



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

Gavin Newsom, Governor  
Danielle Brazell, Executive Director  
2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
(916) 322-6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

## NOTICE OF PUBLIC MEETING CALIFORNIA ARTS COUNCIL MEETING

Friday, April 11, 2025  
10:00 A.M. – 2:30 P.M.

On Location/Virtual Hybrid Meeting

Lineage Performing Arts Center  
[920 E. Mountain Street](#)  
[Pasadena, CA 91104](#)

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

ASL Interpretation will be provided via Zoom.  
Interpretación simultánea en español – transmisión de audio por Zoom.

10:00 A.M.	<b>1. Call to Order</b>	R. Messina Captor
10:00 A.M. (3 min)	<b>2. Roll Call and Establishment of Quorum</b>	C. Gutierrez
10:03 A.M. (2 min)	<b>3. Land and Peoples Acknowledgement</b>	G. Clarke
10:05 A.M. (5 min)	<b>4. Opening Remarks &amp; Community Agreements</b>	R. Messina Captor
10:10 A.M. (5 min)	<b>5. Welcome by Rochelle Branch, Cultural Affairs Manager at City of Pasadena; and Kristin Sakoda, Director of LACDAC</b>	R. Branch K. Sakoda
10:15 A.M. (8 min)	<b>6. Chair's Report (TAB R)</b>	R. Messina Captor
10:23 A.M. (7 min)	<b>7. Executive Director's Report (TAB S)</b>	D. Brazell

10:30 A.M. (5 min)	<b>8. VOTING ITEM: Minutes from Previous Meetings (TAB T)</b>  <i>Council will vote to approve the following minutes:</i> <ul style="list-style-type: none"> <li>• Council Meeting – February 28, 2025, Hybrid</li> </ul>	R. Messina Captor
10:35 A.M. (40 min)	<b>9. PRESENTATION: Peer Review Panels Overview (TAB U)</b>  <i>Staff presentation on the peer panel review process, curriculum, training &amp; testimonials. 2025 applicant data overview.</i> <ul style="list-style-type: none"> <li>• Presentation (30 min)</li> <li>• Discussion (10 min)</li> </ul>	K. Margolis R. Ratzkin Y. Ruiz
11:15 A.M. (25 min)	<b>10. PRESENTATION: FY 25-26 Cultural Districts (TAB V)</b>  <i>Staff will present on the process and timeline to designate up to 10 new cultural districts.</i> <ul style="list-style-type: none"> <li>• Presentation (10 min)</li> <li>• Discussion (15 min)</li> </ul>	K. Margolis J. Miller
11:40 A.M. (10 min)	<b>11. PRESENTATION: Vicki Estrada</b>	V. Estrada
11:50 P.M. (30 min)	<b>WORKING LUNCH</b>	
12:20 P.M. (10 min)	<b>12. PRESENTATION: Poetry Out Loud</b>	K. Margolis C. O'Malley

12:30 P.M. (35 min)	<b>13. VOTING ITEM: Unused FY 24-25 Local Assistance Funds (TAB W)</b>  <i>The Programs Policy Committee will provide a recommendation to distribute unused funds from FY 24-25 Local Assistance.</i> <ul style="list-style-type: none"> <li>• Presentation (5 min)</li> <li>• Public Comment (15 min)</li> <li>• Discussion (15 min)</li> </ul>	G. Clarke C. Duarte
1:05 P.M. (15 min)	<b>14. DISCUSSION: 50<sup>th</sup> Anniversary</b>  <i>In preparation for the 50th Anniversary of the CAC in 2026, Council will review priorities and a proposed framework.</i>	R. Messina Captor N. Minor
1:20 P.M. (45 min)	<b>15. General Public Comment</b>  <i>Two forms of general public comment will be offered:</i> <ol style="list-style-type: none"> <li>1) Comments will be accepted during the meeting in person or over Zoom.</li> <li>2) Written comment submissions will also be accepted online prior to and up through 10 a.m. on the second business day following the close of the meeting.</li> </ol> <i>Live public comments will be limited to three minutes per person and 45 minutes in total, as allowed by Bagley-Keene.</i>	Q. Moore
2:05 P.M. (15 min)	<b>16. Committee/ Ad Hoc Updates (TAB X)</b> <ul style="list-style-type: none"> <li>• Strategic Framework</li> <li>• Equity</li> </ul>	R. Hirabayashi D. Keehn  V. Estrada
2:20 P.M. (5 min)	<b>17. In Memoriam</b>	L. Goodwin

2:25 P.M. (5 min)	<b>18. Closing Remarks</b>  <i>Call for agenda items for the June 20, 2025, Council Meeting</i>	R. Messina Captor
2:30 P.M.	<b>19. Adjournment</b>	R. Messina Captor

*\*Agenda items included within this public notice may be added, removed or altered until 10 days prior to meeting time.*

- 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. Public meetings held featuring a virtual/Zoom component will include online Spanish and ASL interpreters whenever possible. Should you need additional reasonable accommodations, please make sure you request no later than April 4 at 5 p.m. 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 R

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California Arts Council | Public Meeting | 06/22/2021

This agenda item  
was provided to  
Council as an oral  
report. A detailed  
summary will be  
included in the record  
of the meeting's  
minutes, published to  
the CAC site  
following Council's  
approval at the next  
scheduled business  
meeting.

# TAB S

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California Arts Council | Public Meeting | 06/22/2021



Strengthening arts, culture,  
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Gavin Newsom, **Governor**  
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DATE: April 11, 2025  
TO: All Council Members  
FROM: Danielle Brazell, Executive Director  
RE: Executive Director Report

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## INTRODUCTION

This report provides critical updates on current programs, emergent issues, and other updates reflecting the agency's progress in advancing our mission through the Strategic Framework adopted by the Council in 2019.

## PROGRAM PROCESS UPDATES

- I. **FY25-26 Grant Programs** – Applications opened for seven grant programs supporting artists, organizations, and cultural initiatives across California. Submissions are due by June 5, 2025. Resources and technical assistance opportunities, including virtual office hours, FAQs, and webinars, are available online. In-person regional workshops will be held statewide during the first three weeks of May to provide additional guidance.
- II. **2025 New & Emerging Cultural Districts**—I am pleased to report that the program design, outreach, and marketing strategy for the 2025 Cultural District Program have been finalized, and agency staff is now working toward implementation.
- III. **Statewide Virtual Webinar for Request for Proposals** – April 3, 2025 – 12 pm  
- The California Arts Council released a Request for Proposals (RFP) seeking a



consultant to design and co-create a grant program supporting California Native American artists. A webinar with 60+ registrants was held on April 3, 2025, at noon to provide an overview of the RFP process, timeline adjustments, and budget allocations and to provide technical assistance. The recording is available on our website. To date, engagement in this process has been robust, with increased interest from across the state due to CAC's emphasis on community-based and participatory practices. The due date for consultant proposals is April 18, 2025, with an anticipated contract period of 18 months, from June 1, 2025, to November 1, 2026.

## FIELD UPDATES AND ENGAGEMENT

- I. **Federal Funding Updates**—The Institute of Museum Library Services and the National Endowment for the Humanities have revoked all grants, and their staff have been placed on administrative leave. The ripple effect of these resources not being honored will significantly impact libraries, nonprofit arts organizations, and arts workers across the country and the state.
- II. **Poetry Out Loud 20th Anniversary**—A hearty congratulations to all of California's 2025 County Poetry Out Loud Champions! Witnessing the power of our state's next leaders recite poetry with such grace, power, and strength was uplifting and inspiring. Agency staff implemented the program with phenomenal collaboration and coordination. Having the Chair Messina Captor, and Council Member Estrada participate in the event was also a wonderful act of support by the Council for this milestone.
- III. **Broad Expansion Groundbreaking**—On Wednesday, April 9, 2025, I attended the groundbreaking ceremony for expanding the Broad Museum in Los Angeles, which celebrates this significant expansion of the Grand Avenue project.
- IV. **Pasadena and Surrounding Community Roundtable**—On Wednesday, April 9, 2025, agency staff participated in a roundtable conversation with artists and arts leaders serving the Pasadena Community as part of our field scan. The goal of the scan is to hear directly from the arts sector and learn about the key issues impacting their work. The event was co-hosted by City of Pasadena Cultural Affairs Manager Rochelle Branch and Kristin Sakoda, Executive Director of the Los Angeles County Department of Arts and Culture.
- V. **Governor's Steering Committee for Semi-quincentennial California 175th / USA's 250th Celebrations Working Group**- The Inaugural Meeting occurred on

April 8, 2025. The Semi-Quintennial will coincide with the CAC's 50th Anniversary.

- VI. **State and Local Partnership Convening** - April 21, 2025 - A self-organized convening of CAC's State and Local Partners will occur on April 21, 2025. CAC staff is planning on attending. Having an opportunity for CAC staff to reinforce existing relationships and build strong relationships with each of our state and local partners is a priority. The SLP network is a vital component of California's cultural ecosystem.
- VII. **CFTA's 2025 Arts Summit** – April 22, 2025 – CAC staff will attend the Annual Arts Summit presented by Californians for the Arts. The daylong convening brings hundreds of artists, arts Leaders, and workers to Sacramento each year for a day of learning, connecting, and inspiring action to advance our state's arts, culture, and creativity. In addition, I will be moderating the closing panel with other state leaders actively working to advance the state's workforce and economy.

## CLOSING

The dismantling of our nation's federal cultural agencies and institutions is causing harm and instilling fear and anxiety across all aspects of civic life. In the coming months and years, it will also have seismic and devastating impacts on our state's cultural infrastructure and ecology that will take decades to rebuild.

These attacks impact workers in the working environment sector and have chilling effects on everyone in the public and nonprofit social sectors. As appointed members of this agency, recognizing the strain the current environment is putting on our workforce, the nonprofit arts and cultural sector, and the communities they serve with compassion, decorum, and simple acts of kindness will go a long way. Please be patient, as the pressure we are all feeling is real and while the capacity of the agency is strong, being down two Chief Deputies, and a program manager is causing some delays.

Despite this incredibly challenging environment, Arts Council staff remain fervently dedicated to advancing the agency's mission with expertise, integrity, and creativity. In the coming months, I hope to have filled the three open positions and welcome our Chief Deputy, Michelle Radman, back from maternity leave into the day-to-day operations. We also look forward to implementing our outreach and field engagement strategy and being in community with the very communities we serve.

# TAB T

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California Arts Council | Public Meeting | 06/22/2021

**Minutes of Public Meeting  
CALIFORNIA ARTS COUNCIL  
Friday, February 28, 2025  
10:00 A.M. – 2:00 P.M.  
On Location/Virtual Hybrid Meeting  
Mexican Heritage Plaza  
1700 Alum Rock Avenue  
San Jose, CA 95116**

The members of the California Arts Council convened in San Jose and via web conference to discuss and vote on various items as listed in the minutes below.

**Council Members Present In-Person:**

Council Vice Chair Leah Goodwin  
Council Member Caleb Duarte  
Council Member Vicki Estrada  
Council Member Roy Hirabayashi  
Council Member Dorka Keehn  
Council Member Phil Mercado  
Council Member Nicola Miner

**Council Members Present Remotely:**

Council Chair Roxanne Messina Captor  
Council Member Gerald Clarke

**Council Members Absent:**

Council Member Alex Israel

**Arts Council Staff Present:**

Danielle Brazell, Executive Director  
Gloriela Garcia, interim Deputy Director  
Kristin Margolis, Director of Program Services  
Carissa Gutierrez, Director of Public Affairs (remote)  
Elisa Gollub, Arts Program Manager  
Megan Morgan, Race & Equity Manager  
Rebecca Ratzkin, Equity Measures & Evaluation Manager (remote)  
Kimberly Brown, Public Affairs Specialist  
Qiana Moore, Events & Outreach Coordinator  
Zachary Hill, IT Specialist  
Steve Mok, Public Affairs Specialist

**1. Call to Order**

Chair Messina Captor called the meeting to order at 10:00 AM.

