



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

**NOTICE OF PUBLIC MEETING
CALIFORNIA ARTS COUNCIL MEETING**

**Friday, March 1, 2024
10:00 A.M. – 3:00 P.M.**

On Location/Virtual Hybrid Meeting

**The Center for Healthy Communities,
Eastmont Room
2000 Franklin Street
Oakland, CA 94612**

**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. (5 min)	1. Call to Order	L. Goodwin
10:05 A.M. (5 min)	2. Land and Peoples Acknowledgment (TAB A)	V. Estrada
10:10 A.M. (5 min)	3. Welcome from Alameda County Arts Commission (TAB B) <i>ACAC Executive Director Rachel Osajima will welcome the Council and share about the ACAC's work in the region.</i>	R. Osajima
10:15 A.M. (5 min)	4. Welcome from Oakland City Cultural Affairs Division (TAB C) <i>Division Manager Roberto Bedoya will welcome the council and present on the work OCCAD is doing in the city.</i>	R. Bedoya
10:20 A.M. (10 min)	5. Roll Call, Establishment of Quorum, and Community Agreements	M. Diab L. Goodwin D. Brazell
10:30 A.M. (5 min)	6. Chair's Report (TAB D)	L. Goodwin, for R. Messina Captor



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10:35 A.M. (10 min)	7. Executive Director’s Report (TAB E)	D. Brazell
10:45 A.M. (20 min)	8. VOTING ITEM: Minutes from Previous Meetings (TAB F) <i>Council will vote to approve the following minutes:</i> <ol style="list-style-type: none"> 1. Council Meeting- 10/25/23, Virtual (Revised) 2. Council Meeting- 11/17/23, Virtual (Revised) 3. Council Meeting- 12/12/23, Virtual (Revised) 4. Council Meeting- 2/1/24, Hybrid 	L. Goodwin
11:05 A.M. (10 min)	9. PRESENTATION: Center for Cultural Power (TAB G) <i>CCP will present on the folk and traditional arts programs administered in partnership with the California Arts Council.</i>	F. Rodriguez
11:15 A.M. (10 min)	10. PRESENTATION: Alliance for California Traditional Arts (TAB H) <i>ACTA will present on the folk and traditional arts programs administered in partnership with the California Arts Council.</i>	A. Kitchener
11:25 A.M. (50 min)	11. General Public Comment <ul style="list-style-type: none"> • <i>Two forms of general public comment will be offered:</i> <ol style="list-style-type: none"> 1) <u>Comments will be accepted during the meeting on Zoom or over the phone.</u> 2) <u>Written comment submissions will also be accepted online prior to and up through 10 a.m. on the business day following the close of the meeting.</u> • <i>Live public comments will be limited to two minutes per person and 45 minutes in total, as allowed by Bagley-Keene.</i> 	L. Goodwin C. Gutierrez K. Brown Q. Moore



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12:15 P.M. (2 hr)	12. VOTING ITEM: 2024 Grant Programs Guidelines <u>(TAB I)</u>	
12:15	• Presentation on Statewide and Regional Networks by Staff (10 min)	C. Casillas E. Gollub
12:25	• Presentation by Programs Policy Committee (15 min)	E. Gavin L. Goodwin
12:40	• Voting Item Public Comment (15 min)	L. Goodwin C. Gutierrez
12:55	• Discussion and Vote (80 min)	L. Goodwin M. Diab
2:15 P.M. (15 min)	13. PRESENTATION: Californians for the Arts <u>(TAB J)</u> <i>CFTA will present on their legislative policy agenda.</i>	J. Baker
2:30 P.M. (15 min)	14. Committee Reports <u>(TAB K)</u> <i>Council committees will report out on their work.</i>	L. Goodwin
2:45 P.M. (15 min)	15. In Memoriam <u>(TAB L)</u>	E. Gavin
3:00 P.M.	16. Adjournment <i>Call for agenda items for the April 19 Council Meeting</i>	L. Goodwin

*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 February 27, 2024 at 5 p.m. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at 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 outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration and may or may not be accepted and subsequently scheduled.

