand with more transparency how the AOs are spending the money and what their costs are. We may need to find someone to analyze this from a financial perspective. This is a large amount of money, and it is complicated.

Deputy Director Kiburi stated that the AO model allows for this depth of analysis: with the number of AOs we have approved, the Data Specialists will have the capacity to dig in, and maybe we should look at a resource for financial analysis. Deputy Director Kiburi also pointed out that multicultural and race equity are challenges that all state agencies have, but community-based organizations do not have the same restrictions to meet the needs of the Black, Indigenous, and People of Color (BIPOC) community and to actually target certain organizations.

Chair Gonzáles-Chávez emphasized that there are actually two issues on the table: the AO model itself, and the standard administrative overhead percentage allowed when the CAC puts out an RFP for any grant. She requested the Programs Policy Committee to consider them separately and to return with a solid recommendation at the next meeting. There may be opportunity for staff to arrange for the financial consultation we are seeking between now and the next meeting. We could look at the National Endowment for the Arts, which has an allowable administrative overhead in all their grant programs. There are also multiple foundations that have limitations on the allowable administrative overhead.

### Legislative Committee

Vice-Chair Montoya stated that AB 179 was broadly framed in the Legislative Committee's memo. There are also amendments in the Budget Act of 2022 with a hyperlink supplied.

For SB 543, the Department of General Services (DGS) Nonprofit Liaison, the DGS is required to designate a person to serve as a liaison whose responsibilities include responding to complaints by nonprofit organizations about the DGS, and assisting the nonprofit corporations in complying with DGS regulations and relevant statutes.

The Legislative Committee continues to track the progress of SB 628, the California Creative Workforce Act of 2021. Its purpose is to establish creative arts workforce development as a state priority and to promote employment and Earn and Learn. The bill has been approved, but the state budgets of last year and this year have not included funding in association with it.

Ms. Margolis added that SB 628 is about job creation for artists and should have happened years ago. The money for it could come through the Legislature or the Administration as a January budget item. As job development, Creative Corps feeds into something like SB 628. It provides a great opportunity for the CAC to fund a wider scope of things that will ultimately bring arts to the table.

Vice-Chair Montoya noted that SB 628 is reminiscent of the WPA era where artists were put to work. Artists need work, resources, health care, and training.

Chair Gonzáles-Chávez pointed out that Creative Corps is almost a pilot project for this; there is money invested in paying artists to do the work and supporting them with benefits, housing, and

so on. Further, an unintended consequence of Arts in Corrections is that those are all teaching artists; because of AB 5, many of the providers of AIC programs have brought on those artists as employees, making them eligible for benefits.

Chair Gonzáles-Chávez noted that SB 543 could be specific to agencies. It is identified here as the DGS identifying one liaison, but it could be specific to agencies having a liaison which would directly impact the CAC. Ms. Margolis added that staff is going to be talking with the Governor's Office and the Department of Finance about this.

### Governance Committee

Ms. Gavin spoke about the committee's mandate to look at the CAC bylaws for more transparency and the appointment of members of the public to standing committees. We do have the major issue of Bagley-Keene, which stipulates that if committees have more than two members, we have to publicly notice the meeting with an agenda. This is balanced against what we would like to see: more input earlier from the public. Currently our standing committees are Equity, Executive, Governance, Innovation and Aspiration, Legislative, Nominating, Program Allocation, Program Policy, Special Liaison, and Strategic Planning.

Ms. Gavin read the general recommendations for the standing committees including members of the public.

The committee had also discussed combining some of the committees:

- Program Allocation with Program Policy
- Innovation and Aspiration with Strategic Planning
- Legislative with Special Liaison

Ms. Estrada pointed out that at CAC meetings we have Public Comment in the morning and the afternoon on any topic. She suggested revising the format to have Public Comment on non-agenda items first. For voting agenda items, Public Comment followed by Council discussion would be held on each item. That gives the Council better information on the items before they are voted upon.

Chair Gonzáles-Chávez stated that she and the Vice-Chair would discuss the Public Comment schedule item before the next meeting. The items on adding the general public to committees and revision of standard committees involved changes to the bylaws, and the Council proceeded with a discussion.

Ms. Messina Captor agreed with the committee's ideas. She felt that committee meetings should be private because it is the only time we have to work on things in a private way. If necessary, we should reach out to different organizations that might be helpful. Ms. Estrada pointed out the dilemma that if there are more than two members, the meeting must be made public.

Mr. Israel agreed with Ms. Messina Captor: the idea of committee meetings being public is scary because it is the opportunity where we can try out ideas, speak more freely, and have more experimental conversation. He did like the idea of joining committees together, although that would be difficult to accomplish if the committees are not made larger.

Mr. Clarke commented that revising the standing committees made sense to him – they do seem a bit redundant. He asked if the Bagley-Keene Act still applies if there are two Council members plus community members. Chair Gonzáles-Chávez explained that Bagley-Keene has to do with being transparent and ensuring that the public knows what we are doing. Under Bagley-Keene, we must limit our committees to two members unless we publicly announce when the meetings are going to take place and there is an opportunity for the public to access the meetings. The committee meetings would require a 10-day public notice. The Bagley-Keene Act also indicates that we would be able to add people that are not members of the Council to serve on our committees. Currently, the only way we can do that is if the Chair appoints an ad hoc committee; that is allowable per our bylaws. Bringing additional people into the committees would require a change to our bylaws. Even if they are not Council members, the meetings would have to be made public.

Ms. Gavin commented that public meetings with more than two committee members could be followed up by private meetings with just two committee members. She noted that two people who are on a committee could have a meeting among themselves to process the conversation from the public meeting.

Deputy Director Kiburi stated that two Council members can have a webinar, meet with the community, go to any event in the community to understand what is happening, and so on. Also, Bagley-Keene is about public awareness of when you meet. It does not mean that the public is required to interact with you or give feedback. The key to the decision now on the table is whether you want to change the bylaws so you can get certain members of the public invited to the committee meetings. In the past our attorneys advised that the better way is to open up committee discussions within the Council meeting.

Mr. Israel mentioned that in 2020, a committee had hosted a public meeting. This could be the way to go: if a committee needs feedback and wants to be public in a certain instance, they could engage through a public meeting. However, making every committee meeting public would end the opportunity to discuss things freely and have experimental conversations.

Deputy Director Kiburi noted that if there are two Council members who want to work with staff to coordinate a way to hear from the public, we can do that.

Ms. Messina Captor reiterated that committee meetings have to stay private. Deputy Director Kiburi had offered a perfect solution for reaching out to the public.

Ms. Gavin felt that subcommittees comprised of only two people are undemocratic. She was looking for more working members. Given Bagley-Keene, why don't we figure out a process where all subcommittee meetings can be viewed by people who can participate? As a Council member, she herself would like to join other committees, but at this point she cannot.

Dr. Mercado supported the current process in which you can either go with the co-chair of the subcommittee or add another person if you want to learn. He pointed out that Ms. Evans and Mr. Israel had made clear that they had questions from their subcommittee that they had brought to the Council to think through. There is an opportunity to use both options.

Deputy Director Kiburi noted that the Bagley-Keene Act is included in the Council's handbook. There is a serious liability for the appointed Council members if they do not adhere to the law. Staff works to ensure that Council members do not violate anything. There is a challenge in that conversations between more than two Council members are considered serial meetings.

Mr. DeSio commented that the Governance Committee had discussed that two committee members can have a meeting in private, and if they have an idea that needs public feedback, they can notice a public meeting and have a larger discussion before they bring it to the full Board.

Ms. Margolis pointed out that historically the CAC has not always had committees. Issues were brought to the Council as a whole. Members are appointees who were selected for a reason. When things are brought to the entire Council, they are discussed and then voted upon at a later meeting. Bagley-Keene is all about transparency, which we want.

Chair Gonzáles-Chávez commented that although Bagley-Keene is restrictive, it is there for a reason. When you have people present in a meeting who are actually part of the committee, they can engage in dialogue as we are now. If they are just invited as observers, we do not have that dialogue. Members of the public regularly contact her; she knows that they care about the work the CAC is doing and they want to engage in dialogue with us. How do we allow people to engage more fully in our decision-making process without them being just silent observers? The committee has now heard the pros and cons from their colleagues and knows what to do moving forward. Going forward with their recommendation will require a bylaws change. If they return with the same recommendation and the Council tweaks it a bit, we will be able to vote on it at the next meeting as a bylaws change.

Chair Gonzáles-Chávez stated that the Executive Committee would discuss the issue about meetings and public comments; the next meeting might bring a change.

### **Equity Committee**

Mr. Clarke reported that the Equity Committee had been working with staff on the Equity Impact Assessment Workshop. We have reviewed a questionnaire for the State and Local Partners (SLPs) regarding the equity of their programs. The purpose is *"...to provide a self-reflective process for SLPs so that the Council has a more robust understanding of SLPs' reach throughout their regions. The Council will then have the information necessary to make community-responsive allocations to the SLP program."* The Equity Committee hopes to provide some preliminary findings to the Council in October and to have some formal recommendations in December. The guidance and the save-the-date announcement had gone out earlier this week for September 30.

Vice-Chair Montoya added that this effort had been included in the increase of resources as one of the expectations, so we want to make sure to see it through in this calendar year. Because of the shortage of Council members, we had not started the committees until midyear – thus we are getting to this later than we had hoped. We are mindful of the SLPs' capacities.

Mr. Clarke added that he was pleased to be making decisions based not on assumptions but on real data.

Deputy Director Kiburi suggested for the Council members to read the evaluation plan. It has some good information as to the justification or the role that the AO model could play. In the Conclusions section there is a regranting discussion that includes AOs. There is also a regranting strategy recommendation.

## **10. Next Phase in Evaluation and Community Engagement**

Chair Gonzáles-Chávez stated that the Strategic Framework Committee was working on the item.

Dr. Mercado stated that he and Ms. Messina Captor had begun with a brief overview of the Strategic Plan, knowing that it was constructed right before the pandemic and had not been implemented.

Deputy Director Kiburi stated that one of the deliverables was to have all of the Strategic Framework aspirations and a table, so that they could distinguish Council work from staff work. They would then start to develop objectives.

Chair Gonzáles-Chávez stated that the current conversation would be related to the evaluation and the theory of change that it brings forward. It is important to consider how we engage community in this process.

Ms. Messina Captor asked about the qualifications for the stakeholders. Chair Gonzáles-Chávez responded that the SLPs are designated by their County Boards of Supervisors to act as an arm of the CAC; they are state networks of organizations that address particular parts of the arts community, for example Ballet Folklórico. Museum associations, cultural center networks, and ethnically specific networks are touched by the CAC in different ways. The leadership in Creative California addresses artists in the schools and teaching artist programs.

Ms. Messina Captor asked about the difference between what these stakeholders do and what the AOs do. Chair Gonzáles-Chávez replied that some of the stakeholders are in fact AOs. The AOs are designated “administering organizations” because they are involved in a regranting process. Not all the networks she had mentioned are engaged in regranting. Also, AOs are sometimes delivering service to a target population.

## **11. Public Comment**

Chair Gonzáles-Chávez explained the purpose and prohibitions for making Public Comment at CAC meetings. Ms. Margolis explained the process and provided specific instructions.

Lily Kharrazi, Director of Special Initiatives at the Alliance for California Traditional Arts, stated that they are an AO in the Folk and Traditional Arts program. Ms. Kharrazi spoke regarding the issue of funding caps on operational costs for AOs. AOs occupy a complex niche that includes bringing to bear field expertise, program planning and outreach, and trust-building which is critical for the arts field. In order for us to maximize our efficiency, we need to consider real costs, particularly with the technology-based systems we use. Ms. Kharrazi asked the Council to look at the work of the Nonprofit Finance Fund.

Hannah Rubalcava, Grants and Contracts Manager for the Santa Barbara County Office of Arts and Culture, shared some takeaways from their participation in the Creative Corps for the Council to consider when calculating admin overhead. She mentioned the amount of the award versus the risk and liability; geographic expanse of the region; number of collaborations necessary to conduct the program; complexity of the program including pilots; and the necessity of having private contracts with local artist partners.

Maeva (no last name given), an interdisciplinary artist from Los Angeles, asked what success looks like to the Council. She was interested to see how the Council intends to implement the suggestions given during the last meeting's presentation. Artists should not be forced into the nonprofit box.

Jacquelyn Honore with the Amazing Grace Conservatory, one of the grantees for the California Creative Communities grant, shared that she was very excited to hear about SB 628. Half of their staff are alumni and they regularly train artistic directors, so having opportunities like this is right in line with what they need. Through the grant opportunity, more than 30 vendors were placed with USC's Shop Trojan Local. Ms. Honore would be very interested in being a part of any work around SB 628 implementation.

Tracy Hudak with Californians for the Arts offered an advocacy resource in relation to SB 628. Their website contains information on when and how they are going to be advocating for funding for that legislation.

## **12. Discussion Item: Brainstorm Ideas 2023 Grants**

Chair Gonzáles-Chávez posed the question to the Council members: *If you could have any kind of program funded by the CAC, what might it be?* For her, it would be programs to support teaching artists across the state.

Ms. Messina Captor offered an example of a company in Salinas has a two-year theater and dance conservatory in the Theater Department of a community college. They have built the program into a summer professional program in which professional performers are combined with students. They also have a community theater outreach to the farmworkers and the owners.

Chair Gonzáles-Chávez mentioned support for a touring artists program that would perform in rural communities and low-income neighborhoods. Emerging artists would have the opportunity to be seen in other parts of the state.

Vice-Chair Montoya mentioned several ideas: a program for artists who promote a cause; health insurance and retirement programs for artists; a cross-sector residency with entities in different fields; and a state partnership with different state organizations on a five-year term so that those artists receive a pension. Artists need the infrastructure of health and retirement. Chair Gonzáles-Chávez noted that many of the teaching artists in the AIC program are now receiving benefits through their organizations.

Ms. Messina Captor commented that the company she had mentioned was based on a community college campus and the funding comes through the campus as well as the grant, so those who

come as artists to work the summers and also teach, are given pensions through CalSTRS as well as health insurance.