## **2. Roll Call and Establishment of Quorum**

Arts Programs Manager Josy Miller called the roll and established a quorum.

## **3. Land and People's Acknowledgement**

Council Member Vicki Estrada read the California Arts Council's Land and People's Acknowledgement.

## **4. Opening Remarks**

Chair Messina Captor welcomed the attendees and acknowledged the interpreters, including Arthur Cosentino and Tanashea Saint Louis (ASL), as well as Aldo G. Renteria and Ivone Reyes (Spanish/English simultaneous translation). She also reintroduced Robert Duitsman, the parliamentarian, to the meeting.

## **5. Welcome by Alexandra Urbanowski, CEO of SVCCreates; Ash Kalra, California State Assembly Member for District 25; Jessica Paz-Cedillos, Executive Director of The School of Arts & Culture.**

CEO of SV Creates, Alexandra Urbanowski, welcomed the council to San Jose, highlighting the organization's role as the County Arts Agency for Santa Clara County and its long-standing service to the community. She acknowledged the land of the Muwekma Ohlone and Tamian people and emphasized ongoing support for their federal recognition. She provided an overview of the county's diverse demographics, economic disparities, and the resilience of the arts sector, concluding with an introduction of Assemblyman Ash Kalra.

Assemblymember Ash Kalra welcomed the California Arts Council to San Jose, highlighting the significance of the Mexican Heritage Plaza as a cultural hub shaped by community efforts. Assemblymember Kalra emphasized the region's cultural diversity, the role of the arts in fostering community cohesion, and the need for continued funding to support local artists. He expressed gratitude for the Council's support and reaffirmed the importance of arts accessibility for all.

Jessica Paz-Cedillos was unable to present due to a family emergency. In her stead, Tamara Alvarado, California Communities Program Officer at the David and Lucile Packard Foundation addressed the Council. Tamara Alvarado, founding executive director of the School of Arts and Culture, welcomed attendees and highlighted the facility's deep community connections. Alvarado noted local arts and housing initiatives, including the Quetzal Gardens housing project and public art collaborations. She also advocated for the formal designation of La Avenida as a cultural district.

## **6. Chair Messina-Captor's Report**

Chair Messina Captor [read her report](#).

Chair Roxanne Messina Captor reaffirmed CAC's mission and vision, emphasizing the need for adequate funding to support arts organizations and artists across California. Additionally, she reviewed Council member responsibilities, governance structure, and the importance of maintaining CAC's commitment as it approaches its 50th anniversary.

## **7. Executive Director's Report**

Executive Director Brazell provided updates on the engagement with the arts and cultural community in San Jose and Santa Clara, highlighting challenges faced by organizations, particularly those serving underrepresented communities. She outlined the five-phase grant cycle, and the authorizing environment swim lanes, emphasizing the importance of outreach, evaluation, and public input in shaping policies and funding allocations. Additionally, the Director raised concerns regarding potential funding risks due to new federal compliance guidelines affecting programs that promote access and opportunity, reinforcing the need for strategic resource allocation to maintain California's cultural sector. [Read full report](#).

At this point, Chair Messina Captor, who had joined the meeting remotely, handed over the meeting to Vice Chair Goodwin to preside.

## **8. VOTING ITEM: Minutes from Previous Meetings**

The [December 13th meeting minutes](#) and the [January 24<sup>th</sup> minutes](#) were reviewed and approved by acclamation.

## **9. VOTING ITEM: FY 2025-2026 Programs**

The Programs Policy Committee presented their [guidelines framework recommendations](#) for the FY25-26 slate of Local Assistance grant programs to be opened.

Key priorities include funding for first-time grantees, geographic equity, and simplifying applications, with proposed limits on funding duration and organizational revenue thresholds. The council discussed these priorities, emphasizing the need to support marginalized artists and communities while ensuring strategic resource distribution.

Motioned by Council Member Clarke, seconded by Council Member Duarte.

**MOTION: The Programs Policy Committee recommends that Council vote to approve the following program guidelines framework for 2025:**

1. Apply these priorities for the following FY25-26 Programs:
  - a. Applicants in the lower quartiles of the Healthy Places Index, to reach historically and systemically underserved communities and work towards greater geographic equity;

- b. First time grantees of Operating Support, Arts & Youth, and Impact Projects;
  - c. Small organizations with annual Total Revenues (TRs) of \$250,000 or less for Operating Support, Arts & Youth, and Impact Projects.
    - i. Matching funds will be required only from organizations with annual TRs of over \$250,000 (State-Local Partners, Operating Support); and
  - d. Accessibility by means of simplification of the application form.
- 2. Apply these limits for the following FY25-26 Programs:
  - a. Grantees may be funded for two years on and one year off for Operating Support, Arts & Youth, and Impact Projects, with 2025 counting as Year One.
  - b. Organizations may apply for either Arts & Youth or Impact Projects in 2025.
  - c. TR calculations will not include pass-through or regranting funds.
  - d. Applications ranking below 4 will not be prioritized for funding.
- 3. Apply the following limits to the Operating Support Program:
  - a. The maximum TR for arts service and network organizations will be set at \$5 million;
  - b. The maximum TR for primarily arts producing organizations will be set at \$1.5 million; and
  - c. Network and arts producing organizations will be funded at levels determined through the allocations process.

### **2025-26 Program Purposes, Durations, and Maximum Request Amounts**

- **Operating Support** (1 year, \$30,000) - Direct funding to arts and cultural organizations and arts service and network organizations in support of ongoing operations
- **Arts & Youth** (1 year, \$25,000) - Supporting arts education and Creative Youth Development projects serving historically and systemically under-resourced youth in school and community-based settings
- **Impact Projects** (1 year, \$25,000) - Supporting collaborative projects between artists and community members that address issues experienced by historically and systemically under-resourced communities
- **Folk & Traditional Arts** (Statewide Administering Organization(s)) (2 years, \$1,000,000 each year) - Support to administer funding for artists and arts organizations' work in folk and traditional arts expressions
- **Individual Artist Fellowships** (Regional Administering Organizations) (2 years, variable request amount based on population served) - Supporting the creative practices of California artists at key career levels (emerging, established, or legacy)

- **State-Local Partners** (1 year, \$75,000) - Support and technical assistance for county-designated local arts agencies. Open only for newly eligible County Arts Agency in Alpine County.
- **State-Local Partners Mentorship** (1 year, \$50,000) - Support for the establishment by an existing State-Local Partner of a county-designated local arts agency in counties in which no such agency has currently been identified.

**Amendment 1:** 2a, Grantees may be funded for two years on and one year off for Operating Support only with 2025 counting as Year One.  
Moved by Council Member Keehn, Seconded by Chair Messina Captor.

2. Apply these limits for the following FY25-26 Programs:

- Grantees may be funded for two years on and one year off for Operating Support, ~~Arts & Youth, and Impact Projects~~, with 2025 counting as Year One.
- Organizations may apply for either Arts & Youth or Impact Projects in 2025.
- TR calculations will not include pass-through or regranting funds.
- Applications ranking below 4 will not be prioritized for funding.

VOTE: Unanimous consent. **Amendment passed.**

New motion:

**Amendment 2:** add item 4 – “apply a maximum TR of \$3M to Impact Projects applicant organizations.”

Moved by Council Member Duarte, Seconded by Council Member Clarke.

3. Apply the following limits to the Operating Support Program:

- The maximum TR for arts service and network organizations will be set at \$5 million;
- The maximum TR for primarily arts producing organizations will be set at \$1.5 million; and
- Network and arts producing organizations will be funded at levels determined through the allocations process.

**4. Apply a maximum TR of \$3M to Impact Projects applicant organizations.**

VOTE: 8 in favor, no abstentions, nay – Messina-Captor. **Amendment passed.**



## MOTION ON THE FLOOR

**The Programs Policy Committee recommends that Council vote to approve the following program guidelines framework for 2025:**

1. Apply these priorities for the following FY25-26 Programs:
  - a. Applicants in the lower quartiles of the Healthy Places Index, to reach historically and systemically underserved communities and work towards greater geographic equity;
  - b. First time grantees of Operating Support, Arts & Youth, and Impact Projects;
  - c. Small organizations with annual Total Revenues (TRs) of \$250,000 or less for Operating Support, Arts & Youth, and Impact Projects.
    - i. Matching funds will be required only from organizations with annual TRs of over \$250,000 (State-Local Partners, Operating Support); and
  - d. Accessibility by means of simplification of the application form.
2. Apply these limits for the following FY25-26 Programs:
  - a. Grantees may be funded for two years on and one year off for Operating Support, ~~Arts & Youth, and Impact Projects~~, with 2025 counting as Year One.
  - b. Organizations may apply for either Arts & Youth or Impact Projects in 2025.
  - c. TR calculations will not include pass-through or regranting funds.
  - d. Applications ranking below 4 will not be prioritized for funding.
3. Apply the following limits to the Operating Support Program:
  - a. The maximum TR for arts service and network organizations will be set at \$5 million;
  - b. The maximum TR for primarily arts producing organizations will be set at \$1.5 million; and
  - c. Network and arts producing organizations will be funded at levels determined through the allocations process.
4. **Apply a maximum TR of \$3M to Impact Projects applicant organizations.**

**PUBLIC COMMENT (included in their entirety at the end of the minutes)**

**Amendment 3:** increase the definition for small organizations to Total Revenue to \$500,000 from \$250,000.

Moved by Chair Messina-Captor, Seconded by Council Member Keehn.

1. Apply these priorities for the following FY25-26 Programs:
  - a. Applicants in the lower quartiles of the Healthy Places Index, to reach historically and systemically underserved communities and work towards greater geographic equity;
  - b. First time grantees of Operating Support, Arts & Youth, and Impact Projects;
  - c. Small organizations with annual Total Revenues (TRs) of ~~\$250,000~~ **\$500,000 or less** for Operating Support, Arts & Youth, and Impact Projects.
    - i. Matching funds will be required only from organizations with annual TRs of over \$250,000 (State-Local Partners, Operating Support); and
  - d. Accessibility by means of simplification of the application form.

**VOTE:**

Yes: Messina-Captor, Mercado, Miner

No: Clarke, Duarte, Goodwin, Estrada, Keehn

Amendment did not pass. Amendment **not adopted**.

**Amendment 4:** Add a 5<sup>th</sup> item- utilize a Total Revenue tiered system for Operating Support program applicants.

Moved by Vice Chair Goodwin, seconded by Council Member Estrada.

**Motion was withdrawn.**

**Amendment 5:** Adding the following language to Section 1a. prioritizing applicants who serve communities in the lower quartiles of the Healthy Places Index and federally recognized tribal governments.

Moved by Vice Chair Goodwin, seconded by Council Member Estrada.