TAB A

California Arts Council | Public Meeting | 03/01/2024

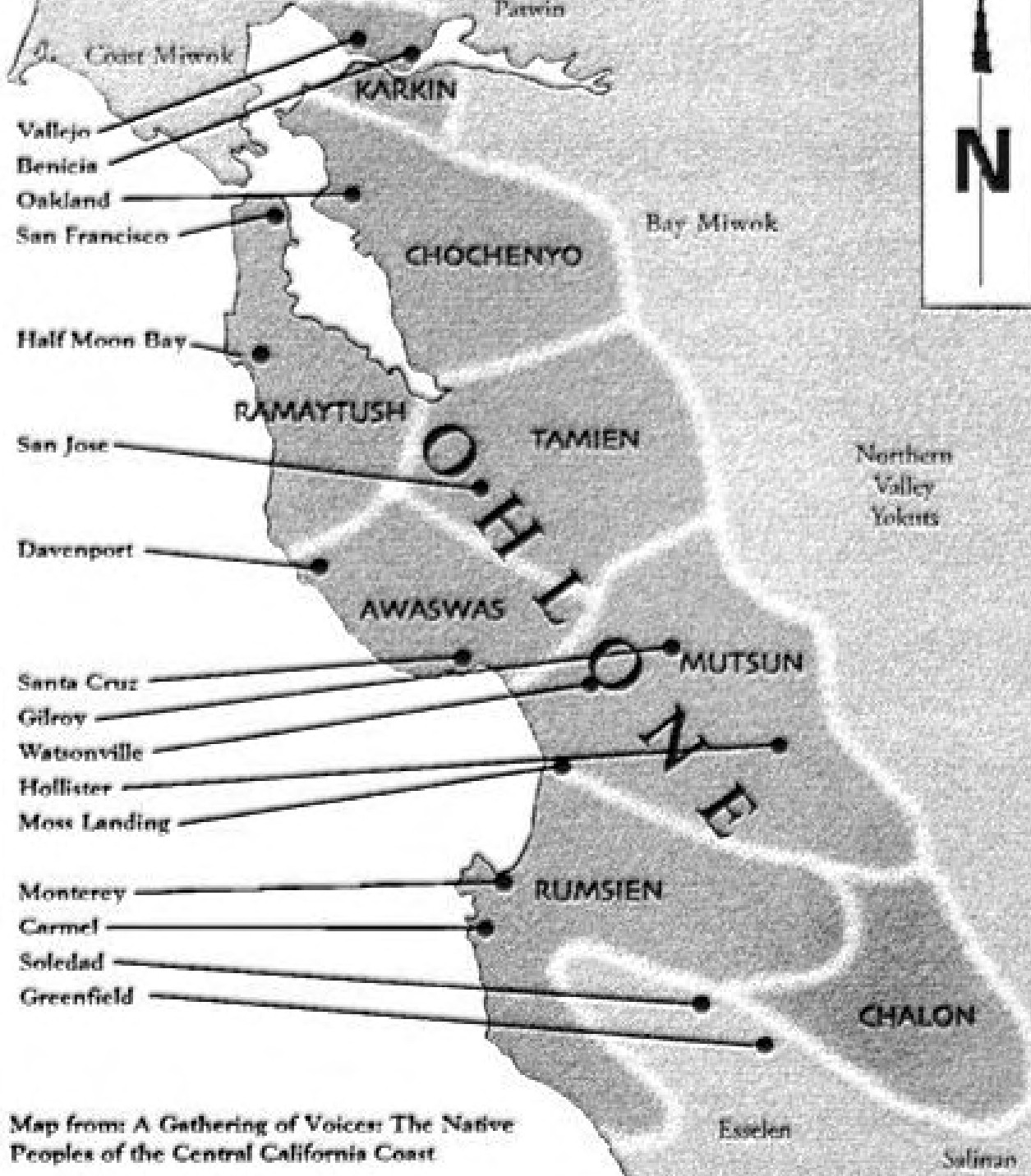


CALIFORNIA
ARTS COUNCIL

A STATE AGENCY

2. Land and Peoples Acknowledgement

The California Arts Council stands in solidarity with all of California's Indigenous people. We stand upon a land that carries the footsteps of millennia of our indigenous people. The coastal region of central and northern California, which includes Oakland, has a history recording back to 2000 B.C.E. The inhabitants at the time were the Ohlone people - a Native American tribe formally known as the "Costanoans."