Ms. Estrada agreed that for many local artists, when they get sick the money comes out of their own pockets and that hurts.

Ms. Messina Captor mentioned having a professional company based on a college campus; students training in theater and dance at that campus would feed into the company.

Dr. Mercado mentioned arts in health care when people need it the most, such as pediatrics, end of life, or just routine procedures.

Ms. Gavin mentioned adequate support for the bare essentials: small, midsize, and larger institutions, particularly those of color, and those in rural and indigenous communities; and for individual artists. She felt that we have lost sight of the fundamentals of supporting artists and arts organizations, when we are not giving grants to organizations larger than \$250,000 and not trying to secure individual artist long-term scholarships. She was interested in the basics at this point. Chair Gonzáles-Chávez responded that we can revisit the question of programs over \$250,000 and how we can fund them.

Ms. Margolis added that we can develop partnerships with other state agencies or outside entities. Chair Gonzáles-Chávez mentioned that the Creative Corps has been written in such a way that we can test some of those ideas.

Deputy Director Kiburi noted that we are getting data on the Innovations and Intersections grant program – it funded arts/health and arts/technology programs. She also noted for Ms. Gavin that we are hearing from the field that general operating funding is really very important. For programming direction, the Council should take into consideration the strategic framework, our racial equity statement, and the outcomes of the evaluation.

### **13. Future Agenda Items**

Ms. Estrada asked if the next meeting might be held in person. Chair Gonzáles-Chávez answered that staff is working on that for the December meeting.

Ms. Messina Captor asked where the December meeting will be held. Deputy Director Kiburi answered that they are considering Sacramento, as staff could be a part of it. The scheduled date is December 8.

### **14. In Memoriam**

Vice-Chair Montoya acknowledged the passing of Queen Elizabeth of the United Kingdom and Commonwealth. Her reign of 70 years was the longest of any British monarch and the longest recorded reign of any female monarch in history.

### **15. Adjournment**

Chair Gonzáles-Chávez adjourned the meeting at 2:08 p.m.



# TAB B

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California Arts Council | Public Meeting | 10/27/2022



## Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
T: (916) 322-6555 | F: (916) 322-6575  
[www.arts.ca.gov](http://www.arts.ca.gov)

**Date:** October 27, 2022

**To:** Council Members

**From:** Allocations Committee- Lilia Gonzáles-Chávez, Vicki Estrada

**Re:** Recommendations for 2022 Cycle B Grant Allocations

The Allocations Committee recommends Council approve allocations in the amount of \$7,881,379 for the following programs:

- \$0 for Administering Organization- Arts Administrators Pipeline Fellowship,
- \$2,450,000 for Administering Organization- Individual Artist Fellowships, and
- \$800,000 for Administering Organization-Individual Artist Fellowships Region 4.

Creative Youth Development's \$4,631,379 in Remaining Funds:

- \$2,835,829 for Jump StArts extension, and
- \$1,795,550 for Creative Youth Development program additional cycle.

### Purpose

The purpose of this memo is to provide funding allocation recommendations for the 2022 grant programs listed above for Council vote.

### Background

The Allocations Committee met to review the final ranks for 6 applications adjudicated for the Administering Organization- Arts Administrators Pipeline Fellowship and Administering Organization- Individual Artist Fellowships grant programs, and to develop recommended funding scenarios. The committee also discussed allocations for the remaining Creative Youth Development funds.

### Cycle B Panelist List

(Arts Administrators Pipeline Fellowship and Administering Organization - Individual Artist Fellowships)

*\*Panelists Listed in alphabetical order*

**Carmen Cooley-Graham; La Mesa**

***Artistic Area of Experience: Visual Arts***

California Native and proud of the diversity of my State. Studied art history in college and currently the Curator of the JA Cooley Museum in San Diego a historical foundation and 501C3. I frequent many art openings and museums. Served last year as a panelist and enjoyed the eye opening experience and learning about the various artist stories and strife too.

**Cecile Oreste; Los Angeles**

***Artistic Area of Experience: Dance***

Cecile Oreste is the Head of Communications at the University of Southern California's Gloria Kaufman School of Dance, where she devises and implements marketing and public relations campaigns that advance the school's strategic priorities. Prior to joining USC Kaufman, she worked as the Associate Director of Marketing at Signature Theatre and as the School Marketing Manager at Atlantic Theater Company in New York City, as well as the Marketing and PR Manager at Joy of Motion Dance Center in Washington, DC. In addition to completing a one-year project management internship in London and Bangkok through the Mountbatten Institute, she received a B.S. in Public Relations from the S.I. Newhouse School of Public Communications at Syracuse University. She is currently the Vice Chair of the USC Asian Pacific Islander Faculty and Staff Association Professional Development, Mentorship, and Networking Committee. She has also recently served as a volunteer for the Young Nonprofit Professionals Network of Los Angeles, as well as hue, a nonprofit organization that aims to amplify voices of color.

**Gaby Palmadessa; Los Angeles**

***Artistic Area of Experience: Visual Arts***

After receiving my Bachelor's in Art History at UCLA, where I worked at the Hammer Museum while attending college, I began working at the Los Angeles based arts education nonprofit P.S. ARTS. Prior to UCLA I received my AA in Art at Modesto Junior College where I volunteered as an art leader with kids at the Stanislaus Family Justice Center (a nonprofit for victims of domestic abuse, sexual assault, child abuse, elder abuse, and human trafficking). Serving on a grant panel will be a great opportunity for me to not only further my knowledge of the grant writing process, but also bring my nonprofit and arts experience to a new endeavor.

**Jacquetta Gifford; Oakland**

***Artistic Area of Experience: Theatre / Performing Arts***

Is an actress, writer, and producer originally from Newark, NJ who recently moved to the Bay Area to explore Bay Area Theatre. She began her Theatre journey as an undergrad at Temple University where she minored in Theatre with a concentration in Acting. After graduation, Jacquetta appeared in her first off-off-Broadway play at The Producers Club. She has starred in several short films and was the lead female actress for a feature film called "A Piece of the Action"; a modern rendition of the original legendary film starring the late Sidney Poitier, and Bill Cosby. In 2016, Jacquetta won the first red carpet host competition for the Newark International Film Festival and continued to host the red carpet until 2020. In 2019, Jacquetta traveled to Tuscany, IT Lemon Tree House Residency where she began writing the first draft of her book "My Mother's Daughter". She has also hosted the Newark Short Film Awards. In

2021, Jacquetta launched the Newark 72 Hour Film Race. She has a passion for storytelling, social and environmental justice, education, and women's rights.

**Jag Nagendra; Folsom**

***Artistic Area of Experience: Theatre / Performing Arts***

Jag is a multi-skilled business and engineering professional. He has 30 plus years of experience in organizational leadership, management, and entrepreneurship. Over the last 30 years, he has worked in both the private and public government sector in India and the USA. Jag's experience spans across diverse multi-cultural organizations - from small startups to large Fortune 100 companies. Jag is a committed volunteer leader who believes in giving back to the community. For over a decade, he has taken leadership roles in local government, community, cultural, and political organizations like Sacramento County Boards, PMI Chapter Board, and Cal Expo Cultural Advisory Council, India Association of Davis, Kannada Sangha of Sacramento to name a few. He has provided strategic support for developing annual plans and directions, fundraised, created, and starred in entertainment for community cultural celebration, and represented community interest in issues such as economic and land development, and law enforcement. Jag's purpose and passion in life are to make a difference in others' lives.

**Lisa Burger; San Francisco**

***Artistic Area of Experience: Dance***

Lisa Burger is Executive Director of Independent Arts & Media, a San Francisco based fiscal sponsor that supports non-commercial art and media-related projects throughout the United States. Ms. Burger is also Managing Director of Zaccho Dance Theatre, a nationally renowned dance company which creates and presents aerial and site-specific performances that investigate dance as it relates to place as well as arts education programming for youth residing in San Francisco's Bayview Hunters Point. She also sits on the Board of Directors of the SOMArts Cultural Center in San Francisco and the Advisory Council of The Crucible in Oakland. Formerly a practicing attorney with San Francisco public interest law firm the Lexington Law Group, Ms. Burger's legal practice was devoted exclusively to representing plaintiffs in environmental enforcement and consumer protection litigation.

**Melissa Rohlfs; San Bruno**

***Artistic Area of Experience: Literary Arts***

I am a published author. I am also a marketing communications professional working in higher education for 20 years. Passionate about the arts, I grew up in housing projects, so bringing arts and cultural experiences to poor and working class communities is vitally important to me. Many people in working class communities do not have the resources or time to travel to experience the arts. Transportation is an issue, admission cost is an issue. I was appointed to the San Bruno Culture and Arts Commission, because I want to support arts and artists and look for opportunities to bring the art to the community. For the past 3 years, I've served as Chair of the SB Culture and Arts Commission.

**Melissa Wang; Orinda*****Artistic Area of Experience: Visual Arts***

Melissa Wang received her B.A. in Literature/Writing from the University of California, San Diego and my M.A. in English from the University of California, Davis. She researched and taught science-fiction literature as a PhD candidate at UC Davis before segueing into tech to design for major global companies. In 2019, she began a professional arts practice. She has exhibited at Kala Art Institute in Berkeley, CA; Torrance Art Museum in Los Angeles, CA; and the de Young Museum in San Francisco, CA with a solo exhibition at Root Division (Frank-Ratchye space) in San Francisco, CA. Her work can be found in private and public collections, including Brown University's Center for the Study of Race and Ethnicity in Providence, RI and Facebook in Menlo Park, CA. She is the recipient of an Individual Emerging Artist Fellowship from the California Arts Council in 2021. In early 2020, she founded her design studio to serve creatives and creative organizations as events and experiences shifted digitally. She has designed websites for artists, illustrated social justice posters for arts organizations and is curating her first exhibition highlighting Asian womxn artists at SOMArts Gallery in San Francisco, CA from April 30-May 22, 2022.

**Raul Machorro; Los Angeles*****Artistic Area of Experience: Dance***

Raul Machorro graduated from Southern Methodist University with a B.F.A in dance and is an alum of The High School for the performing arts in Houston as a dance/choreography major. As a professional dancer and choreographer, he has worked with the Los Angeles Opera, Houston Ballet, American Music Awards, Billboard Music Awards, The Latin Grammy's, Opera Santa Barbara, ABC's Holey Moley, the Chase Brock Experience, RuPaul's Drag Race and VRBO to name a few. He served as a community outreach public speaker for the Los Angeles Opera in 2008-2009. He is currently a Development Associate with the Bresee Foundation. While researching and writing grants for the organization, he also developed a podcasting workshop and dance program. He believes in giving youth a platform to express their stories and empower them with education through dance and media arts.

**Shobha Subramanian; Stockton*****Artistic Area of Experience: Dance***

Shobha Subramanian is an award winning dancer-teacher-singer- choreographer who has studied dance under senior dance & music gurus of India. She is the three-time winner of Individual Artist Award from Maryland, the Maryland Traditions Apprenticeship award and Mark Ryder Original Choreography award. As Dance Director of the Jayamangala, Shobha has presented 52 students in debut Arangetrams, and curated several dance dramas & dance conferences in Maryland. She holds a graduate degree MFA in Theatre from Towson University. She has received grants from Prince George's Arts Council to produce "Rhythmic Expressions" a documentary on Bharatanatyam, from Maryland Humanities Council for her MFA project "Shakuntala" and a MD Traditions Grant for "Reviving, Revising and Recording traditional music for Dance". Subramanian has collaborated with National Ballet in Maryland and Barefeet theater dancers in Africa to produce multi-cultural performances. Her company Jayamangala dancers have toured Zambia, Africa (2013), India (2017) and Greece (2019) to represent at Festival and Conferences. As Adjunct faculty, she taught an undergraduate

course titled “Introduction to Indian Dance” at the University of Maryland, Baltimore County in USA.

### **Thea Pueschel; Fullerton**

#### ***Artistic Area of Experience: Literary Arts***

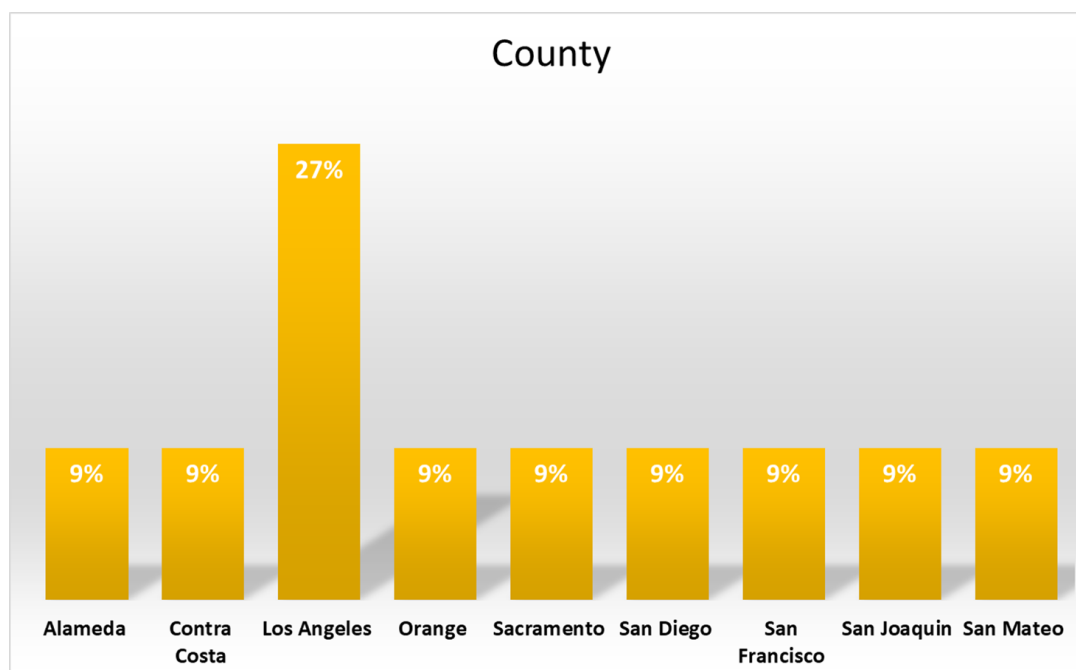
Thea Pueschel is a nonbinary writer, artist, filmmaker, and a Dorland Arts Resident 2022. Thea writes creative nonfiction and fiction. Xe was the winner of the TAEM 2020 Summer Flash Fiction Competition for “Safer at Home” and published in Perhappened Magazine, and Short Edition, among others. Thea’s first solo exhibition “44: not dead, just invisible” opened at The Center at Orange in 2021 and ran for five months. The show explores the societal disappearing act that occurs for those in perceived female form. Xe has worked in the film industry, onset and in post-production and has produced two feature-length independent films, one of which won the Bronze Award at the Houston Film Festival in 2008. Thea directed and produced a documentary on eminent domain enacted by LAUSD in 2007 and its impact on Echo Park and how the action to build a school displaced Latinx families. Xe also directed written other short films. Thea has taught filmmaking to senior citizens and has mentored youth in writing and filmmaking in Echo Park before moving to Orange County. Thea now volunteers as a writing workshop leader for Happy Writing, a group facilitator for Shut Up & Write, and the host of the monthly Women Who Submit open mic.