1. Apply these priorities for the following FY25-26 Programs:
  - a. Applicants in the lower quartiles of the Healthy Places Index, to reach historically and systemically underserved communities and work towards greater geographic equity; **prioritizing applicants who serve communities in the lower quartiles of the healthy places Index and federally recognized tribal governments.**
  - b. First time grantees of Operating Support
  - c. Small organizations with annual Total Revenues (TRs) of \$250,000 or less for Operating Support, Arts & Youth, and Impact Projects.
    - i. Matching funds will be required only from organizations with annual TRs of over \$250,000 (State-Local Partners, Operating Support); and

- |  |
|--|
| d. Accessibility by means of simplification of the application form. |
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**VOTE: Unanimous consent, amendment adopted.**

**FINAL MOTION ON THE FLOOR:**

The Programs Policy Committee recommends that Council vote to approve the following program guidelines framework for 2025:

1. Apply these priorities for the following FY25-26 Programs:
  - a. Applicants in the lower quartiles of the Healthy Places Index, to reach historically and systemically underserved communities and work towards greater geographic equity; prioritizing applicants who serve communities in the lower quartiles of the healthy places Index and federally recognized tribal governments.
  - b. First time grantees of Operating Support, Arts & Youth, and Impact Projects;
  - c. Small organizations with annual Total Revenues (TRs) of \$250,000 or less for Operating Support, Arts & Youth, and Impact Projects.
    - i. Matching funds will be required only from organizations with annual TRs of over \$250,000 (State-Local Partners, Operating Support); and
  - d. Accessibility by means of simplification of the application form.
2. Apply these limits for the following FY25-26 Programs:
  - a. Grantees may be funded for two years on and one year off for Operating Support, with 2025 counting as Year One.
  - b. Organizations may apply for either Arts & Youth or Impact Projects in 2025.
  - c. TR calculations will not include pass-through or regranting funds.
  - d. Applications ranking below 4 will not be prioritized for funding.
3. Apply the following limits to the Operating Support Program:
  - a. The maximum TR for arts service and network organizations will be set at \$5 million;
  - b. The maximum TR for primarily arts producing organizations will be set at \$1.5 million; and
  - c. Network and arts producing organizations will be funded at levels determined through the allocations process.
4. Apply a maximum TR of \$3M to Impact Projects applicant organizations.

**FINAL VOTE:**

Yes: Goodwin, Clarke, Duarte, Estrada, Keehn, Mercado

No: Messina-Captor  
Recusal: Hirabayashi  
6 yes. 1 no. 1 recused

**Motion passed**- the committee's proposal was accepted, and the following grant programs will open spring of 2025:

### **2025-26 Program Purposes, Durations, and Maximum Request Amounts**

- **Operating Support** (1 year, \$30,000) - Direct funding to arts and cultural organizations and arts service and network organizations in support of ongoing operations
- **Arts & Youth** (1 year, \$25,000) - Supporting arts education and Creative Youth Development projects serving historically and systemically under-resourced youth in school and community-based settings
- **Impact Projects** (1 year, \$25,000) - Supporting collaborative projects between artists and community members that address issues experienced by historically and systemically under-resourced communities
- **Folk & Traditional Arts** (Statewide Administering Organization(s)) (2 years, \$1,000,000 each year) - Support to administer funding for artists and arts organizations' work in folk and traditional arts expressions
- **Individual Artist Fellowships** (Regional Administering Organizations) (2 years, variable request amount based on population served) - Supporting the creative practices of California artists at key career levels (emerging, established, or legacy)
- **State-Local Partners** (1 year, \$75,000) - Support and technical assistance for county-designated local arts agencies. Open only for newly eligible County Arts Agency in Alpine County.
- **State-Local Partners Mentorship** (1 year, \$50,000) - Support for the establishment by an existing State-Local Partner of a county-designated local arts agency in counties in which no such agency has currently been identified.

### **13. PRESENTATION: Los Angeles Region Wildfire Relief and Recovery**

Kristin Sakoda, Director of Los Angeles County Department of Arts and Culture, [presented on wildfire response](#) and recovery efforts, emphasizing the impact on local artists and cultural organizations. She highlighted ongoing collaboration with various agencies, including the California Arts Council, to support affected communities and provide resources. Sakoda also discussed initiatives such as creative wellbeing programs for youth and ongoing efforts in arts and healing for wildfire survivors. The meeting underscored the importance of arts in recovery and the need for continued support for cultural organizations during long-term recovery.

### **10. PRESENTATION: Vicki Estrada**

*In the interest of time, this item was tabled by the presiding chair to take place at the next public meeting for the CAC.*

## **12:05-12:35 WORKING LUNCH**

### **15. GENERAL PUBLIC COMMENT**

***moved to after lunch, began at 1:40PM***

#### **Public Comment**

All public comment listed at the end of these minutes.

### **11. PRESENTATION: Roy Hirabayashi**

Council Member Roy Hirabayashi, a nationally recognized folk and traditional artist, was introduced for his contributions to cultural preservation and his role on the council. He was joined by his wife and partner, PJ, who co-founded the San Jose Taiko group in 1973, and together they were awarded the NEA National Heritage Fellowship in 2011. The San Jose Taiko group has been a leader in folk art, fostering cultural tradition while innovating within the Taiko art form. The meeting also included a short performance by the Hirabayashis, with council members and staff invited to sit in the audience for a better viewing experience.

### **12. DISCUSSION: California Arts Council's 50<sup>th</sup> Anniversary**

The 50th Anniversary Ad Hoc Committee provided updates on their strategic planning, including a year-long celebration involving the arts community across California. Proposed activities include an awards ceremony, collaboration with legislators, and a fundraising strategy. The committee is considering open meetings to be held to encourage public involvement and contributions to the event planning process.

### **14. PRESENTATION: FY 2025-2026 Grant Programs Outreach Strategy**

CAC Director of Public Affairs, Carissa Gutierrez, presented [an outreach strategy](#) aimed at improving grant accessibility and support for historically underserved communities. The strategy includes a phased approach: an awareness launch on March 28, technical assistance from mid-April to mid-May, and final application support before the June 5 deadline. Key initiatives involve workshops, office hours, a social media campaign, and regional partnerships for in-person engagement. Emphasis was placed on ensuring equitable access to resources, integrating hybrid outreach methods, and collecting data for continuous improvement. Post-deadline efforts will focus on evaluation and communication with applicants.

### **16. Council Open Discussion**

The council held an open discussion where members shared updates, including the success of a roundtable with local artists and the importance of fostering ongoing conversations with the arts community. Highlights included discussions on the San Diego creative community plan, the statewide creative economy initiative, and efforts to collaborate with Caltrans on public art projects despite bureaucratic challenges. Members expressed enthusiasm for continued engagement and policy development to support California's cultural infrastructure.

#### 14. In Memoriam

Vice Chair Goodwin presented the In Memoriam. The council honored and celebrated the lives of influential artists, actors, musicians, and cultural figures who passed away since January 24th.

- **Barry Michael Cooper** (Jan 21, age 67) – Writer and producer known for *New Jack City* and *American Gangster*.
- **Olga James** (Jan 25, age 92) – Actress and singer featured in *The Bill Cosby Show* and *The Steve Allen Show*.
- **Alonzo Davis** (Jan 27, age 79) – Co-founder of the Brockman Gallery, a major African American art space.
- **Marianne Faithfull** (Jan 30, age 77) – Grammy-nominated singer and actress.
- **Lee Jo Sil** (Feb 2, age 30) – Korean actress known for *Squid Game* and *Lady President*.
- **Gene Barge** (Feb 2, age 97) – R&B and rock saxophonist featured in *Rescue Me* and *Higher and Higher*.
- **Bruce French** (Feb 7, age 83) – Actor in *Jurassic Park 3* and *Coming Home*.
- **Tony Roberts** (Feb 7, age 84) – Actor from *The Love Boat* and *The Carol Burnett Show*.
- **Peter Navy Tuiasosopo** (Feb 10, age 60) – Actor in *The Fast and the Furious* and *Street Fighter*.
- **John Lawlor** (Feb 13, age 80) – Actor from *The Facts of Life*.
- **George Stern** (Feb 17, age 90) – Beat-era poet and multimedia artist.
- **Paquita la del Barrio** (Feb 17, age 76) – Mexican ranchera and bolero singer.
- **Lynne Marie Stewart** (Feb 21, age 76) – Actress from *Pee-wee's Playhouse* and *It's Always Sunny in Philadelphia*.
- **Roberta Flack** (Feb 24, age 86) – Grammy-winning pop vocalist known for *Killing Me Softly*.
- **Gene Hackman** (Feb 24, age 94) – Legendary actor.
- **Michelle Trachtenberg** (Feb 24, age 38) – Actress known for *Harriet the Spy* and Nickelodeon shows.

The council recognized their contributions to arts and culture, concluding with additional names shared to ensure all were remembered.

#### 15. Closing Remarks

Council members were invited to propose items for discussion at the February 28th Council meeting. Submissions can be sent via email to staff or executive committee members.

## **20. Adjournment**

Vice Chair Goodwin adjourned the meeting at 2:32 P.M.

### **CAC PUBLIC COMMENT SUBMISSIONS COUNCIL MEETING February 28, 2025**

- **Minister King X Pyeface**  
**California Prison Focus / K.A.G.E. Universal / ArtistKadre, Alameda County**  
**Current or Former Grantee: Arts Education Exposure; Creative Youth Development (formerly Youth Arts Action)**

My Name is Minister King X ( Pyeface) I'm formerly incarcerated, I'm the director of California Prison Focus/ founder of both K.A.G.E. Universal - and ArtistKadre, I'm interested in being your creative partner and credible messenger on your board i feel in order to have equity you must have someone who is both street smart and book smart and I'm well connected and well respected amongst the incarcerated and formerly incarcerated Artist, I was the youngest New Afrikan who helped organize the historical 2011-2013 California Hunger Strike and I am seeking funding for My Play titled: Hunger Striking For True Freedom a Political Musical about Prison Art during my Struggle in Solitary Confinement.

I am very confident that you will not find another formerly incarcerated Minister King X one of my songs streamed over 20 plus million streams from my album so again how do I become apart of your board and bigger opportunity to elevate the youth within Solano state prison, Pelican Bay, Folsom and juvenile hall with my Ratcliff Awards Prison Artist project?

- **Jamie Asaye FitzGerald (She/Her/Hers)**  
**Poets & Writers, Los Angeles County**  
**Current or Former Grantee: Statewide and Regional Networks**  
**RE: Agenda Item 9. VOTING ITEM: FY 2025-2026 Program Guidelines Framework**

I am Poets & Writers' Associate Director of Programs & Partnerships, overseeing programs in California, which include Readings & Workshops grants and

community building events. The R&W program has annually awarded regrants to hundreds of writers in California, partnering with organizations to pay writers to participate in public readings and teach creative writing workshops. We support literary activities throughout the state, many of which reach underserved audiences and rural areas. We also provide forums for writers and presenters to share resources, make connections, and form partnerships. The need for these forums is acute, as the literary community is comprised primarily of grassroots organizations and writers who work independently. As a Statewide and Regional Networks grantee, we are concerned that the consolidation of CAC programs, which erases the category of Statewide and Regional Networks, could put at risk funding for P&W's vital and long-standing program that writers have relied upon for decades. We urge the CAC to keep the SRN grant a distinct category, or at the very least build into the new structure a framework for panelists to understand the role and impact of arts service organizations like Poets & Writers, that support individual artists and build creative and professional networks statewide.

- **Catherine Newhart (She/Her/Hers)**  
**San Diego County**  
**Current or Former Grantee: Not a current or former grantee**  
**RE: Agenda Item 9. VOTING ITEM: FY 2025-2026 Program Guidelines Framework**

A written summary or bullet points of voting items such as FY 2025-2026 would be helpful when inviting public responses.

- **Tomas Benitez (He/Him/His)**  
**Plaza de la Raza, Los Angeles County**  
**Current or Former Grantee: Arts & Cultural Organizations General Operating Relief**

I would like to ask you to join me in celebrating the life and recent passing of Rose Marie Cano, former Executive Director of Plaza de la Raza. She was instrumental in the ongoing success of the 55 year old multidisciplined arts and education center that has been a cultural landmark in East Los Angeles since its founding. She was also the driving force in the establishment of the Latino Arts Network SRN for the CAC. She was a beloved cultural arts advocate for Latinx arts and culture for all California artists and communities. Rose Marie Cano PRESENTE!

- **Barbara Palley (She/Her/Hers)**  
**Turnaround Arts: California, Humboldt County**  
**Current or Former Grantee: Artists in Schools; Arts Integration Training;**



## **Statewide and Regional Networks**

### **RE: Agenda Item 9. VOTING ITEM: FY 2025-2026 Program Guidelines Framework**

We applaud the Council's efforts to prioritize funding for arts organizations that are currently under-represented amongst CAC grantees.