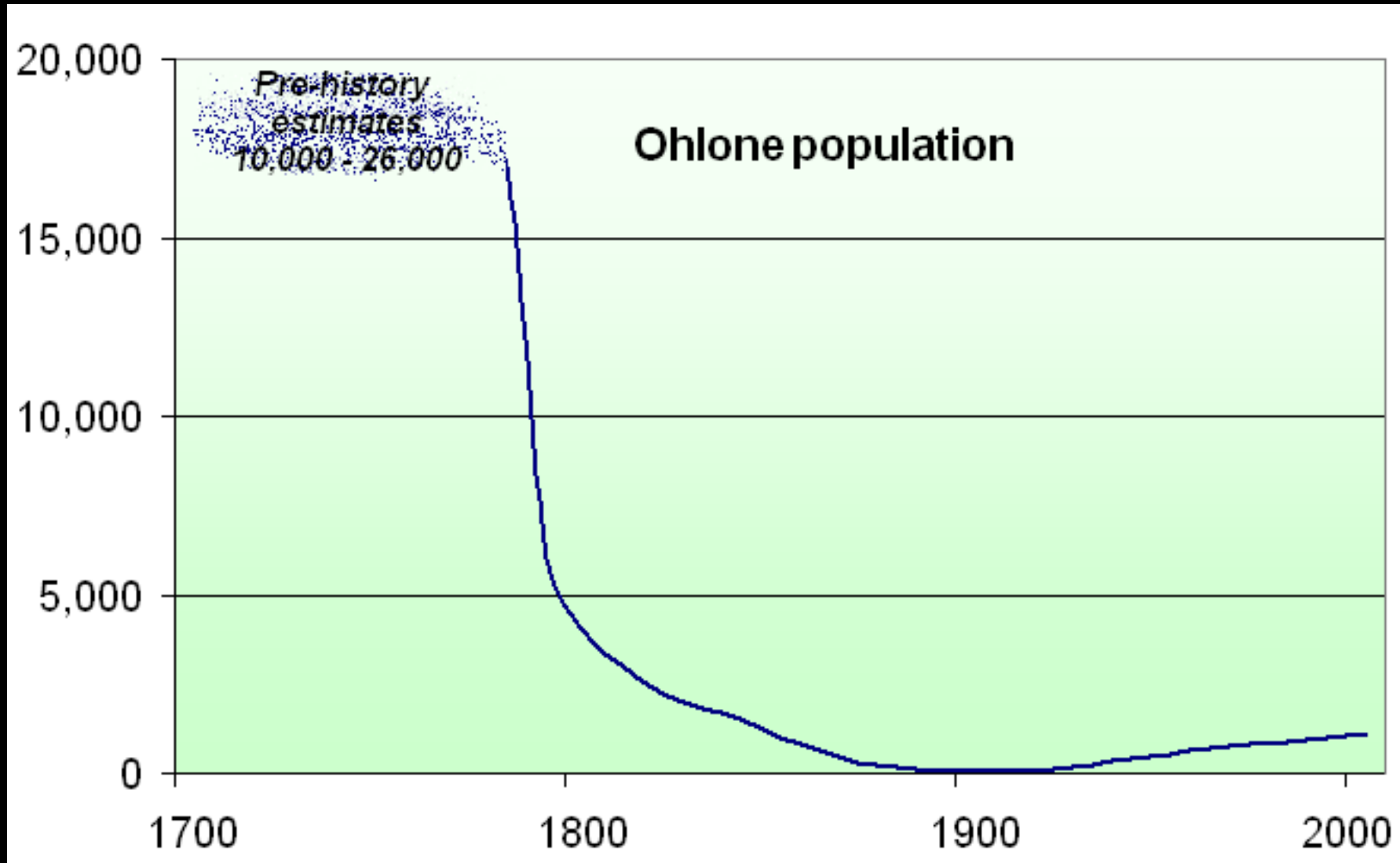
Map from: A Gathering of Voices: The Native Peoples of the Central California Coast

ent

Up until the 1770's when Spanish explorers first discovered the area, the Ohlone people occupied the land and utilized its resources. They were mainly recorded as hunter-gathers, but they also engaged in basic forms of agriculture. Like most Native American tribes, the Ohlone felt a close tie to the natural environment. The hills and mountainsides were covered with a combination of grasslands, redwoods, and oak forests, while the coastlines consisted of large rocky areas and vast marshlands.