### **Panelist Demographic Data**

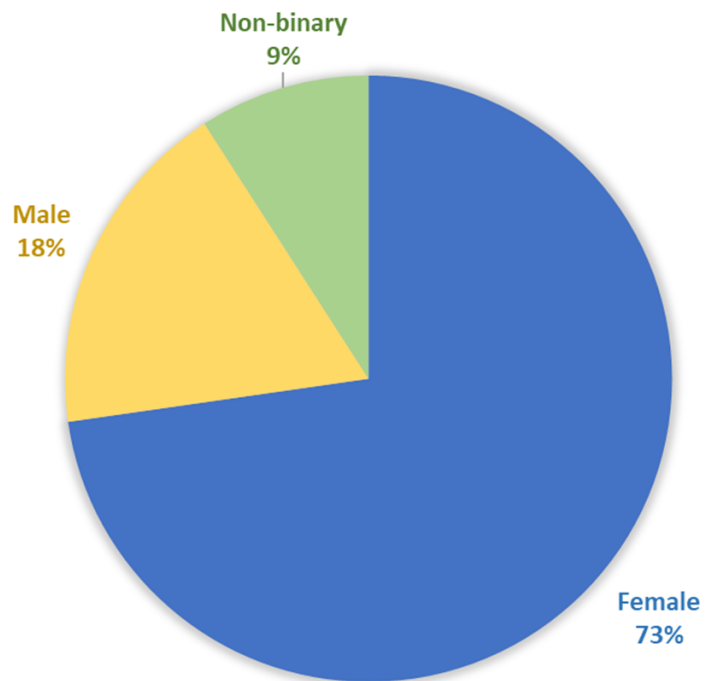
Data compiled from self-selected responses by panelists in Panelist Application.

Total Number of panelists that served for AO – Arts Administrators Pipeline Fellowship and AO– Individual Artist Fellowships: **11**

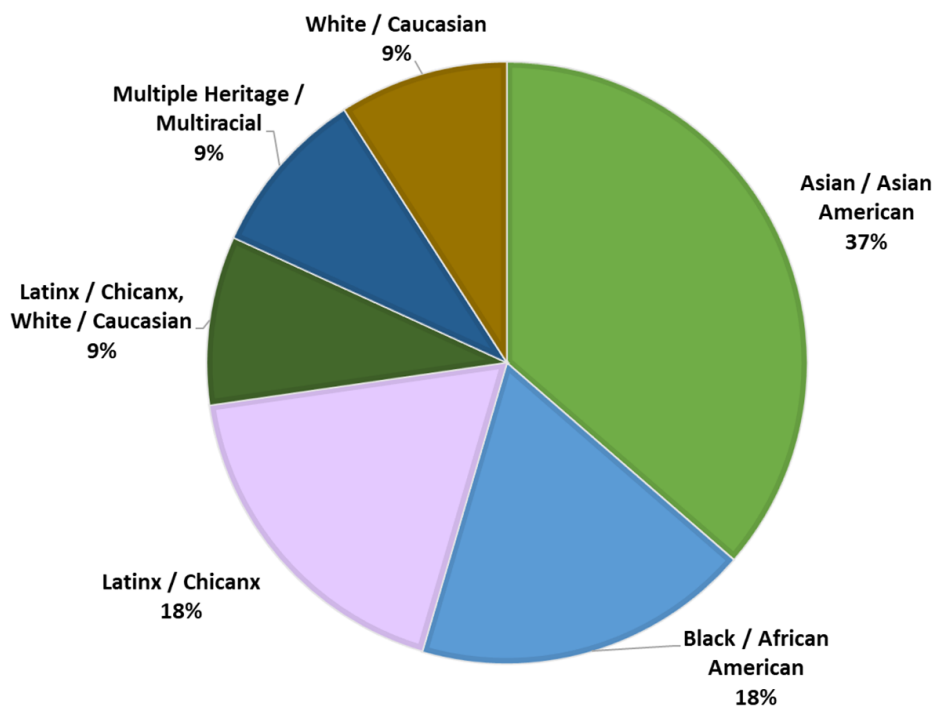
*\*Note: All data displayed in percentages*



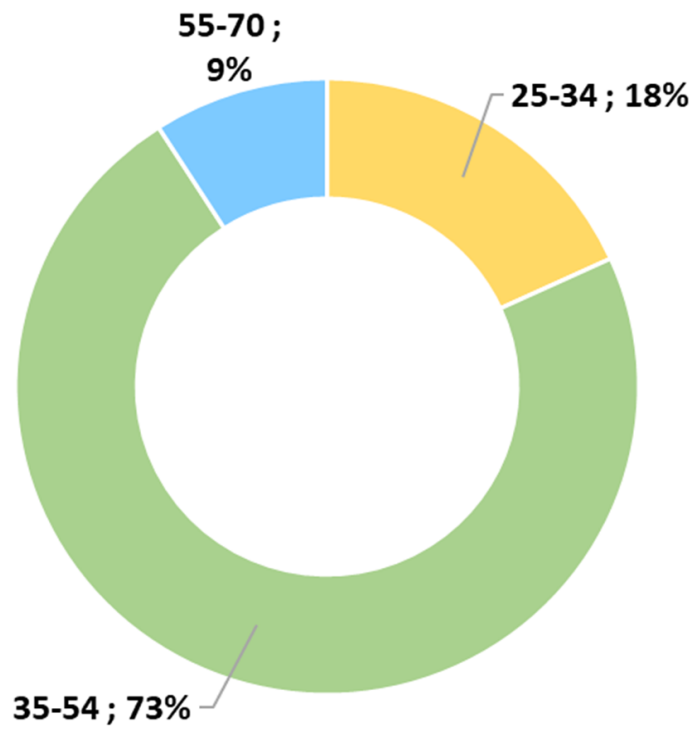
## GENDER IDENTIFICATION



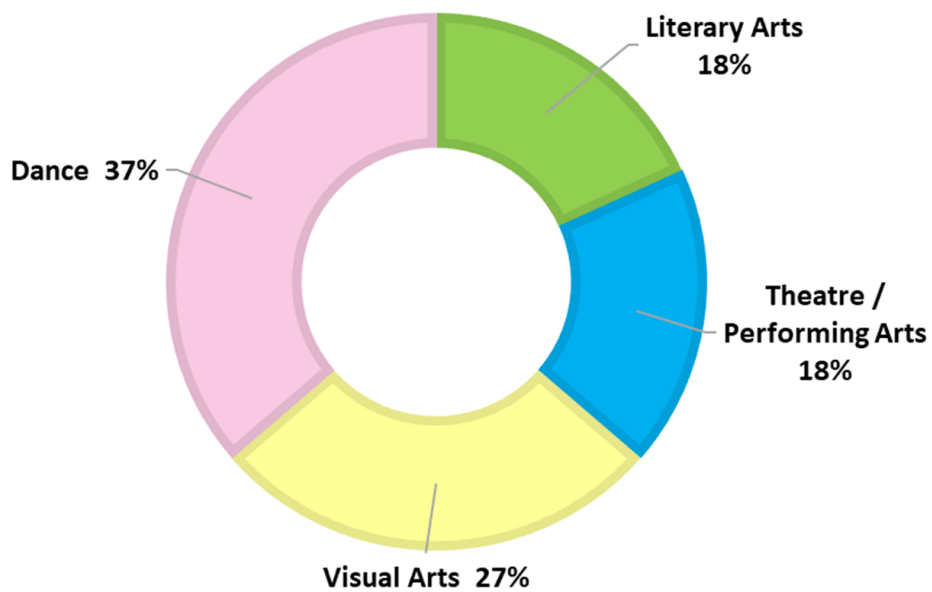
## RACE AND ETHNICITY



## Age



## PRIMARY ARTISTIC AREA OF EXPERIENCE





**Recommendations- Administering Organization- Arts Administrators Pipeline Fellowship**

The committee recommends that Council vote to approve the presented funding formula scenario. CAC received only one eligible applicant and that applicant received a rank of 4. The committee recommends that the Council only fund applicants for this program with a rank of 6, and recommends not funding this applicant.

**Recommendations- Administering Organization- Individual Artist Fellowships**

The committee recommends that the Council vote to award funds for the Administering Organization- Individual Artist Fellowships program at 100% of the requested amounts for the top ranking applications in each region. Applications that were ranked 4 or below are not recommended for funding.

There were no eligible applications from Region 4. The committee recommends reopening applications for Region 4 only, with clarified guidelines, for a total allocation of \$800,000.

**Creative Youth Development Funds Remaining**

The committee recommends that the \$4,631,379 unallocated Creative Youth Development funds be used for the following:

1. Allocate \$2,835,829 to extend the Jump StArts (Cycle A & B) grant activity periods by 6 months. This extension will support the only Creative Youth Development program in this cycle that is not on a 2-year grant activity period.
2. Allocate \$1,795,550 to open another cycle of the Creative Youth Development program for an estimated 45 grant awards. The program has a demonstrated need for additional funding based on the high volume of applications.

These recommendations will satisfy the requirement to encumber Creative Youth Development funds within this fiscal year.

Administering Organization-Arts Administrators Pipeline Fellowship (AAP) 2022 Panel Ranks

Application ID	Applicant Organization	County	Final Rank (rounded)	Grant Request Amount	TOR Last Complete d FY	Recommended Award
AAP-22-19579	Association of Arts Administration Educators	Los Angeles	4	\$ 1,165,000	\$ 171,477	\$ -
			TOTAL	\$ 1,165,000		\$ -

Recommendation	
Rank	Percent
6	100%
5,4,3,2,1	0%
Total Recommended	
\$ -	

Total Request
\$ 1,165,000

# Administering Organization-Individual Artist Fellowships (IAF) 2022 Panel Ranks

Application ID	Applicant Organization	County	Region	Final Rank (rounded)	Grant Request Amount	TOR Last Completed FY	Recommended Award
IAF-22-19581	ARTS ORANGE COUNTY	Orange	1	5	\$ 925,000	\$ 726,928	\$ 925,000
IAF-22-19585	LOS ANGELES PERFORMANCE PRACTICE	Los Angeles	2	5	\$ 825,000	\$ 639,019	\$ 825,000
IAF-22-19574	SILICON VALLEY CREATES	Santa Clara	3	5	\$ 700,000	\$ 3,000,563	\$ 700,000
IAF-22-19590	SAN DIEGO ENTERTAINMENT & ARTS GUILD	San Diego	1	4	\$ 925,000	\$ 7,331	\$ -
IAF-22-19601	ZIRU DANCE INC	San Mateo	3	4	\$ 700,000	\$ 194,089	\$ -
				<b>TOTAL</b>	\$ 4,075,000		\$ 2,450,000

Recommendation	
Rank	Percent
6	100%
5	100%
4,3,2,1	0%
<b>Total Recommended</b>	
\$	2,450,000

Total Request	
\$	4,075,000

## Jump StArts Extension

Grant	Unallocated Funds
CYD	\$1,345,719
AIS	\$1,762,801
AIT	\$1,100,767
AEE	-\$1,037,659
JMP A	\$0
JMP B	\$1,459,751
<b>Total Unallocated</b>	<b>\$4,631,379</b>

6 month Extension	
JMP A	\$1,981,704
JUMP B	\$854,125
<b>Total Recommended</b>	
\$	2,835,829

Remaining Amount	
\$	1,795,550

# TAB C

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California Arts Council | Public Meeting | 10/27/2022

## Memorandum

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**Date: October 27, 2022**

**To: All Council Members**

**From: Policy Committee – Jodie Evans and Alex Israel**

**Re: Considerations for 2023 Program Openings**

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### **Purpose**

The purpose of this memorandum is to outline considerations for programs opening in 2023. This is a discussion item to prepare Council for a vote at the December 2022 meeting.

### **Background**

Each fiscal year, the Council votes on which grant programs it will open for application. Once these programs are determined, the Allocations Committee will draft recommended allocations for each program based on the projected total Local Assistance funding amount.

The spreadsheet below reflects the programs that are currently open and whose grant periods end in fall of 2023, as well as programs that have been released in the last two years but are not currently open. The spreadsheets that follow list those programs that are already slated for re-release, funded through 2024, or are legislatively mandated, and therefore do not need to be considered in the Council's baseline funding vote in December.

### **Considerations**

- **Continuing partnership and federally-funded programming**  
Maintaining strong partnerships – exemplified in the State-Local Partner and Statewide and Regional Networks programs - was identified as a core aspiration in the 2019 Strategic Framework and as a top-level outcome in the 2022 Grantmaking Evaluation. Additionally, the CAC receives funding from the National Endowment for the Arts to administer a Folk and Traditional Arts program, another priority investment for the Council.