We recommend a slight, but important change to the program guidelines, in the "Priorities for the FY25-26 Programs":

>> Current wording: Prioritize "Applicants IN the lower quartiles of the Healthy Places Index (HPI)"

>> Suggested revised wording: Prioritize "Applicants THAT SERVE COMMUNITIES IN the lower quartiles of the Healthy Places Index."

What matters most is that we prioritize getting arts services to marginalized communities, not the address of the applicants' office.

For example, my organization Turnaround Arts California, is fortunate to have donated office space at no cost to us. It better enables us to serve in partnership with marginalized communities across the state, despite our offices being located in a higher HPI location.

Finally, we wonder what balance might be struck between prioritizing under-resourced arts organizations, and supporting organizations who are larger in budget, operation and reach? Could a large portion of the grants be held for priority applicants, and a remaining portion be allotted to those other grantees? The climate for fundraising is very challenging- with much attention, rightfully so, going to LA Fires recovery, and with the unpredictability of federal funds for arts and education. There is no shortage of impact CAC funds can have throughout the state's arts ecosystem.

Thank you.

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**Name:** Jennifer Lane

**Affiliation:** Executive Director, San Benito County Arts Council; Board Member & Policy Chair, California Arts Advocates

**County:** San Benito County

Good morning Council members. My name is Jennifer Lane, and I serve as the executive director of the San Benito County Arts Council, a State local partner that's just 45 miles south of here.

Today I'm speaking to you on behalf of California Arts advocates our statewide arts and culture lobbying organization, where I serve as a board member and policy chair.

I'd like to provide some constructive input on the recommendations today.

First, the recommendations state that applicants in the lowest quartile of the Hpi will be prioritized, and we'd like to see that language change to applicants who serve artists and constituents in the lowest quartile. For example, Srns might be based in one locale, but serve artists and members in other high priority locations. We want to make sure that an organization's headquarters does not get confused with who they actually serve.

Secondly, the Cac's mission to strengthen arts and culture for all Californians. We want to ensure that budget thresholds do not exclude any part of our ecosystem. If the 250,000 budget threshold is prioritized, we urge you to set aside a portion of funding for applicants of various sizes, for instance, 50% to 250,000 and below 25% to mid-range and 25% to higher budget organizations. Also, we know that this is a very destabilizing time from Draconian Federal directives and the LA. Fires which continue to impact artists in our State, and we are concerned about the stability and sustainability of our sector, which is why it's all the more important to ensure that funding is available to all size organizations in all parts of California.

With regards to funding. I'm very happy to report that we are working hard with advocates to restore the 5 million dollars to the Cac. That was cut last year. We're working closely with legislators, and we have a champion Assembly member, Chris Ward, who's chair of the Committee on Arts sports, entertainment and tourism, and we will work particularly closely in April during Arts Advocacy Day in Sacramento.

Finally, if I have a moment as a member of the Creative Economy Work Group, and also on behalf of Julie Baker, who's CEO of California Arts advocates and on the work group as well. I just want to acknowledge Danielle Brazil and the incredible team at the Cac. For a really, you know, fantastic meeting last week in Sacramento.

And I just want to say it's such an honor to sit with such thoughtful and innovative arts leaders from around the State, including members of the Council. And we're not only discussing these practical mechanisms for advancing our creative economy. But really the big vision of who we aspire to be as the most creative state in the nation, and the 5th largest economy in the world. So I just want to say onwards to that and thank you.

**Name: Rachel Osujima**

**Affiliation:** Executive Director, Alameda County Arts Commission

**County:** Alameda

"I am here on behalf of the coalition of county Arts agencies that serve as the CAC's state local partners.

We would like to confirm our continued belief that the statewide and regional networks category should be a standalone grant program. These grantees provide essential services. We encourage the Council to consider this reorganization as a pilot year, and for this to be reevaluated next year.

We collectively hope that you will fund organizations that serve communities in the lower quartiles of the Healthy Places Index.

We believe that the CAC should continue to provide ongoing and consistent funds to organizations with small, medium, and large total revenues to ensure that our collective state funds are reaching diverse organizations throughout California.

Because I represent Alameda County and have dedicated to this work for 30 years as an arts administrator in the Bay Area, I am deeply concerned about your emphasis and focus on the Healthy Places Index, and I would really strongly ask all of you to put a map up if you haven't, or to look at it very closely about how the indicators work in their overall assessments.

The Healthy Places Index uses the following elements to rank areas: economic resources, education, housing, transportation, clean environment, neighborhood conditions, social resources, and healthcare access.

This means that in Alameda County we are ranked the top 25 percentile. We're dark green. This is true for all counties in the Bay Area—Alameda, Contra Costa, Napa, Santa Rosa, Marin, San Francisco, San Mateo, and Santa Clara. If you put that priority for Alameda County and all your grantees, it could be extremely devastating for every CAC grantee in Alameda County.

Additionally, if you put the strong cap or prioritization on small budgets, that could potentially be a huge and unbelievable impact on Alameda County and in the whole Bay Area.

So if you have not looked at that map and see how it influences each county, especially the Bay Area, I would please ask you to do that."

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**Name: Jim Brown**

**Affiliation:** Executive Director, Arts Council Santa Cruz County

**County:** Santa Cruz

"Just a couple of short comments regarding the 2 years and one year off proposal. It's easy to say that this will encourage diversified funding. But in many of these regions that you're hoping to serve, there aren't other funding opportunities.

Also regarding outreach, I'm concerned about the Council's capacity to do outreach in low HPI areas of the state.

Having successfully done this work in Watsonville regarding our grantmaking program, it takes substantial time and energy on the ground, working with these folks to really change their capacity and their willingness to participate in these grantmaking programs.

We spend substantial time on the ground doing this kind of support. It's hard to imagine your small but mighty team being able to do that work across this entire state.

Also, CAC applications are particularly challenging. To make them truly accessible to diverse communities, you'll really need to substantially simplify the applications."

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**Name: Peter Allen**

**Affiliation:** Co-founder, San Jose Arts Advocates; Board President, Teatro Visión

**County:** Santa Clara

"Welcome to the Mayfair community. You've already heard a lot about it. For a long time this neighborhood went by the motto of 'Get out, if you can,' because it had been historically marginalized, redlined, and neglected.

This space you're in now gives people a reason to stay. It creates community and builds hope for the future, but also builds economic opportunity for artists and for everyone in our community.

The grantmaking that you do, the grantmaking that the city does here in San Jose, and especially the grantmaking from the federal level, have those rippling impacts.

The investment that the state makes, that our local governments make, are sustaining grants. They allow organizations like the School of Arts and Culture, and Teatro Visión to experiment.

I want to give a quick shout out to the CAC because you actually funded through the Impact Project program one of Teatro Visión's upcoming new works with our Santa Clara County Poet Laureate Yosimar Reyes, entitled *No Llegamos Aquí Solos* (We Did Not Arrive Here Alone). It's an exploration through poetry of immigration and many of the issues that our community is facing today.

I invite you back here one year from now in this very space for the debut of that show you helped to fund.

I want to give a shout out to the city of San Jose for their support. I wish they could do more, and I know they wish they could do more.

With the NEA drying up funding to any organizations that cannot remove the words diversity, equity, inclusion from our grant applications, your support becomes even more vital.

I think this framework is the best you can do with limited resources. I hope and pray—and we will be advocating for—that restoration of \$5 million in funding and additional funding.

I want to give a plus one to the comments from the Arts Council chairs from San Benito and Santa Cruz. I agree with all of those comments. We are here to fight for you. We hope to inspire advocates across the state and other regions to rise up and defend and support and promote arts and culture. I don't have any specific recommendations on the framework. I think again, it is the best you can do with limited resources. I really hope that you continue your thoughtfulness in how you apply those grant programs. And I hope that I can be a grantee in the future."

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**Name: Minister King X**

**Affiliation:** Director, California Prison Focus CAGE Universal

**County:** Alameda

"I'm also formerly incarcerated. I did 18 years in solitary confinement.

There's a movie called *Strike Out* about our story. I'm in the process of making a soundtrack for the movie that's going to be in theaters in May.

Incarcerated artists or activists have been subjected to decades of not only solitary confinement, but harassment because of their way of expressing their worldview through the arts.

We talk about ending long-term solitary confinement—UN says anything over 15 days is considered torture.

Art—be it visual art, music, literature, photography, video, digital media, ice sculpture, wood carving, pottery, mixed media, poetry, spoken word, any style of art—is an embodiment of people's culture.

Sometimes people look at certain artists as being subversive. My biggest question: how do we begin to have that real conversation?

I would like to see someone formerly incarcerated be part of your board.

I got boots on the ground in Oakland, California, where we put art on the wall during Covid to freely express ourselves. I have my own zine, my own newspaper.

We are underfunded, we are understaffed.

I did get a proposal through Prop 8 when we were working with youth to bring arts back into schools.

I'm also a visual artist, a recording artist, and we express all of this through our music, zines, and plays.

I'm working with Leah Jokie for No Joke Theater. My hope is, because Solano just granted me access to go in there and open up an art class, I could get funded.

So I just wanted to put that in you guys' heart. And maybe you could remember my name—Minister King."

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**Jennifer Caballero**

*Executive Director, California Association of Museums – [County not stated]*

Thank you. This is Jennifer Caballero, and I'm the executive director of the California Association of Museums. It doesn't seem like the clock is going yet. So I'm not sure if you can hear me or not.

I wanted to just speak specifically today to some areas of the guidelines that I feel, need some attention.

The guidelines prioritize those organizations with total revenues of less than 250,000 per year, and require matching funds for the applicant small organizations that exceed that amount, and for those organizations seeking CAC grant funding under operating support. Even the timing of a grant notification such as this one can create seismic shifts in an annual budget for a small organization. Council Member Clark earlier stated, what is a small or a large organization.

I will say that by operating on such slim margins, and the destabilization of our whole sector is something I really hope that the Council will continue to reconsider in the year ahead and monitor. I checked the decision support tool for this recommendation, and I have been listening to the verbal committee report, and I don't really see any information about why this threshold was selected.

I feel that your commitment to treating this framework as a pilot program for the current fiscal year will go a long way in ensuring that we have a future of maintaining the cultural life of California, as Edie Brazil mentioned, and also she also mentioned that conditions on the ground are really very tough, and that culture is part of that.

We in the field want to be there to help the Council have impact across the State, and we remind you that tapping into the statewide and regional networks can help you in all of the five phases that have been outlined. The flow of work that was outlined is probably going to seem opaque to those who are new applicants. They, the first-time or second-time applicants and artists, they are going to need some support. In this we can help with the retooling. We can help to expand access.

And I wanted to also say to the point of lessening dependency on these grants, there is, I think, a concern that there's a lot of philanthropy in the State. I don't necessarily witness that myself. I'm seeing the aperture closing on lots of philanthropy, and the hope is that we will open the aperture for greater statewide participation.

But then hearing later in the amendments that that aperture is actually closing to those of us applying for operating support, and that that aperture is closing from a max of 50,000 to 30,000. I wish I understood these recent amendments. I wish I understood why this has happened, but I do appreciate the Council, and I look forward to working with you in the year ahead. Thank you so much.

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**Sean Fenton**

*Theatre Bay Area – San Francisco County*

Good afternoon, Council members. My name is Sean Fenton, calling in from San Francisco and speaking on behalf of Theatre Bay Area, which has been a vital part of California's arts infrastructure since 1976. As an SRN grantee, we serve the 200 theaters of all sizes and thousands of individual theater artists across this dynamic region, and I really regret that I couldn't be there in person to welcome you today to the Bay Area. But I appreciate the opportunity to speak with you again and hope you enjoy your visit to beautiful San Jose.

I want to acknowledge your commitment to equity and access. I'd also like to highlight two areas of the proposed framework that I think need attention.