They learned to live in these spaces while utilizing its variety of resources to serve their essential needs- from harvesting plants, nuts, and grasses to hunting different kinds of animals, including bobcats, coyotes, and ducks.

And as you can see below, like most of the indigenous peoples of the Americas, they were almost eliminated. Fortunately, they are slowly recovering.



The picture on the right illustrates how these villages were constructed in relation to one another. With each maintaining its own stock of natural goods, trade among the different villages facilitated the flow of resources, technology, and most importantly, culture. From an urban planning perspective, this network of resource trading between villages helped establish the region's first basic form of planning consequently influencing the view that its ensuing inhabitants have on the landscape.

It is most important to understand that the Ohlone people respected their land and organized their way of life around this consciousness. Yet, all of this changed once the Spanish empire decided to expand its territorial claims in the late 1700's by colonizing and Christianizing the entire coastal region of the Bay Area.



But they are a people whose traditional lifeways intertwine with a worldview of earth and sky in a community of living beings. This land is part of a relationship that has nourished, healed, protected and embraced our indigenous people to the present day. It is part of a world view founded in the harmony of the cycles of the sky and balance in the forces of life. We honor and pay respect to their elders and descendants -- past, present, and emerging -- as they continue their stewardship of these lands and waters. We are grateful to have the opportunity to live and work on these ancestral lands.



TAB B

California Arts Council | Public Meeting | 03/01/2024



ALAMEDA COUNTY **ARTS** COMMISSION



Presentation by
Rachel Osajima, Executive Director of the
Alameda County Arts Commission
arts.acgov.org | artscommission@acgov.org | 510-208-9646

Overview of the Alameda County Arts Commission and
the Commission's role in the CAC's State-Local Partner Program