*The Committee suggests reopening the State-Local Partners, Statewide and Regional Networks, and Folk and Traditional Arts programs again in 2023. (Noted in yellow on the spreadsheet)*

- **Retitling/reframing of general operating support away from “relief” and towards infrastructure and capacity building**

The field has indicated a crucial need for access to general operating support, particularly for those organizations that are centered on historically under-resourced populations, and for small and mid-sized organizations more generally. While the “relief” requests in direct response to the COVID-19 pandemic are receding, these organizations are still in need of funds to support their basic operations, programming, and activities that are not tied to specific projects.

*The Committee invites Council to consider opening the General Operating Support grant in 2023, with a focus on capacity and infrastructure building, rather than on relief. Additionally, the Council may want to consider reopening the Cultural Pathways grant as another priority general operating support grant. (Noted in green on the spreadsheet)*

- **Balance of funding between project support and general operating support**

Alongside general operating support, Council has historically invested in a number of project-based grant programs that prioritize historically under-resourced populations and that specifically address key needs in the sector. These grants support creative production that elevate communities most in need of public support and that model innovating funding strategies in our sector.

*The Committee suggests that Council balance project-based funding opportunities with general operating support opportunities in the 2023 slate of programs*

- **Fewer grant categories**

Council and staff consistently receive feedback that the large number of programs that have been offered in past years are confusing and overwhelming to new applicants, and that the large number of offerings advantage bigger budget organizations that have the capacity to write many more grant applications than their smaller counterparts.

*The Committee suggests that Council identify a small number of key programs that are open to a diverse array of organizations and projects and invest in each of them more heavily, rather than opening a larger number of programs and investing in each of them less robustly. Additionally, some of these programs could be consolidated under one “umbrella” program that clearly identified under-resourced communities to be served in the grant guidelines (e.g. Impact Projects could specifically invite project proposals that serve veterans, returning citizens, and other under-resourced populations). Other project-based programs might include Innovations + Intersections and Professional Development. (Noted in blue on the spreadsheet)*

Program	Program Summary	Total Request Amount	Additional Notes
<b>CURRENT PROGRAMS FUNDED THROUGH 2023</b>			
Arts & Cultural Organizations General Operating Relief	Supporting arts and cultural organizations who have experienced economic hardships due to the COVID-19 pandemic	\$ 14,155,275	Response to COVID; includes some ARPA funding
Impact Projects	Supporting collaborative projects that center artists and artistic practice in responding to issues currently faced by California's communities	\$ 7,958,827	
Reentry Through the Arts	Supporting arts projects for formerly incarcerated individuals	\$ 1,886,124	
State-Local Partner Mentorship	Supporting the establishment of county-designated local arts agencies in each of the four counties in which no such agency exists	\$ 40,000	
State-Local Partners	Supporting county arts leadership	\$ 3,315,000	
Cultural Pathways	Supporting arts programs in communities of color, recent immigrant and refugee communities, or tribal groups	\$ 2,279,423	
AO – Folk and Traditional Arts	Support to administer funding for artists and arts organizations' work in folk and traditional arts expressions	\$ 1,000,000	
Statewide and Regional Networks	Supporting arts service organizations and networks	\$ 3,292,493	
		\$ 33,927,142	
<b>PRIOR PROGRAMS NOT OPEN IN 2021-2022</b>			
Artists in Communities	Supporting artistic residencies in community settings		
Arts and Public Media	Supporting nonprofit media projects building public awareness for the arts		
California Relief Fund for Artists & Cultural Practitioners	Supporting artists and cultural workers impacted by the COVID-19 pandemic		Response to COVID
Creative California Communities	Supporting creative placemaking projects		
Innovations + Intersections	Supporting innovative arts and culture projects that respond to systemic issues		
Local Impact	Supporting arts projects in California's historically marginalized communities		
Organizational Development	Supporting consulting projects for arts organizations		
Professional Development	Supporting professional development and training for arts organization staff		
Research in the Arts	Supporting original research on the value and impact of the arts		
Veterans in the Arts	Supporting arts projects that are sensitive and responsive to the unique experiences of veterans and their families		

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ALREADY SLATED FOR RE-RELEASE	Program Summary	Grant Activity Period	Funding Strategy (General Operating, Project, Individual Artists)	Total Request Amount	Additional Notes
AO – Arts and Accessibility (needs re-release)	Support to administer funding for enhanced opportunities for arts participation by people with disabilities		Individual Artists/ Project	\$ -	
Cultural Pathways: Technical Assistance (needs re-release)	Support to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups		Project	\$ -	

CURRENT PROGRAMS FUNDED THROUGH 2024	Program Summary	Grant Activity Period	Funding Strategy (General Operating, Project, Individual Artists)	Total Request Amount	Additional Notes
AO – Arts Administrators Pipeline Fellowship	Supporting an inclusive workforce for the field of arts and culture	January 1, 2023 - December 31, 2024	AO	\$ 1,165,000	
AO – Individual Artist Fellowships	Supporting the creative practices of California artists at key career levels	January 1, 2023 - December 31, 2024	AO	\$ 10,900,000	
				\$ 12,065,000	

LEGISLATIVELY MANDATED PROGRAMS 2021-2022	Program Summary	Grant Activity Period	Funding	Total Request Amount	Additional Notes
Cultural Districts	Celebrating the breadth and diversity of California's ext	TBD	Gen Ops	TBD	
AO – California Creative Corps	A media, outreach, and engagement pilot program des	October 1, 2022 - September 30, 2024	Gen Ops	\$ 121,509,055	Response to COVID
Creative Youth Development (CYD)*	Supporting arts projects for youth outside of traditional	January 1, 2023 - December 31, 2024	Project	\$ 15,883,944	
CYD - Artists in Schools*	Supporting projects integrating community arts partner	January 1, 2023 - December 31, 2024	Project	\$ 9,989,641	
CYD - Arts Education Exposure*	Supporting student attendance at arts performances a	January 1, 2023 - December 31, 2024	Project	\$ 10,450,216	
CYD - Arts Integration Training*	Supporting arts integration training for educators facilit	January 1, 2023 - December 31, 2024	Project	\$ 517,980	
CYD - JUMP StArts*	Supporting arts education projects for youth impacted	September 1, 2022 - August 31, 2023	Project	\$ 6,155,406	
				\$ 158,350,836	

\*These programs are all funded under the umbrella of Creative Youth Development as funded by the Legislature.

# TAB D

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California Arts Council | Public Meeting | 10/27/2022

# Policy Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
T: (916) 322-6555 | F: (916) 322-6575  
[www.arts.ca.gov](http://www.arts.ca.gov)

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**Date: October 27, 2022**

**To: California Arts Council Members**

**From: Equity Committee - Chelo Montoya and Gerald Clarke**

**Re: SLP Equity Impact Assessment – Preliminary Data**

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The Equity Committee met over the past couple of months to continue the SLP Equity Impact Assessment. This included preparing for a workshop with the SLPs and conducting a preliminary data review.

The preliminary data review included:

- 2021 Coalition of California County Arts Agencies Fact Sheet and Brochure
- 2021 SLP final reports – demographics of staff, board, and constituents
- 2022 SLP equity impact survey responses
- September 2022 SLP workshop notes

In late September 2022, CAC staff, joined by Committee member Gerald Clarke, facilitated a two hour workshop with the SLPs. The purpose of the workshop was: to provide a self-reflective process for SLPs to assess their community engagement and impact, and to help the Council have a more robust understanding of SLPs reach throughout their regions. This workshop will support the collection of qualitative data for this assessment.

Some key takeaways from the workshop:

- SLPs shared that some feel there is tension between the priorities of their local communities and the priorities of their authorizing bodies, legislative mandates, and/or funder requirements.
- Small budget and rural-based SLPs expressed concerns about implementing equity work due to conservative social contexts and/or limited staff capacity.
- SLPs appreciated the CAC encouraging equity work, otherwise it would not be encouraged locally, due to socially and politically conservative culture and policies especially in rural areas.
- There is a wide spectrum of capacity, interest, and competency across SLPs around equity.

# State-Local Partners

Strengthening Arts, Culture, and Creativity Throughout California



LINKING the California Arts Council to communities statewide  
INCREASING access to art for all Californians  
UPLIFTING artists and arts organizations  
CREATING vibrant, healthy, and equitable communities



# What are State-Local Partners?

## State-Local Partners Serve and Strengthen at the Local Level

They advance the California Arts Council's mission "to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all" by providing community-driven services and programs and funding artists, arts organizations, and entire communities throughout California, all at the local level.

## How were the State-Local Partners established?

In 1976, California Governor, Jerry Brown, and State Elected Officials established the State's arts agency, the California Arts Council (CAC). The founding was based on the belief that "art is essential to the lives of all Californians." In 1980, the CAC created the State-Local Partnership Program with the goal of establishing a formal partnership system between the state arts agency and county-level arts agencies throughout the entire state. Over the last 40 years, the State-Local Partnership Program has developed a strong and unified network and infrastructure. Currently, 54 of the state's 58 counties have an officially designated County Arts Agency. The State-Local Partner designation is established through an official legal resolution approved by each County's elected Board of Supervisors. This official position ensures alignment at the local level, transparent and accountable systems, and responsible and accessible public service.

### SLPs partner with the CAC by:

- Connecting artists across California with CAC grants and resources
- Sharing information about the CAC with local arts communities
- Providing the CAC vital information about the health and prosperity of local arts ecosystems



## What do they do?

### Fund

traditional and community-based artists, cultural practitioners and creative communities that are reflective of California's diversity

### Connect

artists, community leaders and change makers to share ideas, provide peer support, and coordinate strategies to advance equity, innovation and cultural and economic growth

### Advocate

for diverse, equitable and inclusive access to the arts for all residents at the local, state and federal level through policy initiatives, programs and funding

### Support

arts education, community engagement in the arts, public art, placemaking and Cultural Districts and all forms of individual and collective creative expression

### Advance

racial equity and justice statewide by committing to and implementing policies and priorities as outlined in the CAC's Racial Equity Framework

# State-Local Partner **Services and Programs**

SLPs are as unique as the communities they serve with activities tailored to meet their distinct populations' needs.

SLPs in all communities provide access to funding, professional development and technical assistance to artists and arts organizations of all sizes and disciplines, as well as provide direct art programs where gaps may exist. In larger communities, they are often relied upon to serve the needs of communities with hundreds of arts organizations and thousands of artists, while in smaller or rural communities, they may be one of only a few local cultural resources. SLPs of all sizes and in all types of communities may manage cultural facilities, produce festivals, offer arts classes and present exhibits.

Still, many State-Local Partners share common activity types:

## **Services**

Professional Development  
& Technical Assistance

Connecting Artists,  
Arts Organizations &  
Community Partners

Advocacy, Outreach  
& Promotion

## **Programs**

Grantmaking &  
Regranting

Exhibiting & Presenting

Arts Education &  
Community Engagement

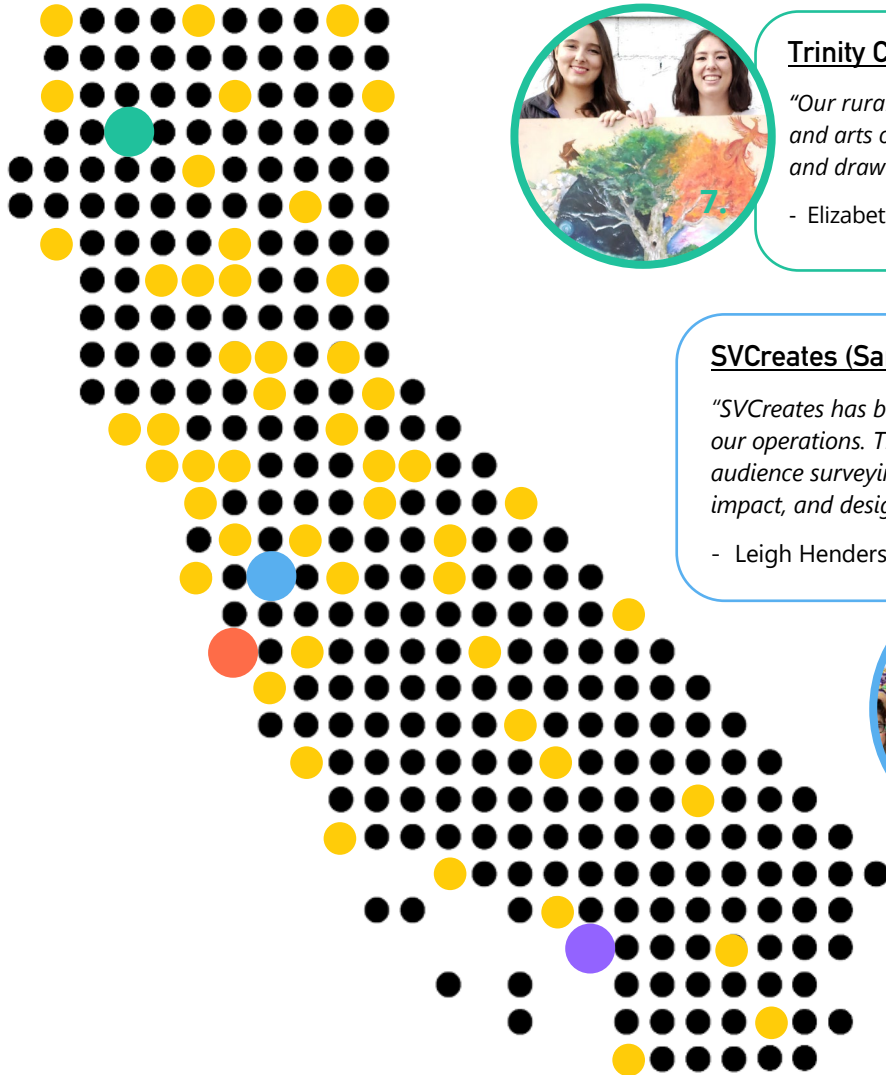


More than  
**90%**  
of all services  
and programs  
are offered free  
of charge<sup>5.</sup>



# State-Local Partners Increase Arts Access for All Californians

SLPs provide direct services and programs to **2.4M+** Californians each year. The artists, arts organizations and community projects they support reach **millions more**. <sup>6.</sup>