As others have said, the guidelines prioritize applicants in the lowest quartiles of the HPI. I agree that it should be updated to prioritize organizations that serve these communities, as an organization's address does not necessarily define its impact or service area. Many of our member theaters have a much wider footprint than a single dot on a map, directly supporting artists and serving communities in under-resourced areas, perhaps not reflected by their address. I'd also support rethinking of the 250K total revenue cap as a measure of need. While prioritizing small organizations is important—after all, Theatre Bay Area's own regranteeing program prioritizes organizations of 100K or less—we have to acknowledge that many mid-sized organizations and large ones, for that matter, are very much at risk right now.

The arts sector is facing unprecedented, compounding financial challenges, including the potential loss of NEA funding and other sources. So even, and perhaps especially at a time of limited resources, I think it's crucial that the Arts Council supports all parts of the ecosystem to prevent further destabilization. I'm very fearful for the forgotten middle that might be harmed during this critical time. I'd urge the Council to consider a tiered funding model that better reflects financial need and impact across the sector and works toward both equity and field-wide stability.

I just want to also thank you so much for your time and for your commitment to supporting our ecosystem. I know it's a tough job. I appreciate your work and all the challenges of balancing the limited resources with growing needs, and I just look forward to continued conversation and collaboration with you. Thank you.

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**Christian Mendelsohn**

*Executive Director, Hijos del Sol Arts – Monterey County (East Salinas)*

Good afternoon, members of the California Arts Council. My name is Christian Mendelsohn, and I'm the executive director of Hijos del Sol Arts, a youth-serving arts nonprofit in East Salinas, founded by Jose Ortiz and his fellow colleagues. First, I would like to thank the California Arts Council for championing opportunity for our diverse communities, and for your continued investment in arts.

I want to raise a concern about how total revenue is used as a qualifier and disqualifier for funding eligibility, especially for nonprofits with fee-for-service revenue from school contracts.

Many arts organizations, including ours, work hard to secure school contracts to sustain our programs. However, these earned funds do not provide financial security in the same way unrestricted grants do.

They often cover only direct programming costs and leave gaps in funding for administration, outreach, and long-term capacity building.

If the total revenue thresholds fail to distinguish between earned income and philanthropic support, organizations that build sustainability through school partnerships may be unintentionally disqualified from funding, despite still needing support.

Additionally, I urge the Council to implement any changes gradually over a year or two to give arts organizations time to adjust and replace this potential funding loss. The current timeline feels too abrupt and may cause a surprise to many organizations that do not closely follow board meetings.

I encourage the Council to consider adjusting these criteria by differentiating earned revenue from contributed income and phasing in these changes to prevent disruption in youth arts programs.

Again, thank you for your leadership and commitment to making the arts accessible to all.

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Name: Carrie Adams Hapner

Affiliation: Director, Office of Cultural Affairs

County: Santa Clara

Verbatim Comment:

"Good afternoon, and I just want to welcome all of you to the city of San Jose. My name is Carrie Carrie Adams Hapner, and I'm the director of the Office of Cultural Affairs. So it is such a pleasure to have you here in San Jose. So thank you very much. I just want to make a couple of comments in support of this recommendation. 1st of all, I really appreciate the fact that this is data driven, and part of what you're doing is also doing evaluation. And I really appreciate your spirit of continuous improvement. So thank you very much for that.

I do also want to just point out something that's quite obvious. That's been talked about already. And that is that these are finite resources. Right? And so we need to also be very deliberate about how to increase access to those finite resources. So absolutely, we're under resourced in the State. And at the same time we need to be thinking about how we can broaden the opportunity and remove barriers. So thank you very much for that.

One thing. I do want to put a plug in for is to consider in the future how this funding can help support the environment, and also how we can support artists and arts organizations to be more environmentally aware and and prepared. Now, later today, you're going to hear from Kristin Sokota about how how devastated Los Angeles has been. So how can we also think about these resources and improving the health of our arts community?



So with that, I want to thank you for being here, and you are all welcome to come back next year. So thanks again."

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**Name:** Nefesha Yisrael

**Affiliation:** Director of Programs, California for the Arts

**County:** (Not explicitly stated, but affiliation is statewide)

**Verbatim Comment:**

"Madam Chair, Council Members, and the CAC staff. I am Nefesha Yisrael, Director of Programs for California for the Arts.

CA for the Arts is your statewide advocacy organization, championing arts and culture as essential to vibrant California communities. We achieve this through statewide programming, services, and advocacy networks to cultivate an equitable and thriving arts and cultural workforce sector and creative industries.

We're also a current Statewide Regional Network grantee under the CAC.

We are excited about the reopening of the Cultural Districts designation program and the planning for the CAC's 50th anniversary celebration. We look forward to amplifying and partnering to ensure the arts and the work of the agency are celebrated throughout California—and that the agency has 50 million dollars in funds to really celebrate 50 and 50.

At CA for the Arts, we celebrate the value and impact of the arts, culture, and creative sector every April. We are pleased to announce that our 3rd Annual Arts and Culture Summit keynote presentation on April 22nd will be a conversation with Dr. Maria Rosario Jackson, an esteemed expert in cultural policy and arts administration.

Dr. Jackson will share insights from her extensive 35-year career, including her work at the Urban Institute and her tenure as the Chair of the National Endowment of the Arts.

We will also gather for Arts Advocacy Day at the Capitol on April 23rd. This event is free and open to all.

CA for the Arts arranges meetings, provides talking points and legislative asks, and arranges for a dynamic rally, including a press conference.

This year's ask will include everything from the film and TV tax credit and restoring the \$5 million in funding to the CAC, to a bill protecting muralists and ticketing legislation that supports artists.

Finally, we want to share an exciting opportunity for small budget nonprofit performing arts organizations to apply for the Performing Arts Equitable Payroll Fund. This critical investment by the Governor and the State of California supports economic growth and job stability for the nonprofit performing arts sector.

The grant program is administered by the California Office of the Small Business Advocate and opens March 10th.

For more information on all programs, please visit [www.caforthearts.org](http://www.caforthearts.org), and thank you for your time."

# TAB U

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California Arts Council | Public Meeting | 06/22/2021

This document will be  
provided at a later date prior  
to the Council Meeting

# TAB V

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California Arts Council | Public Meeting | 06/22/2021



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

Gavin Newsom, **Governor**  
Danielle Brazell, **Executive Director**

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

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DATE: April 11, 2025

TO: All Council Members

FROM: Kristin Margolis, Director of Programs, and Josy Miller, Arts Programs Manager

RE: 2025 Cultural Districts Designation Update

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The purpose of this memo is to inform the Council and the public of CAC's Cultural District Program the program design and roll out of the 2025 Designation cycle.

**Background:** Enacted in 2015, the California Cultural Districts program created a new tool for the development, support, and preservation of California's extensive and diverse cultural assets. CAC's responsibility to certify state cultural districts is legislatively mandated (AB 189) and has no state-designated funding. The role of the Council differs from the prescribed role in developing grantmaking policies and awards in that Council serves as the public authorizing body to approve Cultural District Certification.

In 2017, the initial group of 14 statewide Cultural Districts began with an open and competitive application process to identify a well-rounded group of communities diverse in make-up, geography, and purpose. A diverse panel of seven experts from the field with varying backgrounds reviewed 43 applications in a panel April 2017. The panel identified 22 applicants to move on to the semi-finalist round of the application process, consisting of extensive staff outreach and site visits, to confirm applicant districts demonstrated a strong triad of partnerships between local government, arts/cultural organizations, and artists, and a proven capacity for community engagement and economic growth (CAC Minutes pp. 169-180 <https://arts.ca.gov/wp-content/uploads/2020/11/2017-05-09-Council-Book.pdf>) May 2017).

At the July 2017 Council Meeting, Council voted on the following Cultural District designations: "Staff recommends the Council approve designation of 14 applicants as California Cultural Districts (CAC July 10, 2017 Council Book CAC July 10, 2017 Council Book [https://arts.ca.gov/wp-content/uploads/2020/11/Council-Book-7-10\\_revised.pdf#page=2](https://arts.ca.gov/wp-content/uploads/2020/11/Council-Book-7-10_revised.pdf#page=2) . Designation will be granted for five years per state legislation. Additionally, districts will participate in a two-year pilot program, receiving a \$5,000

technical assistance stipend per year for two years to support pilot program participation (\$10,000 total).

In 2022, CAC received \$10 million in one-time funding for continued support of the 14 designated districts. Each district was awarded a \$671,429 3-year grant (ending June 2025) and designation for five years (ending January 2028).

In December 2023, Council voted to reopen the Cultural Districts program with the intention of designating up to ten emerging cultural districts. In September 2024, the Allocations Committee proposed, and the Council voted to approve the amounts for 2024-25 programs, including \$100,000 of Local Assistance funds for the Cultural Districts Program.

### **Gap Analysis and Priorities for 2025 Designations**

In 2019, The CAC commissioned an external evaluation of the Cultural Districts pilot program, which was conducted by Moxie Research. The evaluation resulted in a Gap Analysis (attached) of the program, highlighting the geographic areas, cultural communities, and district typologies that had not been designated in the pilot cohort.

Key, recommendations from the Gap Analysis included:

- Prioritize designation of unrepresented cultural district typologies;
- Refine the application process and review criteria with an equity lens;
- Provide dedicated technical assistance to communities considering application; and
- Clearly outline the benefits of state designation.

Many of these recommendations were substantiated in recent interviews conducted by CAC Equity Measures and Evaluation Manager Rebecca Ratzkin with current Cultural Districts.

Staff is responding to these recommendations by streamlining the application process, including cutting the Letter of Intent requirement and moving straight into an open call for full applications. Staff will be begin conducting a robust outreach and technical assistance to emerging districts to support them in submitting strong applications. Staff is also working with partner organizations to maximize not only the financial but the networking, visibility, and practical benefits of state designation.

## Overview of 2025 Designation Process

The agency plans to implement a designation process fundamentally in line with the designation process for the pilot cohort, with a few adjustments to increase access and equity for the field:

- **Open Application Phase:** Interested nonprofit arts organizations will submit an application including evidence of partnership with local government, individual artists, and artistic and cultural organizations; cultural assets maps; and evidence of community support.
- **Round 1 Panel Adjudication:** An external panel of field experts will independently review and rank all eligible applications in accordance with the published review criteria and identify semi-finalists.
- **Site Visits by Agency Staff:** Agency staff will conduct site visits for all semi-finalist applicants according to a standard site visit protocol and will complete formal reports for panel review.
- **Round 2 Panel Recommendations:** The review panel will reconvene in person in Sacramento to hear reports from staff on site visits and determine a cohort of up to ten new Cultural Districts to recommend for state designation, in alignment with the program goals and recommendations from the Gap Analysis.
- **Vote by Council on 2025 Cultural District Designations:** Council will discuss and vote to ratify designation for the new districts.