## Trinity County Arts Council, SLP Since 1995

*"Our rural, underserved county depends upon the Trinity Arts Council to knit artists and arts organizations with the business community to build our tourism economy and draw visitors to all regions of Trinity County."*

- Elizabeth Watson, President Weaverville Chamber of Commerce

## SVCcreates (Santa Clara County), SLP Since 1982

*"SVCcreates has been a powerful driver of innovation in our operations. They awarded us grants to enhance audience surveying practices, use data to explain our impact, and design more engaging programs."*

- Leigh Henderson, Managing Director Teatro Visión



## Arts Council Santa Cruz County, SLP Since 1980

*"Arts Council Santa Cruz County connects our community in meaningful ways and fuels continual creativity for a brighter future."*

- Mary Anne Carson, Santa Cruz County Bank, Open Studios Sponsor



## Arts Orange County, SLP Since 1998

*"Arts Orange County is the center of gravity for our local arts community."*

- Shelley Hoss, President and CEO of Orange County Community Foundation

# State-Local Partners Uplift Artists and Arts Organizations

SLPs invest **\$39.5M+** in over **3,000** artists and arts projects annually.<sup>11.</sup>

If SLPs were a US state, they'd be the **16th largest state funder** of the arts in per-capita funding.<sup>12.</sup>

If SLPs were a private foundation, they'd be the **largest private arts funder** in California.<sup>13.</sup>

## How did SLPs respond to the COVID-19 Crisis?

### A Story from San Diego County

*"The San Diego cultural workforce was devastated by the COVID-19 pandemic. 4 in 10 employees were furloughed or laid off, and nearly 50% of contracts for freelancers, gig workers and artists cancelled within the first 4 months of stay at home orders.*

*The City of San Diego Commission for Arts and Culture directed \$1 million in COVID-19 relief funds to artists and disseminated CAC relief grants."*

**-Janet K. Poutré, Chair, City of San Diego Commission for Arts and Culture**



### A Story from San Benito County

*"We absolutely love what we get to do, infusing youth with confidence through movement & artistic expression, having a safe place for the young to discover their best selves and providing fun in its purest form. But under COVID, our community sustained unavoidable disconnects.*

*The San Benito County Arts Council's COVID Art Relief Grant allowed us to exist and update our space so no one feels at risk, ever. It allowed us to prepare for the day we can all be together again."*

**-Lisa Malzone Morales, Program Director, Animation Dance Community**

# State-Local Partners Create Vibrant, Healthy & Equitable Communities

California's arts ecosystem relies on vital SLP support to create jobs, stimulate dialogue, advance racial equity and promote positive change for the future of our state.



## How do SLPs promote community well-being?

### A Story from Mariposa County

*"Being a rural county with a small population, we do not have many independent arts organizations working in our community."*

*Mariposa Arts Council's many arts education and public programs use art as a vehicle to reach large cross sections of underserved and at-risk members of our community, provide inclusive art initiatives in the schools, and support individuals in our community looking to grow creatively."*

**-Miles Menetrey, Mariposa County Supervisor, District 5**

### A Story from Monterey County

*"Since the storytelling seminar at Sherwood Hall, I feel that I've made more of an impact and connection, exchanging or telling stories to broaden their perspective and spark a positive mindset that they are able to reveal within themselves."*

**-Elgene Tumacder, Arts4MC JUMP StARTS Teaching Artist, Monterey County Youth Center**



**97%** of SLPs use the arts to address social, education and economic community challenges. <sup>18.</sup>

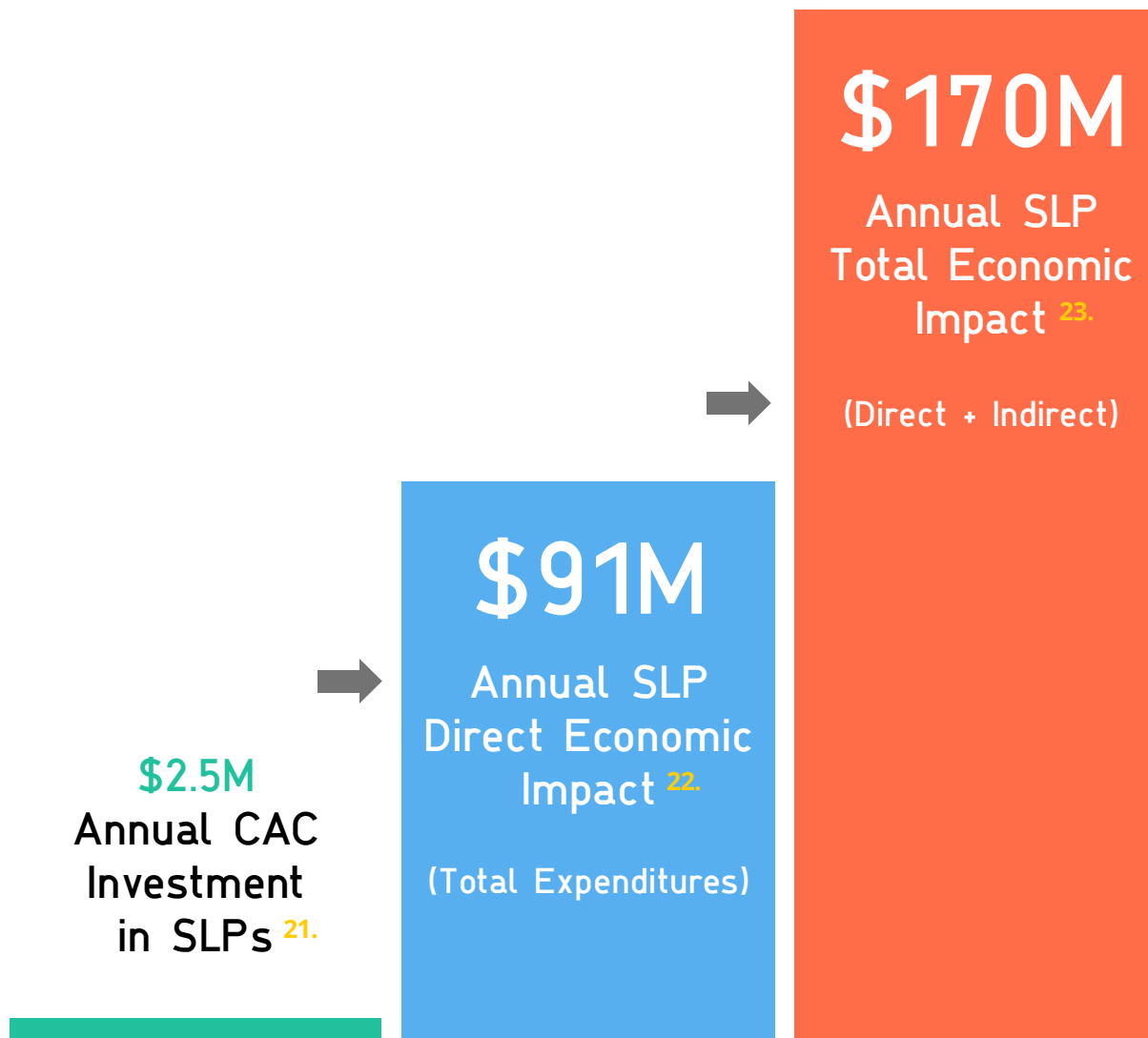
**100%** of SLPs with regranting programs fund arts organizations serving and representing communities of color. <sup>19.</sup>

SLPs support **5,000** full-time equivalent jobs in California. <sup>20.</sup>



# State-Local Partners and Economic Impact

SLPs leverage state funding to create jobs, generate revenue and spur local economies.



Source: American for the Arts, Arts and Economic Prosperity Calculator



SLPs multiply the impact of CAC investment by **68x**<sup>25.</sup>



# 53 State-Local Partners Reach the Entire State

In urban, suburban and rural counties

County	Local Arts Agency	County Population <sup>27.</sup>
<b>Northern California</b>		
Butte	BCAC.tv - Friends of the Arts (UCEF)	226,466
Colusa	Colusa County Arts Council	22,117
Del Norte	Del Norte Assn. for Cultural Awareness	27,401
Humboldt	Humboldt Arts Council	135,333
Lake	Lake County Arts Council	65,071
Lassen	Lassen County Arts Council	30,150
Mendocino	Arts Council of Mendocino County	89,009
Modoc	Modoc County Arts Council	9,602
Nevada	Nevada County Arts Council	98,904
Plumas	Plumas Arts	19,779
Shasta	Shasta County Arts Council	178,773
Sierra	Sierra County Arts Council	2,987
Siskiyou	Siskiyou County Arts Council	44,584
Sutter	Yuba-Sutter Regional Arts Council*	96,648
Tehama	Tehama Arts Council	64,387
Trinity	Trinity County Arts Council	13,688
Yuba	Yuba-Sutter Regional Arts Council*	77,916
<b>Sacramento Region</b>		
Amador	Amador County Arts Council	38,294
Calaveras	Calaveras County Arts Council	45,117
El Dorado	Arts and Culture El Dorado	191,848
Placer	Arts Council of Placer County	396,691
Sacramento	City of Sacramento Office of Arts and Culture	1,546,174
Yolo	YoloArts	222,581
<b>Bay Area</b>		
Alameda	Alameda County Arts Commission	1,669,301
Contra Costa	Arts & Culture Commission of Contra Costa County	1,155,879
Marin	Marin Cultural Association	262,879
Napa	Arts Council Napa Valley	140,779
San Francisco	San Francisco Arts Commission	883,869
San Mateo	San Mateo County Arts Commission	774,485
Santa Clara	SVCcreates	1,954,286
Solano	Solano County Arts Council	441,307
Sonoma	Creative Sonoma	500,675

County	Local Arts Agency	County Population
<b>Central Coast</b>		
Monterey	Arts Council for Monterey County	445,414
San Benito	San Benito County Arts Council	62,296
San Luis Obispo	San Luis Obispo County Arts Council	280,393
Santa Cruz	Arts Council Santa Cruz County	274,871
Santa Barbara	Santa Barbara County Office of Arts and Culture	454,593
Ventura	Ventura County Arts Council	856,598
<b>Central Valley</b>		
Fresno	Fresno Arts Council	1,018,241
Kern	The Arts Council of Kern	916,464
Madera	Madera County Arts Council	159,536
Mariposa	Mariposa County Arts Council	18,068
Merced	Merced County Arts Council	282,928
Stanislaus	Central California Art League	550,660
Tulare	Visalia Arts Consortium	479,112
Tuolumne	Tuolumne County Arts Alliance	54,590
<b>High Sierra</b>		
Inyo	Inyo Council for the Arts	18,593
Mono	Mono Arts Council	13,616
<b>Los Angeles &amp; Inland Empire</b>		
Los Angeles	Los Angeles County Arts Commission	10,253,716
Orange	Arts Orange County	3,222,498
Riverside	Riverside Arts Council	2,440,124
San Bernardino	Arts Connection	2,192,203
<b>San Diego/Imperial Region</b>		
Imperial	North County Coalition for the Arts	190,266
San Diego	City of San Diego Commission for Arts and Culture	3,351,786

\*Yuba and Sutter Counties share one State-Local Partner.

Four counties do not have a State-Local Partner: Alpine, Glenn, Kings, and San Joaquin.