## 2025 Program Timeline

Feb – April 2025	Designation Research/ Timeline and Plan Preparation
April 11	Update to Council on 2025 Designation Plan and Timeline
May 20	Application Launch
June/July	Staff Outreach and Technical Assistance
Aug 7	Proposal Deadline
Aug 8 - 15	Eligibility Review
Aug 16 – Sept 12	Panel Adjudication
Sept 18	Site Visit Invitations/ Regret Letters Issued
Oct 20 – Nov 7	Staff Site Visits
Nov 12 – 14	Panel Finalist Determination
Dec 12	Council Vote on 2025 Designations
Late Dec 2025	Designation Paperwork and Funding Issued

## Attachments

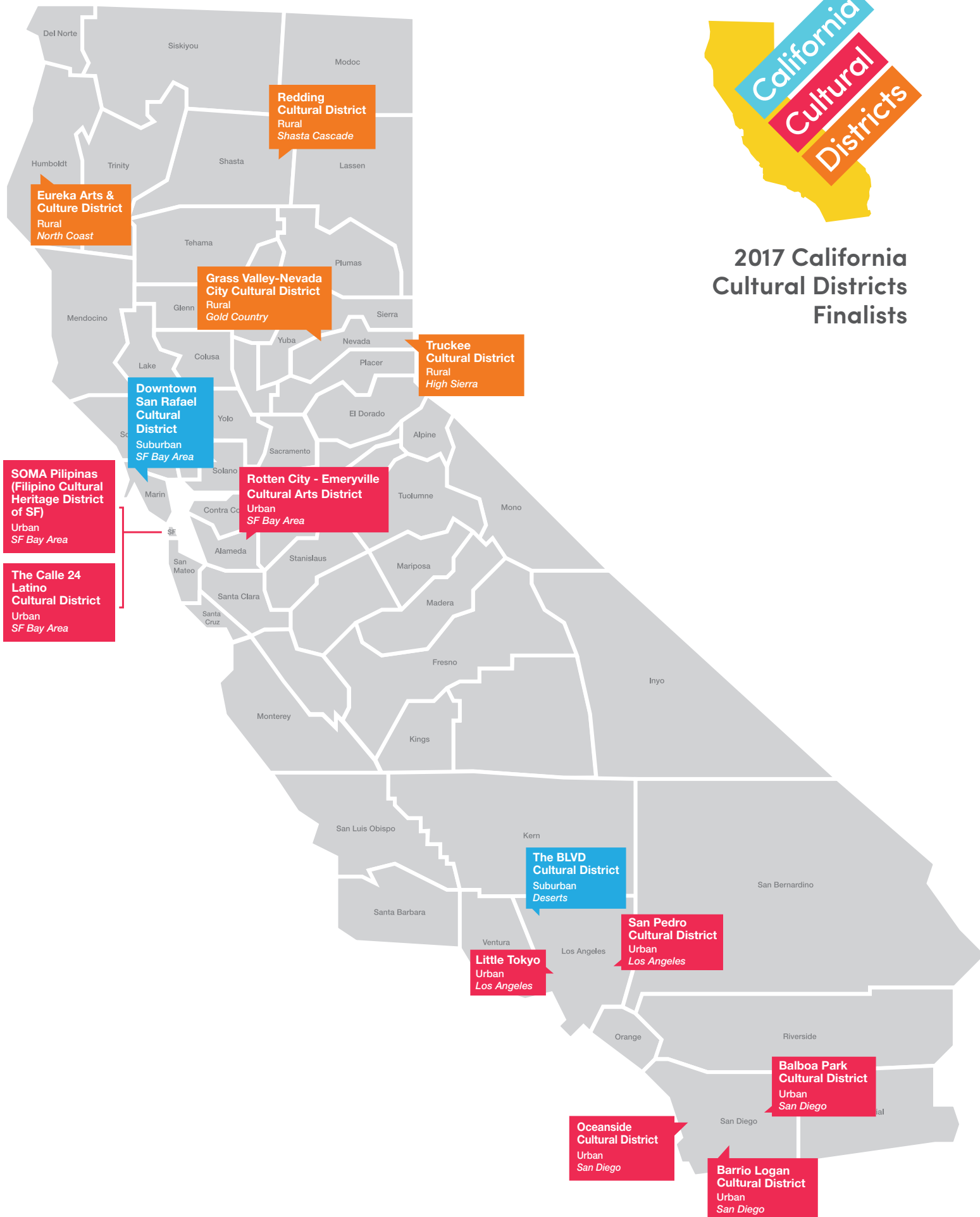
Update on 2025 Cultural Districts Designation  
April 11, 2025

1. Map of Current Cultural Districts
2. 2018 Cultural Districts Gap Analysis
3. 2025 Cultural Districts Process Flowchart





## 2017 California Cultural Districts Finalists





California

Cultural

Districts

## GAP ANALYSIS REPORT

California Arts Council Cultural Districts Program Evaluation  
May 2019

Moxie Research  
With The Cultural Planning Group

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## Executive Summary

Gaps in current cohort of designated California cultural districts include:

- At least one African American district or Black “umbrella” district that serves several culturally specific communities within it
- Districts that represent Latinx, Asian American generally and Chinese American specifically, and Native American communities
- Lower-income counties
- Areas of the state underfunded or not funded by the Arts Council

To address these gaps:

- Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort.
- Support the development of applications that promote equity.
  - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. The district formation process may look different in non-dominant communities and may have a non-linear, grassroots, and/or bottom-up approach to organizing. Developing culturally appropriate methods for supporting nascent districts would align with the Arts Council’s GARE implementation.
  - Promote the Cultural Districts Program through engagement adapted to specific communities, including less-well-served counties in the state.
  - Over time, consider a broad definition of “representativeness” to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
- Provide pre-application and application technical assistance.
- Build inter-state agency partnerships to identify and support diverse districts.
- Revisit and refine the selection criteria for the program with an equity lens.
- More strongly make the case to communities for the importance of the state designation.

## Introduction to the Gap Analysis Report

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

### Authorizing Legislation

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

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

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

## Gap Analysis Methodology

The data for this gap analysis are generated from:

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

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

- Comparison of the cultural districts' demographics with the State of California's demographics
- Comparison of cultural districts' location with the location of Arts Council grantees from the 2017/18 funding year<sup>1</sup>
- Comparison of cultural districts' median income with the median income of California counties as well as with the Arts Council grantees from the 2017/18 funding year

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

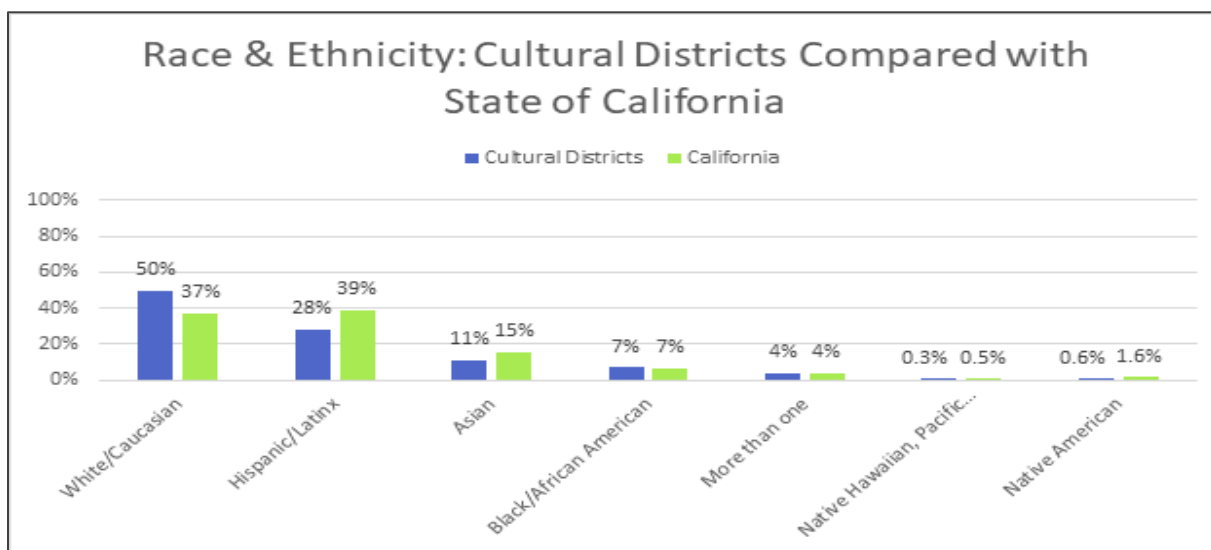
## Findings

### Demographic Analysis

#### Race and Ethnicity

The analysis began with the comparison of the 14 cultural districts' demographics to the overall demographics of California. A comparison based on race and ethnicity<sup>2</sup> shows that:

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

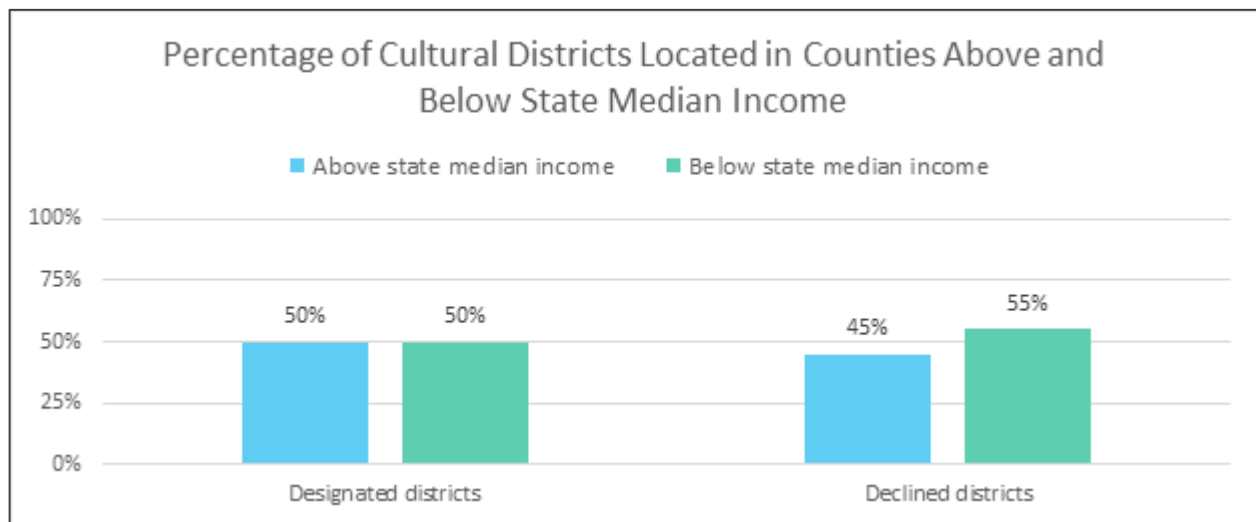


<sup>2</sup> Race and ethnicity data were self-reported by the districts and cross-referenced with census data published by the State of California Department of Finance. The statewide data is also sourced from the Department of Finance.

## Household Income

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

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





## Geographic Analysis

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

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

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

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

## Review of Other Cultural District Programs and the Literature

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

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

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

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

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

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

#### Analysis from academic scholarship:

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

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

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

## Analysis of the Application Process

To better understand the application process, we:

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

### District Typology

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

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

#### *Context of Applicants*

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

#### *Focus of Applicants*

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

#### *Life Cycle of Applicants*

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

Designated Districts in the Typology	% of Districts
Context	

<i>Urban</i>	50%
<i>Suburban</i>	21%
<i>Rural</i>	29%
<b>Focus</b>	
<i>Cultural production</i>	50%
<i>Cultural consumption</i>	50%
<i>Cultural heritage</i>	36%
<b>Life Cycle</b>	
<i>Emerging</i>	57%
<i>Mid-point</i>	29%
<i>Established</i>	21%

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

### Non-Designated Applicant Survey

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

#### *Barriers/Challenges in the Application*

- Five of the eight respondents reported that building community buy-in was a major challenge they faced in putting together their application. They encountered a lack of community understanding about what cultural districts are and what the benefits of that designation might be. Communicating effectively across diverse stakeholder groups was a challenge. One respondent observed:

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

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

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

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

## Discussion and Synthesis

### The Arts Council's Commitment to Equity

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

Arts Council website blog excerpt (January 2019)

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

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

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

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

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

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

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

*Distribution of funds and services must be fair and transparent.*

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

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

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



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

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

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

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

## Policy Issues for the Cultural Districts Program

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

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

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

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

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

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

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

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

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

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

equitable access to arts and cultural districts. Furthermore, racial equity is an imperative and there is a broader set of cultural identities that can be considered for cultural districts.