Visit the California Arts Council website to view an SLP directory



# Image Captions & Data Sources

1. Image courtesy of the Alameda County Arts Commission, Annual Arts Leadership Awards Commendation Event at the Alameda County Board of Supervisors Meeting on October 1, 2019. Featured individuals from left to right - Nate Miley, Alameda County Supervisor; James Gayles, Arts Leadership Award Recipient; Margaret Thornberry, Arts Commissioner; Andrew Johnstone, Arts Commission Chairperson; Rob Jackson, Arts Leadership Award Recipient; Laura Elaine Ellis, Arts Leadership Award Recipient; Suzanne Gayle, Arts Leadership Award Recipient; Eric Murphy, Arts Commissioner; Rachel Osajima, Arts Commission Director; Melissa Wilk, Auditor-Controller/Clerk-Recorder; Richard Valle, Alameda County Supervisor; Willie Hopkins Jr., General Services Agency Director; Wilma Chan, Alameda County Supervisor; Keith Carson, Alameda County Supervisor; Kendra Barnes, Arts Leadership Award Recipient; Daniel Woldesenbet, Public Works Agency Director; Bee Chow, Arts Leadership Award Recipient; and Chris Bazar, Community Development Agency Director. Photo by Paul Kuroda.
2. Image courtesy of Arts Council Santa Cruz County, Open Studios artist, Taylor Reinhold painting. Photo by Crystal Birns.
3. Image courtesy of Arts Orange County, Relámpago del Cielo Grupo Folklórico performing at Annual OC Día del Niño Festival presented by Arts Orange County.
4. Image courtesy of Arts Council Santa Cruz County, youth participant of arts education program.
5. Data source: *CA County Local Arts Agency: Impact & Local Government Funding Report*, California Arts Council, 2020. (90.72% of SLP service and program attendance is free.)
6. Data source: DataArts Custom Report, 2021. (SLP programs reach 2,273,402 annual attendees (53/53 SLPs reporting). Data from most recent FY excluding FY2020.)
7. Image courtesy of the Trinity County Arts Council, artists left to right: Raina Boulton, Heather Murphy, Karlie Elliott, and Brindi Young.
8. Image courtesy of Arts Council Santa Cruz County, Open Studios artist Rachel Barnes painting. Photo by Crystal Birns.
9. Image courtesy of SVCCreates, cast members of *Macario* (2019), a production of SVCCreates grantee, Teatro Visión.
10. Image courtesy of Arts Orange County, performance by The Silence is Broken, a BIPOC-led, BIPOC-serving grantee of Arts Orange County.
11. Data source: DataArts Custom Report, 2021. (SLPs disbursed \$27,565,840 in grant awards (20/53 SLPs reporting), \$10,899,155 in expenses paid to visual and performing artists including salaries, benefits, payroll taxes, contractor payments, and personnel fees (38/53 SLPs reporting), and \$1,111,474 in fiscal sponsorship payments (14/53 SLPs reporting). Data from most recent FY excluding FY2020.)
12. Data sources: *National Assembly of State Arts Agencies FY2021 State Arts Agency Revenue Data*, DataArts Custom Report, 2021, and United States Census Bureau 2019 Census. (\$39.5M annual SLP investment in artists and art projects/CA 2021 population = \$39,576,569/39,512,223 = \$1.001 per capita. NASAA state ranking by per-capita art funding indicates SLPs would fall #16.)
13. Data source: DataArts Custom Report, 2021. (SLPs invest \$39.5M+ in artists and art projects annually. By comparison, one of California's most significant private funders of the arts, the William and Flora Hewlett Foundation, awarded \$18M to arts grantees in 2020.)
14. Image courtesy of City of the San Diego Commission for Arts and Culture, SLP CARES funding recipient performing at WorldBeat Cultural Center. Photo by © WorldBeat Cultural Center.
15. Image courtesy of the San Benito Arts Council, Animation Dance Community, a COVID Arts Relief grantee of the San Benito Arts Council.
16. Image courtesy of the Mariposa County Arts Council, 'Ah-Loh'-Mah,' a creative placemaking demonstration project centering the Southern Sierra Miwuk Nation, Traditional Ecological Knowledge, and Practices, and the restoration of native riparian landscapes, supported and organized by the Mariposa Arts Council and Mariposa County Planning Department.
17. Image courtesy of Arts Council for Monterey County, Healing Masks created by youth in the JumpStarts program.
18. Data sources: *CA County Local Arts Agency: Impact & Local Government Funding Report*, California Arts Council, 2020. (97% of local arts agencies use the arts to address social, education, or economic community challenges.)
19. Data source: California Arts Council SLP CARES Act Fund Grant List. (43 SLPs regranted CAC CARES Act funds, 100% of those awarded funds designated for arts and cultural organizations serving communities of color disproportionately impacted by the COVID-19 pandemic.)
20. Data source: *Arts & Economic Prosperity Calculator*, Americans for the Arts. (SLP expenditures support 5,000 full-time equivalents jobs annually.)
21. Data source: California Arts Council 2019–2021 State-Local Partnership Grant Listings. (The California Arts Council made a two-year \$4,990,486 investment in 53 grants to SLPs.)
22. Data sources: *CA County Local Arts Agency: Impact & Local Government Funding Report*, California Arts Council, 2020. (SLPs have a total annual direct expenditure of \$91,278,465.)
23. Data source: *Arts & Economic Prosperity Calculator*, Americans for the Arts. (Inputting the CA state population, total SLP annual expenses, and total SLP annual program attendance creates an output of \$169,866,517 total expenditures. Total expenditures are the total dollars spent by SLPs and their audiences.)
24. Image courtesy of the Mariposa County Arts Council, Mariposa Arts Council's Music on the Green Free Summer Concert Series. Photo by Sierra Portraits.
25. Data source: California Arts Council 2019–2021 State-Local Partnership Grant Listings and *Arts & Economic Prosperity Calculator*, Americans for the Arts. (Total economic impact/CAC investment = \$170M/\$2.5M=68. )
26. Image courtesy of the San Benito County Arts Council, performance of "The Red Altar" by Eth Noh Tec, 2018.
27. Data source: *CA County Local Arts Agency: Impact & Local Government Funding Report*, California Arts Council, 2020. County populations list.
28. Visit the California Arts Council website to view an SLP directory at this URL: [https://arts.ca.gov/grant\\_program/state-local-partnership](https://arts.ca.gov/grant_program/state-local-partnership).

## State-Local Partnership 2019-21 Directory



The purpose of the State-Local Partnership (SLP) program is to foster cultural development on the local level through a partnership between the State and the counties of California. Through this program, county-designated local arts agencies receive general operating support and technical assistance from the California Arts Council.

Our California creative ecosystem is a tapestry of local arts agencies, nonprofit arts organizations, arts educators, cultural workers, individual artists, and community groups. This partnership enables individuals, organizations, and communities to create, present, and preserve the arts for all.

### **Alameda**

#### **ALAMEDA COUNTY ARTS COMMISSION**

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**Instagram:** #AlamedaCountyArtsCommission

### **Calaveras**

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**Instagram:** @AmadorArts

### **Colusa**

#### **COLUSA COUNTY ARTS COUNCIL**

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### **Butte**

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**Twitter:** @ButteCo

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**Del Norte****DEL NORTE ASSOCIATION  
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**El Dorado****ARTS AND CULTURE EL DORADO**

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**Inyo****INYO COUNCIL FOR THE ARTS**

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**Fresno****FRESNO ARTS COUNCIL INC**

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**Kern****ARTS COUNCIL OF KERN**

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**Humboldt****HUMBOLDT ARTS COUNCIL**

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**Lake****LAKE COUNTY ARTS COUNCIL**

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**Lassen**  
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**ARTS COUNCIL INC**

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**Plumas****PLUMAS COUNTY  
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**San Mateo  
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**Shasta****SHASTA COUNTY ARTS COUNCIL**

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**Facebook:** @shastaartscouncil

**Twitter:** @shastaarts

**Instagram:** @shastaartscouncil

**Sierra****SIERRA COUNTY ARTS COUNCIL**

Beverly Jordan, Executive Director  
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Website: sierracountyartscouncil.org

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**Siskiyou****SISKIYOU COUNTY ARTS COUNCIL**

Patricia Lord, Executive Director  
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**Solano****SOLANO COUNTY ARTS COUNCIL**

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**Sonoma****COUNTY OF SONOMA ECONOMIC DEVELOPMENT BOARD/CREATIVE SONOMA**

Kristen Madsen, Director  
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**Facebook:** @creativesonoma

**Twitter:** @creativesonoma

**Instagram:** @creativesonoma

**Stanislaus****CENTRAL CALIFORNIA ART LEAGUE INC**

David Schroeder Executive Director  
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Website: ccaagallery.org

**Facebook:** @mistlingallery and @stanislausartscouncil

**Instagram:** @ccaagallery

**Sutter****YUBA SUTTER ARTS COUNCIL**

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Website: yubasutterarts.org

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**Twitter:** @YubaSutterArts

**Instagram:** @YubaSutterArts530

**Tuolumne****TUOLUMNE COUNTY ARTS****ALLIANCE INC**

Laurie Livingston, Executive Director  
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Website: mytuolumnecountyarts.org

**Facebook:** @tuolumnecountyarts

**Twitter:** #mytuolumnecountyarts

**Instagram:** @tuolumnecaarts

**Tehama****TEHAMA COUNTY ARTS COUNCIL**

Robert Bird, Executive Director  
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Email: tcacarts@gmail.com  
Website: tehamaarts.org

**Ventura****VENTURA COUNTY ARTS COUNCIL**

Craig Rosen, Director of Development  
(805) 658-2213  
Email: craigrosen1@yahoo.com  
Website: vcartscouncil.org

**Trinity****TRINITY COUNTY****ARTS COUNCIL ASSOCIATION**

Jill Richards, Executive Director  
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Website: trinitycountyarts.org

**Yolo****YOLO COUNTY ARTS COUNCIL INC**

Alison Flory, Executive Director  
(530) 309-6464  
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Website: yoloarts.org

**Facebook:** @yoloartsca

**Instagram:** @yoloartsca

**Tulare****VISALIA ARTS CONSORTIUM, INC**

Ampelio Mejia Perez, Executive Director  
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**Instagram:** @artsconsortium

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**Instagram:** @YubaSutterArts

## California Context

- 58 Counties in California
- 8,057 Census tracts in California
- 39,237,836 Total Population

## SLP Context

- 52 SLPs
- 4 Counties have been vacant of an SLP since 1980 – the year the SLP program was established:
  - Alpine Pop. 1,175
  - Glen Pop. 28,122
  - Kings Pop. 15,982
  - San Joaquin Pop. 704,379
- Yuba-Sutter Regional Arts Council, covers both Yuba, Pop. 83,421, and Sutter Counties, Pop. 99,063
- Contra Costa County closed the Arts & Culture Commission and is currently recruiting a steering committee to develop a public-private partnership arts council for the county.
- Through the new 2022 SLP Mentorship grant program, Arts and Culture El Dorado will work with Alpine County to establish a Local Arts Agency which will ultimately become the State-Local Partner in this county where none currently exists.

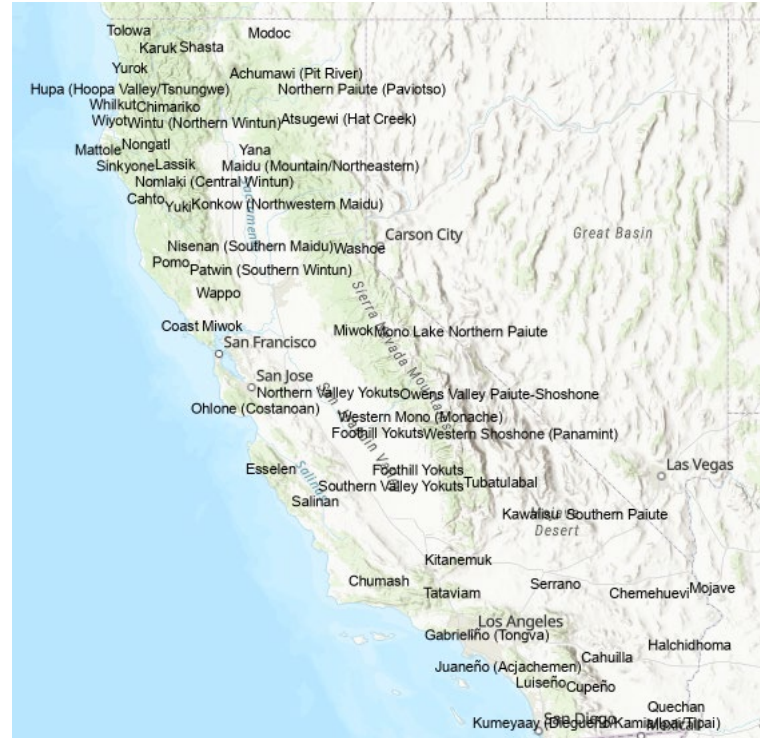
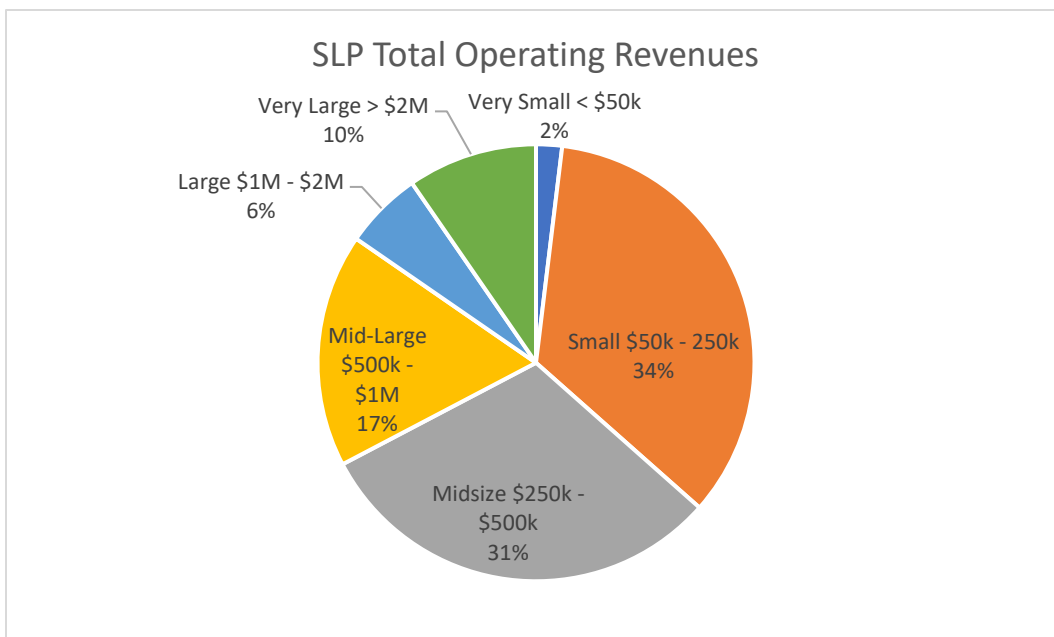


Figure 1 Map from the Digital Atlas of California Native American Tribes

## SLP Capacity

- SLPs Total Operating Revenue ranges from: \$44,575 - \$21,831,055



- SLP staffing ranges from: 0 to 41
- SLPs county population ranges from: 2,987 – 10,253,716
- 44 of 52 (82%) SLPs are non-profit organizations
- 8 of 52 (15%) SLPs are government agencies:
  - County of Sonoma Economic Development Board/Creative Sonoma; Los Angeles County Department of Arts and Culture; Alameda County Arts Commission; Santa Barbara County Office of Arts and Culture; San Mateo County Office of Arts and Culture; San Francisco Arts Commission; The City of San Diego Commission for Arts and Culture; Sacramento Office of Arts and Culture
- Of the 52 SLPs, 2 partially support counties without an SLP
  - That support looks like providing technical assistance and mentorship to create a new SLP, providing fiscal sponsorship to organizations, and working with transportation agencies to create public art

### **SLP Equity Impact Assessment Participation**

- 39 of the 52 SLPs attended the SLP Equity Impact workshop
- 39 of the 52 SLPs submitted the SLP Equity Impact survey
- 31 of the 39 completed the SLP Equity Impact survey

At the December 2022 Council meeting, the Equity Committee will have more data from the assessment to present along with accompanying recommendations that support the CAC's mission through the SLP grant program.

# TAB E

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California Arts Council | Public Meeting | 10/27/2022



## Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
T: (916) 322-6555 | F: (916) 322-6575  
[www.arts.ca.gov](http://www.arts.ca.gov)

**Date: July 28, 2022**

**To: Council Members**

**From: Legislative Committee, Lilia Gonzáles-Chávez & Consuelo Montoya**

**Re: Legislative Update**

The CA State Legislature's Joint Legislative Committee on the Arts, and Assembly Arts, Entertainment, Sports, Tourism, and Internet Media Committee organized and toured 9 of the state's 14 designated Cultural Districts for both members of the Senate and Assembly. These tours included the following districts: Grass Valley/Nevada City, Calle 24 Latino, SOMA Pilipinas, San Rafael Downtown Arts District, Little Tokyo, San Pedro, Oceanside, Balboa Park, and Barrio Logan.