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

## Recommendations

1. **Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort** to fill specific gaps and promote racial equity within the cultural districts program. These are the largest populations of color not yet represented in the program.
2. **Support the development of applications that promote equity.** This will require engaging with specific communities and promoting the cultural districts program more widely, to identify and support successful applications. The Arts Council can also focus on making individual contacts and paying attention to equitable forms of communication.
  - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. The district formation process may look different in non-dominant communities and may have a non-linear, grassroots, and/or bottom-up approach to organizing. The Arts Council's processes will align with the GARE implementation as culturally appropriate methods for supporting nascent districts are developed.
  - Promote the cultural districts program through engagement adapted to specific communities. Consider that the Arts Council may need to make the case to communities about what distinguishes this designation and the ways it can be a useful resource for a neighborhood. Reexamine communication channels to more specifically reach underserved communities. Both African American and Native American interviewees reported little to no knowledge about the program application or designation and recommended this as an area to be strengthened.
  - Consider the complexities of the racial and ethnic categories and consider new ways forward in cultural responsiveness. For example, rather than designating one Black district, consider Yolanda Hester's suggestion to create a Black "umbrella" district with multiple smaller culturally specific districts within it. In Los Angeles a Black cultural district might be home to Little Ethiopia and Little Belize, among others. Four Los Angeles' Asian-specific districts modeled this a few years ago when they garnered a national designation by working together to create a larger umbrella district.<sup>4</sup>
  - Encourage more applications from cultural heritage districts.
  - Cultivate relationships with less-well-served counties in the state, including through networks such as the Arts Council's state/local partners, the California Main Street Program, chambers of commerce, and city-level cultural district designation programs.

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

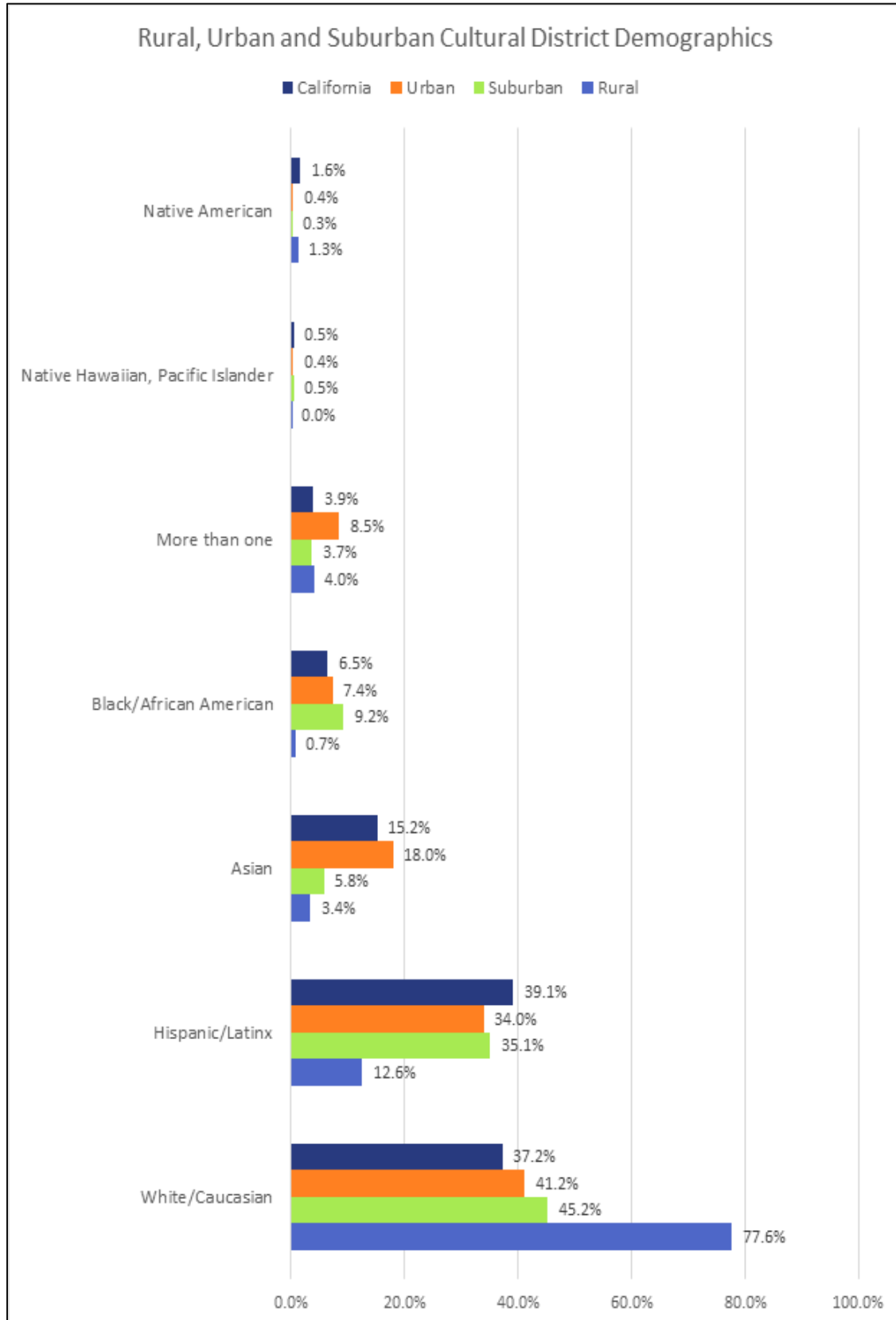
- Over time, consider a broad definition of “representativeness” to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
  - Reconsider the physical boundaries for rural districts to be more responsive to local needs.
3. **Provide technical assistance to communities considering an application and to applicants.** As a part of Recommendation 2, engage with potential applicants to understand their circumstances; provide advice, information and referrals that can assist them to become ready for a successful application; offer pre-application site visits; and generally support a process leading to sound decision-making for the district. Develop online tools and resources available to all potential applicants.
  4. **Build inter-agency partnerships to identify and support diverse districts.** Develop partnerships with other state agencies to expand engagement with specific communities. Consider the State’s GARE cohort as potential partners in this effort.
  5. **Revisit and refine the selection criteria for the program with an equity lens.** Consider referring this to the GARE task force and/or the Arts Council’s Equity Committee. Provide updated definitions and expectations for applicants, with special attention to criteria for readiness and the definition of “culture” to qualify as a cultural district for the purposes of this program.
  6. **More strongly make the case for the importance of the state designation.** Don’t assume everyone understands its value and potential impact. A number of non-designated applicants and other stakeholders reported that the importance of the designation was not clear. One non-designated applicant from a community of color noted, “Unless the program is expanded not just to have additional districts, but also other programmatic benefits, i.e. funding for marketing or community programming, our organization would not do the work that it takes to build consensus in our neighborhood and would decline to apply.”

## Appendices

### Interviewees

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

## Race/Ethnicity Breakdown of Arts Council Cultural Districts by Location





## Arts Council Funding by County

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

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

# TAB W

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California Arts Council | Public Meeting | 06/22/2021

## Policy Memorandum

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[www.arts.ca.gov](http://www.arts.ca.gov)

**DATE:** April 11, 2025  
**TO:** All Council Members  
**FROM:** Programs Policy Committee (Gerald Clarke and Caleb Duarte)  
**RE:** Use of Unexpended of FY24-25 Local Assistance Appropriation

**The Programs Policy Committee recommends that Council vote to approve one of the following scenarios to encumber unused 2024 funds:**

1. Subsidizing State-Local Partners (SLP) from the lower quartiles of the Healthy Places Index (HPI) and with lower organizational Total Revenues (TR) to travel to the capacity-building SLP annual convening, by offering scholarships of:
  - a. \$2,000 to the 17 SLPs with TRs under \$250,000; and
  - b. \$1,500 to the additional 15 organizations serving counties in the lower HPI quartiles that have TRs under \$1,000,000.
2. Augmenting Folk and Traditional Arts grants for the Administering Organization (AO) grantees to disburse to individual artists with urgent or emergent needs, offering an up to 5% administrative fee for the AOs.

**Purpose:** To provide Council with two options for expending unused 2024 funds.

**Background:** As a general rule, unused Local Assistance funds in any given fiscal year will revert back to the State's general fund. Given these funds were appropriated by the Governor and the Legislature to serve the arts and cultural field through competitive grant programs, At the January 24 meeting, Council voted on the programs to open in FY 2025-2026 and approved the policy committee's role to develop recommendations for granting unexpended or returned local assistance funds, should they become available.

Currently, there is \$57,959 remaining in 2024-25 Local Assistance appropriation, from withdrawn or forfeited grants when grantees could no longer accept the grants awarded by the agency. These funds must be in contract to meet state fiscal year-end encumbrance deadlines by May 24<sup>th</sup>, which does not allow sufficient time for the agency to create a new program or make an award to an entirely new organization. In order to meet the incumbrance deadline, the mechanism for distributing these funds willt be added to augment an existing, (or current) CAC grant(s). As a result, the Committee has put forward two possible scenarios for Council to consider:

**1. OPTION A: Provide travel subsidy for State and Local Partners (SLPs) with TRs under \$250,000 and counties falling within the lower quartiles of the [Healthy Places Index \(HPI\)](#) to travel to the annual SLP convening.**

This is an immediate need in the field that aligns with Strategic Framework [aspirations](#) to prioritize State-Local Partner capacity building, geographic equity, and small organizations, and would be consistent with Council priorities this year.

In 2023, travel to the capacity-building, racial equity-focused convening organized by the CAC was specifically funded by the SLP grant and attendance was required. In 2024, however, the CAC grant did not include specific funding for participation in the convening, which the SLPs are organizing in collaboration with CAC. The convening is an important in-person peer-learning, knowledge sharing, and capacity building opportunity that SLPs often pair with attending CFTA's Arts & Culture Summit.

Some SLPs face substantial capacity challenges in affording travel to the convening. Of the 58 SLPs in total (four of whom are still SLP-Mentees also encouraged to join the convening), **29 are from counties in lower HPI quartiles**; 32 are from counties with populations below 500,000; and 17 have TRs below \$250,000.

CAC funds could support attendance for SLPs from low-HPI counties and with lower TRs, to ensure equitable participation and representation at the convening. Offering scholarships of up to \$2,000 to the 17 SLPs with TRs of under \$250,000; and up to \$1,500 to the additional 15 organizations serving counties in the lower HPI quartiles and that have TRs of under \$1,000,000, will help ensure that all partner organizations are supported in accessing this critical capacity building opportunity. If funds are disbursed from one SLP, the Committee recommends offering an administrative rate of up to 5% (if funds are granted directly to each SLP, no admin fee should be necessary).

**2. Augment Folk and Traditional Arts (FTA) grants to regrant to individual artists:**

Supporting individual artists is a Strategic Framework [aspiration](#) – and Folk and Traditional artists and culture bearers may face additional marginalization, erasure, and uphill battles to preserve cultural legacies on top of the socioeconomic challenges artists in general face. Supporting these artists with additional funds would be consistent with Strategic Framework and Council priorities to reach underserved communities as well as with Council's stated desire in 2023 to increase FTA awards if possible.

When the FTA budget was reduced due to budget necessities in 2024 and two grantees were awarded due to their identical ranking, Council discussed directing any additional funds to augment FTA grants. Current FTA grantees Alliance for California Traditional Arts (ACTA) and The Center for Cultural Power (CCP) already regrant to individual artists:

- ACTA regranted to 23 individual artists this cycle; and

- CCP expects to award up to 17 individual artists shortly this cycle.

Both grantees have mechanisms in place to disburse funds efficiently and are well-positioned to fund artists. Their grant cycles conclude at the end of December. Both AOs could direct funds toward artists facing crises.