The purpose of the visits was to familiarize legislators with cultural districts within their own areas, and create broader understanding of cultural district practices and needs, as \$30 million in new funding has been provided to support the current districts and expand the program.

Committee Chairs Sen Ben Allen and Assm Boerner-Horvath were present at all the visits. CAC was represented by either the Council Chair Lilia Gonzáles-Chávez or Vice Chair Chelo Montoya at the invitation of the Legislators organizing these visits. They were also joined by local legislative members including Assm Mike Fong, Sen Scott Wiener, Assm Bloom, Sen Maria Elena Durazo, and Assm Friedman. Each of the hosting cultural districts invited members of their partnership to present all aspects of their unique districts, including:

- theater and performing arts center tours (restored theaters still hosting performances, some also housing small businesses for CD partners);
- artist studio visits / conversations with artists (vacant building space transformed into working artist studios, pop-up stores, former military barracks turned into studios where artists in residency create);
- museum space (some with currently producing artists, some maintaining space for cultural preservation);
- performances by artists, live and recorded (live bands, pre-recorded films imbued w/ traditional song, taiko drumming);
- shuttle and walking tours of their districts including murals, public art, historic sites, points of cultural interest and pride (Buddhist temple, Nisenan museum, architectural assets providing historical reference and cultural meaning such as buildings where Japanese citizens left their belongings before being imprisoned in internment camps, local restaurants, and businesses that helped establish and continue to anchor);

- demonstrations of how CDs serve multiple functions (supporting local artists and businesses, providing space for cultural partners to practice and preserve their heritage, working with local government on development, housing, and artistic assets retention, often providing social services to their community including Covid-education for their small businesses, opportunities for artists and businesses to build professional capacity, and arts/cultural activities for elder residents within the community); and finally roundtable conversations in which elected/appointed officials and cultural district partners could discuss the unique issues, challenges, and successes each district has experienced.

CAC staff had the opportunity to experience firsthand the individual merits of each district, begin relationship-building with cultural district representatives and the legislators supporting them, benefitting upcoming program guideline creation, and informing how to best approach outreach to new districts next year. Staff will be meeting with each of the 14 cultural districts one on one in November and in addition will be planning a listening tour for potential new cultural district designees where Council will have the opportunity to participate.

# TAB F

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California Arts Council | Public Meeting | 10/27/2022

## Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
T: (916) 322-6555 | F: (916) 322-6575  
[www.arts.ca.gov](http://www.arts.ca.gov)

**Date: October 20, 2022**

**To: Council Members**

**From: Governance Committee, Vicki Estrada, Council Member; Ellen Gavin, Council Member**

**Re: Recommendations for Bylaw Revisions**

**The Governance Committee recommends Council approve changes to bylaws dealing with:**

- **Subcommittee Participation, and**
- **The Council Meeting Agenda Format, and**

### **Purpose**

At the Council's July 28<sup>th</sup> meeting, Chair Gonzáles-Chávez presented the following question: "the Bylaws identify that CAC can invite members of the community to participate in ad hoc committees, but the Bylaws do not say that CAC can invite members of the community to standing committees."

### **Background**

The Bagley-Keene Act requires a 10-day public noticing prior to publicly held government meetings.

Currently, CAC subcommittees consist of no more than two members, which avoids public noticing.

The Governance Committee has met and proposes two changes the Council bylaws.

#### **1. The first bylaw change being recommended by the Governance Committee is that Subcommittee meetings be opened to the public.**

We propose that all subcommittees move in the direction of public noticing and participation. The Governance Committee believes that by opening subcommittee meetings to the public there will be better public participation, robust conversation, and informed decision-making.

- a) To accomplish this, subcommittees must publicly notice their meeting 10 days in advance and make the subcommittee accessible to public participation. (Please note,

subcommittees can still hold closed meetings if they desire and there is no need to publicly notice it).

- b) Should a member of the general public seek to become a voting member of a subcommittee, she/he/they will make that interest known to the Committee Chair(s) after participation in three committee meetings. If the Committee Chair(s) concurs, the recommendation will be passed to the Council Chair for approval. If any subcommittee member from the public is deemed by the Committee Chair(s) to be disruptive or not respecting the Council's principles, the Committee Chair(s) will advise the Council Chair to withdraw membership and voting privileges.

***Please note that if the Council desires, this change can be done as during a six-month pilot period to see how well it works. Council members can evaluate and report on the effectiveness of these changes and continue with these practices or vote to return to the status quo.***

**2. The second bylaw change being recommended by the Governance Committee is to change the Council meeting agenda.**

Currently, public comment is held towards the beginning of the Council meeting and is open for anything the public wants to comment on.

- a). The Governance Committee proposes to amend the CAC bylaws so that the public can only address issues/topics that aren't on the agenda later during the Council meeting.
- b). A second change proposed by the Governance Committee is that public comment be held after each voting item on the agenda. This would allow for a Council Members to be better informed on the specific Voting Item and allow them to understand the public's input on issues related to that Voting Item.

***Please see attachments at the end of this document to see examples of what an agenda might look like. We also revised—in a ~~strikeout~~-underline version—the portion of the Council Member Handbook which pertains to the meeting format.***

***(It appears that the 8-page bylaws for the CAC do not need to be revised as they do not deal with the specifics of a meeting like the Handbook does).***

**PROPOSED REVISIONS TO DRAFT**  
**SAMPLE MEETING AGENDA TEMPLATE**  
*For training and planning purposes only*

**NOTICE OF PUBLIC MEETING**

**DATE  
TIME**

**LOCATION**

1. **Call to Order** – The Chair calls each meeting to order, and the time is noted for the public minutes. If the Chair is not present, the Vice Chair may call a meeting to order. 1 minute
2. **Welcome from Venue** – The Chair invites a representative from the host venue, often the venue’s Executive Director, and the County Arts Council (State-Local Partner) to address the Council and share information about the space, history, and community. 3 to 5 minutes
3. **Acknowledgment of Tribal Land** – The Executive Director or designated Council Member introduces the practice by acknowledging the meeting is taking place on Native Land. If available, a local tribe representative will welcome the Council and all attendees to its land. If a tribe representative is not available, a Council Member will read the list of all tribes who have cultural affiliation to the meeting location. 3 to 5 minutes

- |   |  |
|---|--|
| 4. <b>Roll Call and Establishment of a Quorum</b> – The Chair asks that the roll be taken. The Administrative Analyst conducts a roll call. Each present Council member responds by voice. The Administrative Analyst indicates if a quorum has been reached. If so, votes may be made for voting items that follow on the agenda. If a quorum has not been reached, the Council meeting may not take place or begin until enough Council Members are present.  | 2 minutes  |
| 5. <b>Approval of Minutes</b> – The Chair asks for a motion to approve the minutes from prior meeting(s) as indicated on the agenda and included in the Council meeting book. Once a motion is made and seconded, discussion of the minutes follows. The minute taker takes notes of all amendments and corrections as discussed by Council. Once discussion is complete, the Chair calls for a vote. The Administrative Analyst conducts the vote. Each present Council member responds with their vote by voice. The Administrative Analyst reports the status of the motion. | varies   |
| 6. <b>Chair’s Report</b> – The Chair provides a brief verbal update, accompanied by a written report if necessary, recapping recent activities and engagement undertaken as a representative of the Council.  | 5 to 10 minutes  |
| 7. <b>Director’s Report</b> – The Director provides a brief verbal update, often accompanied by a written report, recapping recent activities and engagement as Director and providing pertinent agency-wide updates.   | 5 to 10 minutes  |
| 8. <b>Non-Agenda Public Comment</b> – A <u>non agenda</u> public comment sign-in sheet is provided at each meeting. Members of the public who signed up are called by name by the Chair to address the Council for a maximum of 2 minutes per speaker (timed) or as established by the Chair after considering the amount of items to be covered within the end of the  | <u>Time duration</u><br>varies, <del>a</del><br><del>morning and</del><br><del>afternoon</del><br><del>public</del><br><del>comment</del><br><del>period may be</del><br><del>scheduled.</del> |

meeting. At the start of the Non-Agenda Public Comment Period the Chair will ask if any additional members of the public wish to sign-up to provide comment. ~~Public Comment is the only portion of the meeting where members of the public, unless otherwise agendized, may address the Council.~~

Two forms of public comment will be offered:

- Written comments will be accepted online prior to and during the Council meeting
- Live comments will be accepted during this agenda item in the meeting via Zoom, phone or in-person if the meeting is in person. Live public comment may be limited to 2 minutes per person.

Note: elected officials may be invited by staff or Council to provide comment at any time during the meeting.

9. **Voting Items** – All anticipated voting items are noted on the agenda. All voting items are introduced by the individual(s) listed on the agenda prior to the Council’s discussion and vote. Grant review panel representatives may also participate in the introduction of panel recommendation voting items. Once an item is introduced, the Chair asks if there is any public comment on the voting item. The Chair then asks for a motion to approve a recommended voting item as indicated in the Council book. Once a motion is made (“moved”) and seconded, discussion by Council of the item follows. Staff is available to answer questions upon the request of Council. Once discussion is complete, the Chair calls for a vote. The Administrative Analyst repeats the motion, updating if necessary, and conducts the vote. Each present Council member responds with their vote by voice. The Administrative Analyst reports the status of the motion. *Examples of voting items include: approval of grant guidelines, approval of panel pool, approval of panel recommendations, approval of grants allocation budget, etc.*
10. **Discussion Items** – All anticipated discussion items are noted on the agenda. Discussion items are introduced by the individual(s)



listed on the agenda. Discussion items provide an opportunity for Council to review and discuss outstanding issues relevant to Council business, in advance of voting items at future meetings. Following discussion, a Council committee or staff will address the next steps for each discussion item and identify if an item needs to be agendaized for a future meeting, if applicable.

varies

- |   |                      |
|---|----------------------|
| 11. <b>Committee Reports</b> – Council committees may present updates on recent Committee activities and actions. Reports may be presented by Council members and/or coordinating staff members on behalf of a Council committee.   | varies               |
| 12. <b>Grantee or Guest Presentations</b> – Representatives from local, regional, statewide, or national arts organizations or related partner organizations may be invited to provide informational presentations to Council. Guest presenters are introduced by Council or staff. Q & A with Council may follow guest presentations.  | 30 minutes to 1 hour |
| 13. <b>Staff Presentations</b> – Staff members may make presentations to Council on various topics relevant to Council business. Q & A with Council may follow staff presentations.   | 30 minutes to 1 hour |
| 14. <b>Adjournment</b> – Council meetings often adjourn in memory of individuals from the arts and culture community who have recently passed away. Any Council member may submit a name to be honored during adjournment. Submissions should be made to the CAC Administrative Analyst prior to a scheduled Council meeting, when possible. After memoriam acknowledgement have been made, and no further motions are moved, the chair will declare the meeting adjourned. | 5 minutes            |

**Agenda Disclaimer, present on all published agendas**

**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. A brief mid-meeting break may be taken at the call of the Chair.
4. The CAC retains the right to convene an advisory committee meeting pursuant to
5. Government Code Sec. 11125 (d).
6. If you need additional reasonable accommodations, please make sure you request no later than \_\_\_\_\_ at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at [kimberly.brown@arts.ca.gov](mailto:kimberly.brown@arts.ca.gov).
7. Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.
8. Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to [info@arts.ca.gov](mailto:info@arts.ca.gov) outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration and may or may not be accepted and subsequently scheduled.



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

Gavin Newsom, **Governor**  
Jonathan Moscone, **Executive Director**

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
(916) 322-6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

**PUBLIC MEETING AGENDA**  
**DATE...**  
**10 AM – 4:10 PM**

Public meeting access will be provided  
online at  
<https://arts.ca.gov/about/council-meetings/>

10:00 AM	<b>1. Call to Order</b>	COUNCIL CHAIR
10:05 AM	<b>2. Acknowledgment of Tribal Land</b>	EXEC. DIRECTOR
10:10 AM	<b>3. Roll Call and Establishment of a Quorum</b>	CAC STAFF
10:15 AM	<b>4. Chair's Report - TAB A</b>	COUNCIL CHAIR
10:25 AM	<b>5. Executive Director's Report - TAB B</b>	EXEC. DIRECTOR
10:30 AM	<b>6. Voting Item:</b> <b>Minutes from Previous Council Meeting</b> • July 28, 2022 - TAB C	COUNCIL CHAIR
10:40 AM	<b>7. NON- AGENDA Public Comment</b> Two forms of public comment will be offered: • Written comments will be accepted online prior to and during the Council meeting • Live comments will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person.  Access and instructions will be provided at <a href="https://arts.ca.gov/about/council-meetings">https://arts.ca.gov/about/council-meetings</a>	CAC STAFF
11:10 AM	<b>8. Voting Item:</b> <b>XXXXXXXXXXXX</b>  <b>a. Public Comment on Voting Item</b> <b>b. Council Discussion</b> <b>c. Vote</b>	CAC STAFF/COUNCIL MEMBERS

11:40 AM	<b>BREAK</b>	
11:50 AM	<b>9. Voting Item:</b> XXXXXXXXXXXX  <b>c. Public Comment on Voting Item</b> <b>d. Council Discussion</b> <b>c. Vote</b>	CAC STAFF/COUNCIL MEMBERS
12:00 PM	<b>10. Voting Item:</b> XXXXXXXXXXXX  <b>e. Public Comment on Voting Item</b> <b>f. Council Discussion</b> <b>c. Vote</b>	CAC STAFF/COUNCIL MEMBERS
1:00 PM	<b>LUNCH BREAK</b>	
1:45 PM	<b>11. Voting Item:</b> XXXXXXXXXXXX  <b>g. Public Comment on Voting Item</b> <b>h. Council Discussion</b> <b>c. Vote</b>	CAC STAFF/COUNCIL MEMBERS
3:45 PM	<b>12. Future Agenda Items</b>	COUNCIL CHAIR
4:00 PM	<b>13. In Memoriam</b>	COUNCIL MEMBER
4:10 PM	<b>14. Adjournment</b>	

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. A brief mid-meeting break may be taken at the call of the Chair.
4. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
5. Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make sure you request no later than August 11, 2022 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at [kimberly.brown@arts.ca.gov](mailto:kimberly.brown@arts.ca.gov).
6. Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.
7. Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to [info@arts.ca.gov](mailto:info@arts.ca.gov) outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration and may or may not be accepted and subsequently scheduled.

**California Arts Council**  
**Bylaws**  
**Adopted January 30, 2019**

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**DEFINITION OF TERMS**

"Council" is defined as 11 member body of appointees.

"Agency" is defined as California Arts Council staff.

**CALIFORNIA ARTS COUNCIL**

The California Arts Council exists under California General Government Code, Chapter 9. Article 8750-8756.

**COUNCIL MEMBERS**

Nine Council Members are appointed by the Governor, one by the Senate President pro Tempore and one by the Assembly Speaker.

Five of the eleven members shall hold office for four years, four shall hold office for three years, and two shall hold office for two years.

Gubernatorial appointees require Senate confirmation.

The Council Members will perform the following duties:

- Represent the people of the entire state of California.
- Encourage artistic awareness, participation and expression among the people throughout California, acting as delegates of all geographic areas, particular arts disciplines, institutions, and specific interest groups.
- Establish general policy within the framework of policy established by the Legislature and the Governor; and in accordance with state and federal laws and regulations.
- Approve local assistance funding allocations.
- Advise the Governor and the Legislature on matters of council policy, in consultation with the Director.
- Review its policies and programs on a regular basis.
- Possess sound judgment, as demonstrated by the management of their own affairs.
- Attend regularly scheduled and special meetings of the Council and, upon request of the Chair, other meetings, events, forums, seminars and the like, that further Council objectives.
- Actively acquaint themselves with the arts in California to the greatest extent possible; provided, however that this responsibility shall not obligate the agency to incur any specific expense.
- Inform the Chair and the Director of any activities wherein they act in an official capacity representing the Council. This

applies to any written correspondence, which shall be forwarded to the Chair and Director.

- Abide by the conflict of interest policy and code of responsibility.

## **THE CHAIR**

The following applies to the Chair of the California Arts Council:

- Elected by the Council in December and begins their term in January.
- Serves as the spokesperson on policy matters for the Council.
- Presides at Council meetings and activities.
- Works in partnership with the Vice Chair, Director, and fellow Council Members.
- Serves, in partnership with the Director, as liaison to other agencies and organizations.
- Establishes and maintains effective working relationships with the Governor and staff, Senate President pro Tempore, Assembly Speaker, and other stakeholders.
- May recommend potential Council members to the Governor and/or the Speaker and President pro Tempore.
- Notifies members of the Council about issues of major concern to the agency.
- Must obtain authorization of the Council as a whole, before committing the Council to any action.

## **THE VICE CHAIR**

The following applies to the Vice Chair of the Council:

- Elected by Council in December and begins their term in January.
- Carries out the duties of the Chair with the powers and duties prescribed by these Bylaws, when the Chair is absent.

## **THE DIRECTOR**

The following applies to the Director of the Agency:

- Appointed by, serves at the pleasure of, and reports to the Cabinet Secretary (or designee) in the Governor's office.
- Works in cooperation with the Chair of the Council.
- Working with the Deputy Director, is responsible for the management and administration of the agency staff and the implementation of Council policy.
- Working with the Deputy Director, the Director of Legislative Affairs, and the Director of Public Affairs, establishes and maintains continuing liaison with the Governor, Legislature and all national and state agencies, institutions, associations and entities working with the Agency to develop cultural

- programs and implement the direction of the Agency.
- May recommend potential Council members to the Governor and/or the Speaker and President pro Tempore.
- Serves as staff on all Council committees.
- Implements Council approved policies and develops operational policies.
- Must act in compliance with the “Incompatibility Statement” in California Government Code section 19990.

## MEETINGS

The following applies to the Meetings of the Council:

- Held at the call of the Chair no more than eight times each calendar year.
- Must be preceded by at least ten days public notice, unless there are extraordinary circumstances.
- Must have a quorum, consisting of a majority of the Council members, in order to transact business.
- Must be held in various places throughout the state so as to encourage broad and diverse attendance.
- All are subject to the Bagley-Keene Act.
- The Chair shall preside at all meetings. In the absence of the Chair, the Vice-Chair(s) shall preside at meetings.
- Meetings shall be conducted in accordance with rules, procedures and protocols established by the Council.

## STRATEGIC PLAN

The Council shall establish, maintain, and regularly update a strategic plan which shall set forth the following:

- Clearly stated goals and objectives with a timeline.
- A delineation of the broad programs and activities required in order to achieve Council objectives.
- An implementation plan with benchmarks for the Council to discuss and evaluate.
- In developing the Strategic Plan, persons may be designated as advisors and advisory groups may be created. Advisor and advisory group input will be reported at each Council meeting; committees will make recommendations to full Council, not set policy; and all policy votes and decisions will be in public.

## COMMITTEES

The following applies to the Committees of the Council:

- The Chair shall establish and appoint standing committees utilizing Council members and/or members of the general public.
- The Chair may establish and appoint ad hoc committees utilizing Council members and/or members of the general public as necessary. An ad hoc committee dissolves once it has completed its task.



- The Director shall assign staff to assist the committee chair(s) with the operation of each committee.
- Each committee shall have a charge, which shall include its objective(s), its proposed work schedule, reporting deadlines and termination date.
- Committee members shall be responsible for implementation of committee assignments.
- Committee Chair(s) shall be Council members, and preside over meetings and report to the Council as necessary.
- Committees will make a concerted effort to meet in person whenever convenient to foster meaningful engagement.
- All Committees are subject to the Bagley-Keene Act.

## **CURRENT STANDING COMMITTEES**

<b>Equity Committee</b>	The Equity Committee is charged with ensuring that grants invest in the evolving and diverse demographics of California. The committee defines equitable grant making as fair, accessible, inclusive and effectively serving to dismantle structural racism and other inequities.
<b>Executive Committee</b>	The Executive Committee shall consist of the Chair, the Vice-Chair(s), the Director and others as appointed by the Chair
<b>Governance Committee</b>	The Governance Committee shall review and draft revisions to the CAC Member Handbook including the CAC By-Laws and make recommendations to the Council.
<b>Innovations and Aspirations Committee</b>	The Innovations and Aspirations Committee shall explore new directions and concepts for the Council's activities and make recommendations to the Council.
<b>Legislative Committee</b>	The Legislative Committee shall develop materials and strategy for Council's engagement with the Governor and Legislature, provide updates on CAC government affairs activities, and make recommendations to the Council.
<b>Nominating Committee</b>	The Nominating Committee shall consist of two Council members appointed annually by the Governance Committee in advance of the December meeting. The Committee shall nominate officers for one-year terms. The Committee shall nominate the officers and the Council shall vote to elect the officers at the December annual meeting. Officers shall consist of a Chair, one Vice-Chair and other officers the Council may, from time to time, designate.

**Programs Allocations Committee**

The Programs Allocations Committee shall provide input on the grant funding formula based on panel ranks, help formulate the projected grants budget, review staff and panel recommendations, and make recommendations to the Council.

**Programs Policy Committee**

The Programs Policy Committee shall provide input on program guidelines and policies, consider framework for Council on the adoption of new pilot grant programs based on Council priorities, and make recommendations to the Council.

**Special Liaison Committee**

The Special Liaison Committee shall support relationships and communications between the Council process and outcomes with the Governor's office.

**Strategic Plan Committee**

The Strategic Plan Committee shall maintain an active role of the Council in strategic planning by reviewing/assessing the current strategic plan, reporting on Council progress related to a strategic plan, establishing Council priorities for a planning process, considering public input strategies, and making recommendations to the Council.

**POLICY**

The following outlines the policies that impact the California Arts Council.

- Council policies are the objectives of the Council and the rules and procedures enacted by the Council for its governance. Policy recommendations may come from any Council member.
  - All policies shall be in writing and shall set forth clearly and concisely the policy objectives and the designation of responsibility for enactment of the policy.
  - Copies of all policies adopted by the Council shall be distributed to each member and be available to the public.
- State Policy includes the California Arts Council's enabling legislation and all applicable state laws, rules and regulations.
- Council members shall approve all policy statements at meetings with a quorum present.

**PROGRAM DEVELOPMENT AND IMPLEMENTATION**

Programs supported by local assistance funds shall be developed in accordance with established Council policies. Programs shall be implemented by staff, under the direction of the Director and Deputy Director.

**CONFLICT OF  
INTEREST,  
APPEARANCE OF  
CONFLICT OF  
INTEREST,  
AND CODE OF  
RESPONSIBILITY**

The Council shall approve financial assistance as contained in the programming guidelines.

Council members shall not, jointly and/or separately, attempt to approve the granting of funds to any person or organization outside the policies and procedures established by the Council.

Council members shall be subject to the California State Ethics and Conflict of Interest Code, and any rules adopted by the Council.

Council members shall file the Statement of Economic Interest form 700 annually as required by law.

Council members shall not be present nor participate in any communication or discussion with any other council member, nor vote on any matter, involving an individual or organization with which there is an association as board member, officer, advisory panel or staff, salaried or volunteer, or where there is, or has been, any economic interest for twelve months prior to the discussion or vote.

Council members shall excuse themselves from the discussion and/or vote on any matter where an outside observer might have reasonable cause to believe the Council member might not be impartial, whether positively or negatively, on behalf of the issue or entity.

**Seeking and  
Receiving Gifts**

Council members shall adhere to and abide by all relevant provisions of the regulations of the Fair Political Practices Commission.

**What constitutes a  
gift:**

Council members shall not seek gifts, gratuities, or gratis admission to programs, events or performances for which the public is charged a price for admission or at which a meal is provided (or other things of value) from any CAC grant applicant, nor shall Council members request of any grant applicant anything that would have the appearance of impropriety.

In the event of the unsolicited receipt and use of something described in the preceding paragraph for use by an individual Council member or his or her spouse or immediate family member, such receipt and/or use shall constitute receipt of a gift under the regulations of the Fair Political Practices Commission, the State Franchise Tax Board, and the Internal Revenue Service. Reporting receipt of such a gift shall be the obligation of the Council member.

**What does NOT  
constitute  
a gift:**

Tickets/passes to programs, events, performances, lunches/dinners or otherwise, provided to Council member(s), their spouses and/or immediate family, in conjunction with a request by the Director and/or Chair, for the Council member to represent the agency at such event, performance, lunch/dinner or otherwise shall not be considered a gift to said Council member(s). Tickets/passes provided to a Council member, his or her spouse and/or immediate family, for an event at which the Council member has an official or ceremonial role shall not be considered a gift to the Council member. Council member(s) invited to perform an official and/or ceremonial role shall notify the Chair and Director of such invitation.

**Use of Council  
Appointment**

Council members should be alert to avoid any actions which could possibly be interpreted as a use of Council appointment to attain personal financial gain, favors, or special treatment, or act in any way which furthers the economic interests of an organization or person with which they are affiliated in any way.

**Future Affiliations**

Once appointed, the Director and Council members are requested, during the term of their service, not to join the boards of or initiate affiliations of a policy-making or financial nature with actual or potential applicant organizations.

**Acting Without Self-  
Interest**

Council members shall make every reasonable effort to act without self-interest or without serving the self-interest of fellow Council members, recognizing that loyalties to a particular geographic area, arts discipline, institution, or specific interest group must be subordinated to the broader purposes of acting in the best interest of the entire arts field.

**Responsibilities of  
Director**

The Director shall call the Conflict of Interest Code, Appearance of Conflict of Interest, and Code of Responsibility to the attention of all Council members upon appointment to the Council.

**REIMBURSEMENT  
FOR COUNCIL  
MEMBERS**

Council members are entitled to \$100 per Council meeting. Council members shall be reimbursed for eligible expenses incurred to:

1. Attend regular and special meetings of the Council and its committees; or
2. Attend special activities/events approved in advance by the Chair and Director.

In the event the Chair and/or Director desire a Council member to represent the agency at a specific event, meeting, performance,

lunch/dinner or otherwise to be held in the state, the Chair and/or Director will first make such request of the Council member(s) living in the immediate geographical area of opportunity unless said representation would be within the province of a specific committee chaired by a Council member outside said immediate geographical area; or, in the discretion of the Chair and/or Director, the agency would be best represented by a specific Council member.

All out of state travel is subject to prior approval by the Chair, Director, and the Governor's office in accordance with governing rules and procedures.

**Reimbursement of Expenses**

Council members shall be reimbursed for eligible expenses incurred using budgetary limitations as established by the state and the agency budget. To receive reimbursement, Council members shall file, within 90 days of incurring the eligible expense, an itemized expense form with the agency's administrative Deputy Director. Reimbursement shall be made in accordance with state governing regulations. The agency will make every attempt to issue authorized reimbursement within 30 days of receipt from the Council member.

**Travel and Expense Budget**

The Agency budget shall include an amount sufficient to cover the cost of authorized and eligible Council member reimbursable travel and other expenses as reasonably projected by the Chair in consultation with the Director on an annual basis. Said travel budget line item within the agency's budget shall be within the requirements of the Department of Finance and other control agencies, based on the operational needs and requirements of the agency.

**REPRESENTATIVE  
ROLE IN  
RELATIONSHIP TO  
THE GOVERNOR'S  
OFFICE AND THE  
LEGISLATURE**

Council members, at the request of the Chair and/or Director, may actively participate in the promulgation and advocacy of positions regarding legislation affecting the arts, to the extent permissible under all applicable state laws, rules, regulations and the policies of the legislature and the office of the Governor.

The Director and Director of Legislative Affairs shall advocate on behalf of the agency and the health of the arts, including advocacy in favor of specific legislation, to the extent permissible under all applicable state laws, rules, regulations and the policies of the legislature and the office of the Governor.