CAC staff held brief conversations to determine feasibility of augmenting the AO grants, and both could regrant to individual artists based on their programs and mechanisms already in place. Each AO had two ideas and CAC funds could support one or both directions:

- ACTA had many more applications than they were able to fund and, with augmentation, could fund lower into the ranks of existing artist applications, screening for those from lower HPI quartiles. ACTA's grants to individual artists were \$7,500 per artist, and their program criteria already included urgency as a component of funding.
- ACTA is also planning a new Apprenticeship program, pairing an experienced artist with a mentee, with grants of \$5,000 per mentor. Their NEA funding for this program is on hold. While they have funding for the Bay Area, additional CAC funds could support this work in other, underserved areas.
- CCP also received many more applications than they could fund and will shortly announce a cohort of 17 individual artist awardees, with grants of \$15,000 each. They could add one or more awardees to the cohort with an augmentation and screen for those who demonstrated urgent or crisis conditions.
- CCP is also planning a new Rapid Response program for network members in collaboration with their communities on immediate art builds or activations and mutual aid, with focused grants of \$1000-\$2000 for emergent needs.

The overall administrative fee for the FTA grant is up to 30%, in recognition of the skilled work it takes, often by artists and culture bearers employed by the AOs, to develop and administer the statewide regranting programs. Since no new programs will need to be developed for these augmentations, the Committee believes it would be fair to offer a much lower administrative rate, allowing as much funding as possible to go directly to artists. The Committee recommends offering a 3-5% administrative fee to the AOs for the augmentation.

**Report Prepared by Committee Staff:** Kristin Margolis, Director of Program Services, and Elisa Gollub, Programs Manager, in collaboration with the Programs Policy Committee.

**Supporting Document: SLP TR & HPI Data**



**CALIFORNIA**  
**ARTS COUNCIL**  
A STATE AGENCY

“Asking questions, cultivating transparency and being honest is key in the decision-making process.”  
– adrienne maree brown

**California Arts Council**  
**Decision Support Tool**

**What is the Decision Support Tool?**

The Decision Support Tool encourages us to make decisions that are grounded in our Racial Equity Action Plan. The purpose of the tool is to invite us all with different functions and roles to think and talk through a variety of possible impacts resulting from any decision-making action.

This tool is meant to be used after your initial brainstorming phase to test the action’s alignment within our [Strategic Framework](#) and [Root Cause Rationale](#). Sections can be completed by staff or council, as needed, to complete this exercise.

**\*Please note that a response is needed in each section of this worksheet**, if the answer is no or you cannot provide an answer, please STOP and reach out to a supervisor or appropriate council member for additional guidance before completing additional questions.

Who is completing this DST?

What is the decision that needs to be made? (1-3 sentences)	
Why is this decision important and what situation or process is informing it? (1-3 sentences)	
When does this decision need to be made?  What is the proposed timeline?  Is there flexibility on the timeline?	
Where and how does this action live within the agency’s Strategic Framework, specifically: <ul style="list-style-type: none"><li>• Better identifies and meets local needs</li><li>• Reduces barriers to accessing CAC funds, programs and meetings</li><li>• Amplifies leadership engagement with constituents</li><li>• Focuses on public input</li><li>• Evaluates funding programs and grantmaking processes</li></ul>	
Do we have the staffing capacity to support this decision and action? If yes, please list who will be accountable for each stage of implementation.  If no, please stop here.	
Do we have funding for this decision and action? If yes, please state briefly the source of funding.  If no, please stop here.	
Who needs to make the final decision? <ul style="list-style-type: none"><li>• Management</li><li>• Council</li><li>• Other</li></ul> (Please explain and provide a brief outline of the process.)	
Who is expected to benefit from this decision and action, and what methods have been used to research and/or gather community input?	
What might be unintended consequences, drawbacks, opportunities or domino effects from this decision and action?	
Will this action hinder or help: <ul style="list-style-type: none"><li>• Small Organizations?</li><li>• Certain regions of the state?</li><li>• Communities with disabilities?</li><li>• People who communicate in languages other than English?</li><li>• Communities who face social stigma, trauma and/or safety concerns?</li><li>• Communities with fewer technological resources and/or expertise?</li><li>• Communities who have been historically marginalized or oppressed?</li></ul> Note that the decision should <b>help at least one of the above</b> .  If yes to any hindrance, <b>what adjustments could be made to offset the disadvantage?</b>	

Has a survey of research or best practices been conducted to support this action in a Racial Equity context? For example, this could include research from other institutions or sectors that are related, or a list of relevant articles or policies from similar agencies or organizations.  If yes, briefly state this research here in a few sentences. <b>If no, please stop here.</b>	
What is the potential impact on staff at different levels of the organization?	
What is the potential impact on the field?	
Does this action address the following in the long-term? Your response should include <b>at least one</b> of the below options, please briefly elaborate on your answer:  <ul style="list-style-type: none"><li>• Addresses root causes of inequity</li><li>• Instills faith in government transparency, accountability and stewardship</li><li>• Positions CAC as a leader in the field</li></ul>	
Please outline next steps to support the decision-making that is needed to move forward from now.	
How will the decision and progress on the action be tracked and communicated to various audiences both internally and externally?	
How will we know if the expected goal or benefit is achieved?	
What is the support mechanism if progress is stalled or if unexpected consequences, criticism or backlash develops?	

- Thank you for completing this DST!
  - At your next Council Committee Meeting, please discuss next steps for introduction to the wider Council, further plan development and implementation.
  - You can make updates to this form in future if requested by key players and decision-makers. Please save a copy of your responses to refer back to.



County	HPI Quartile	Population	Total Revenue
Alameda	4	1,649,060	\$ 1,017,025
Alpine	Excluded/No data	1,099	N/A
Amador	3	42,026	\$ 350,436
Butte	2	208,334	\$ 178,887
Calaveras	3	46,505	\$ 92,434
Colusa	2	22,074	\$ 187,073
Contra Costa	4	1,172,607	\$ 71,519
Del Norte	1	27,009	\$ 123,386
El Dorado	4	192,823	\$ 351,241
Fresno	1	1,024,125	\$ 879,595
Glenn	1	28,304	N/A
Humboldt	3	132,380	\$ 275,466
Imperial	1	181,724	\$ 112,602
Inyo	4	18,485	\$ 407,860
Kern	1	922,529	\$ 628,873
Kings	1	154,913	N/A
Lake	1	67,764	\$ 255,355
Lassen	2	28,340	\$ 80,177
Los Angeles	2	9,757,179	\$ 51,481,069
Madera	1	165,432	\$ 439,781
Marin	4	256,400	\$ 334,120
Mariposa	2	17,048	\$ 540,117
Mendocino	2	89,175	\$ 290,225
Merced	1	296,774	\$ 732,954
Modoc	1	8,491	\$ 150,000
Mono	3	12,991	\$ 347,474
Monterey	2	436,251	\$ 2,408,508
Napa	4	132,727	\$ 573,560
Nevada	3	102,195	\$ 720,113
Orange	4	3,170,435	\$ 1,164,914
Placer	4	433,822	\$ 267,552
Plumas	3	18,834	\$ 319,135
Riverside	2	2,529,933	\$ 501,831
Sacramento	3	1,611,231	\$ 8,882,100

San Benito	3	69,159	\$ 1,024,776
San Bernardino	1	2,214,281	\$ 630,340
San Diego	3	3,298,799	\$ 14,254,200
San Francisco	4	827,526	\$ 29,565,201
San Joaquin	2	816,108	N/A
San Luis Obispo	4	281,843	\$ 141,971
San Mateo	4	742,893	\$ 471,811
Santa Barbara	3	444,500	\$ 6,095,684
Santa Clara	4	1,926,325	\$ 4,356,435
Santa Cruz	4	262,406	\$ 1,719,995
Shasta	2	181,121	\$ 633,000
Sierra	2	3,113	\$ 208,421
Siskiyou	2	42,498	\$ 288,560
Solano	3	455,101	\$ 90,000
Sonoma	4	485,375	\$ 1,757,002
Stanislaus	2	556,972	\$ 630,594
Sutter	2	98,545	(see Yuba)
Tehama	1	64,451	\$ 71,758
Trinity	1	15,642	\$ 115,134
Tulare	1	483,546	\$ 419,897
Tuolumne	3	53,893	\$ 288,725
Ventura	3	835,427	\$ 473,374
Yolo	3	225,251	\$ 476,110
Yuba	1	87,469	\$ 612,044

**17 SLPs with TRs under \$250K (including 4 Mentees with TRs N/A)**

**15 SLPs that are HPIs lower than 3 and TRs between \$250k and \$1M**

# TAB X

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California Arts Council | Public Meeting | 06/22/2021



# Policy Memorandum

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**DATE:** April 11, 2025

**TO:** All Council Members

**FROM:** Strategic Framework Committee—Roy Hirabayashi and Dorka Keehn

**RE:** Strategic Framework Committee Update

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

**Background:** The CAC's current Strategic Framework is active from 2020-2027. It was developed through a two (plus) year process of field-wide participatory research and engagement. The Committee wants to make Council aware of the need to begin the planning process for updating our Strategic Framework for the post-2027 period. Much of this work will occur in 2026, during the 50<sup>th</sup> anniversary year of the CAC, which may present a unique opportunity to leverage community engagement supporting the effort. The Committee believes it is a great time to take stock of progress to date and help shape priorities for the future and will be partnering with agency staff to guide and launch this effort.

**Activities:** Since the last Council meeting, the Committee met on March 25th to review the current Strategic Framework and how it was developed and to craft next steps for the update.

**Timeline:**

- **March – July 2025: Prepare a report of progress toward the Strategic Framework to date to share with Council. Develop timeline and an RFP to find a consultant to lead the re-visioning process.**

**Report Prepared by Committee Staff:** Elisa Gollub, Programs Manager, and Leslie Giovannini, Arts Program Specialist, in collaboration with the Strategic Framework Committee.

## MEMORANDUM

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**DATE:** April 11, 2025  
**TO:** All Council Members  
**FROM:** Equity Committee, Vicki Estrada  
**RE:** Committee Activities

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**Purpose:** The purpose of this memo is to provide updates on the work of the Equity Committee.

**Background:**

The Equity Committee is charged with reviewing the California Arts Council (CAC) Racial Equity Statement and Racial Equity Committee Guidelines in the Strategic Framework. This is a good time for all Council members to review this information as part of their working knowledge base of CAC values regarding equity and policy, and as we prepare for the eventual preparation and launch of a new Strategic Framework at the end of 2027.

**Activities:**

- The Committee has met twice since the February 28 Council Meeting in San Jose, on March 12 and March 26, 2025.
- The Committee has reviewed the Racial Equity Statement and Equity Committee Guidelines in the Strategic Framework.
- The Committee has also reviewed and discussed the [10 Principles of Disability Justice](#) as recommended by the National Endowment for the Arts (NEA) at their quarterly Accessibility Coordinators meeting earlier this year.

**Strategic Framework:**

- On page 29 of the existing 2020-2027 CAC Strategic Framework it states that it is recommended that the CAC Equity Committee “...*be utilized as the workgroup to cull best practices and public input that can be referenced when Council is stepping through the Decision Support Tool (DST). While it is recognized that equity is a central and defining theme throughout the CAC decision-making*”

*process, the Equity Committee can shoulder some of the more nuanced areas of inquiry to make recommendations to the larger Council.*

**Racial Equity Statement:**

As California's state arts agency, the California Arts Council is committed to racial equity.

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

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

**Next Steps:**

At the June 20, 2025, Council Meeting scheduled to take place in San Diego, CA, the Equity Committee will provide an additional update and presentation to the Council to review the solid foundations of the California Arts Council's Race and Equity work as part of compliance with Governor Gavin Newsom's [Executive Order N-16-22](#).

Additionally, we will review our adherence to the California Department of Justice (DOJ) Guidance issued on [February 13, 2025](#) advising that diversity, equity, inclusion and accessibility best practices at work are not illegal and are required to be compliant with

both state and federal civil rights and Equal Employment Opportunity (EEO) laws, and to protect Californians against any discriminatory conduct that violates these laws.

**Report Prepared by Committee Staff:** Megan Morgan, Race & Equity Manager, and Gabrielle Rosado, Arts Programs Specialist