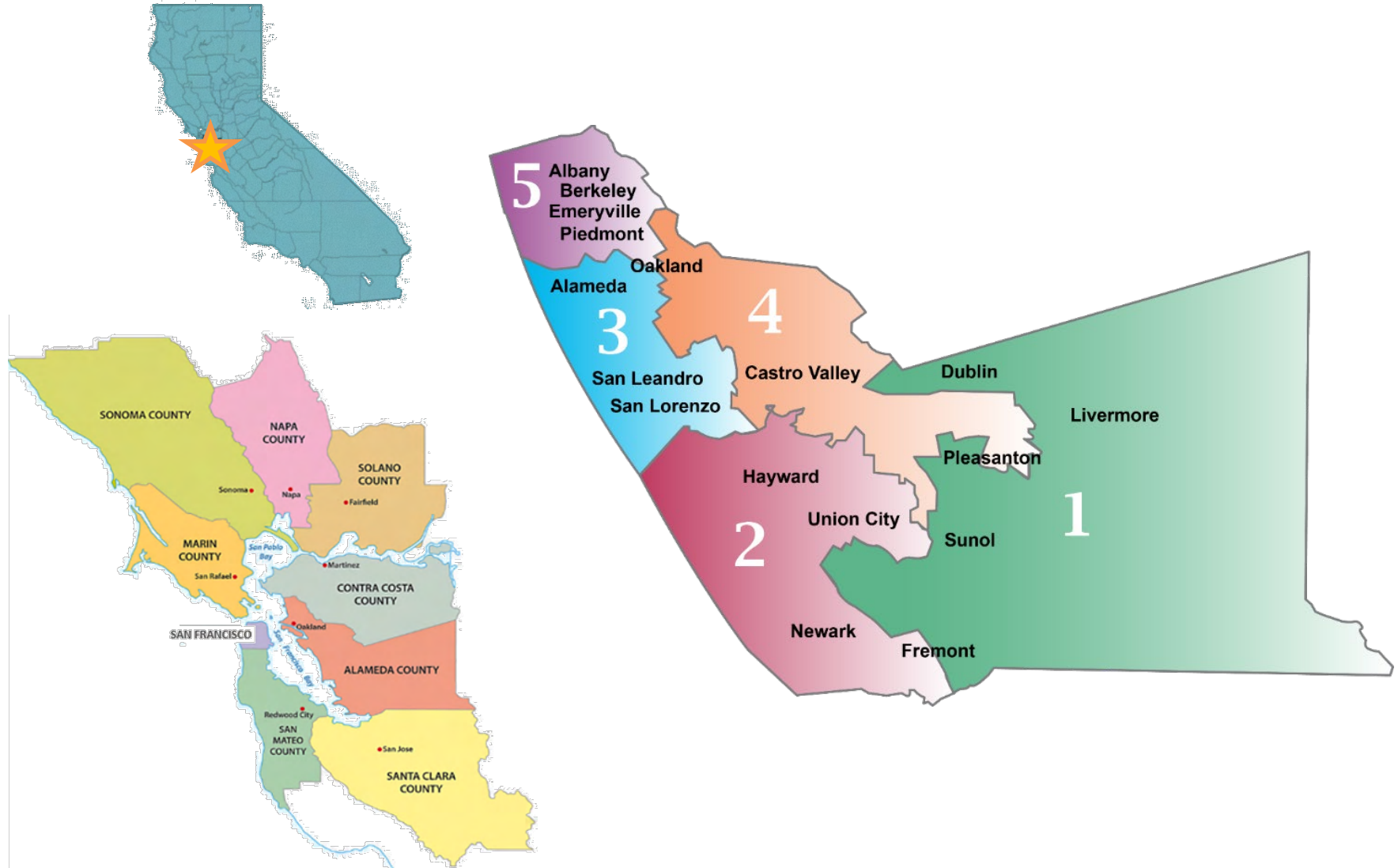
March 1, 2024



Supported by the California Arts Council's State-Local Partner Program for over 40 consecutive years

ALAMEDA COUNTY ARTS COMMISSION

LOCATION OF ALAMEDA COUNTY



ALAMEDA COUNTY ARTS COMMISSION

ALAMEDA COUNTY OVERVIEW

- **7th largest County in California** by population size and home to 1.7 million people across 813 square miles.
- **14 Cities and 6 Unincorporated Areas** including the cities of Alameda, Albany, Berkeley, Dublin, Emeryville, Fremont, Hayward, Livermore, Newark, Oakland, Piedmont, Pleasanton, San Leandro, and Union City, plus the unincorporated communities of Ashland, Castro Valley, Cherryland, Fairview, San Lorenzo and Sunol.
- **Alameda County was established in 1853.** The western cities are highly urbanized with older residential and industrial areas. The eastern area is largely suburban or rural. Southern cities neighbor Silicon Valley and are a base for high-tech firms. The County is one of the state's most culturally and ethnically diverse counties.
- **101 languages are spoken** with the most common languages being (in descending order) English, Spanish, Chinese, Tagalog, Hindi, and Vietnamese.
- **Over 70% of the County's residents are persons of color.** Estimates are 11% Black or African American, 22% Hispanic or Latinx, 33% Asian and Pacific Islander, 1% Native American, 5% Multiracial and other races, and 28% White.
- **Complex and diverse creative community** with over 4,000 arts-related businesses that employ 17,000+ people and 600+ nonprofit arts organizations, many with national reputations.

Alameda County's 14 Cities

Alameda City	77,624	Livermore	90,189
Albany	19,696	Newark	49,149
Berkeley	121,363	Oakland	433,031
Dublin	64,826	Piedmont	11,135
Emeryville	12,086	Pleasanton	81,777
Fremont	241,110	San Leandro	88,815
Hayward	159,203	Union City	74,107

6 Unincorporated Communities

Ashland	21,925
Castro Valley	61,388
Cherryland	14,728
Fairview	10,003
San Lorenzo	23,452
Sunol	913

ALAMEDA COUNTY ARTS COMMISSION

ALAMEDA COUNTY BOARD OF SUPERVISORS



District 1
David Haubert
Vice President



District 2
Elisa Márquez



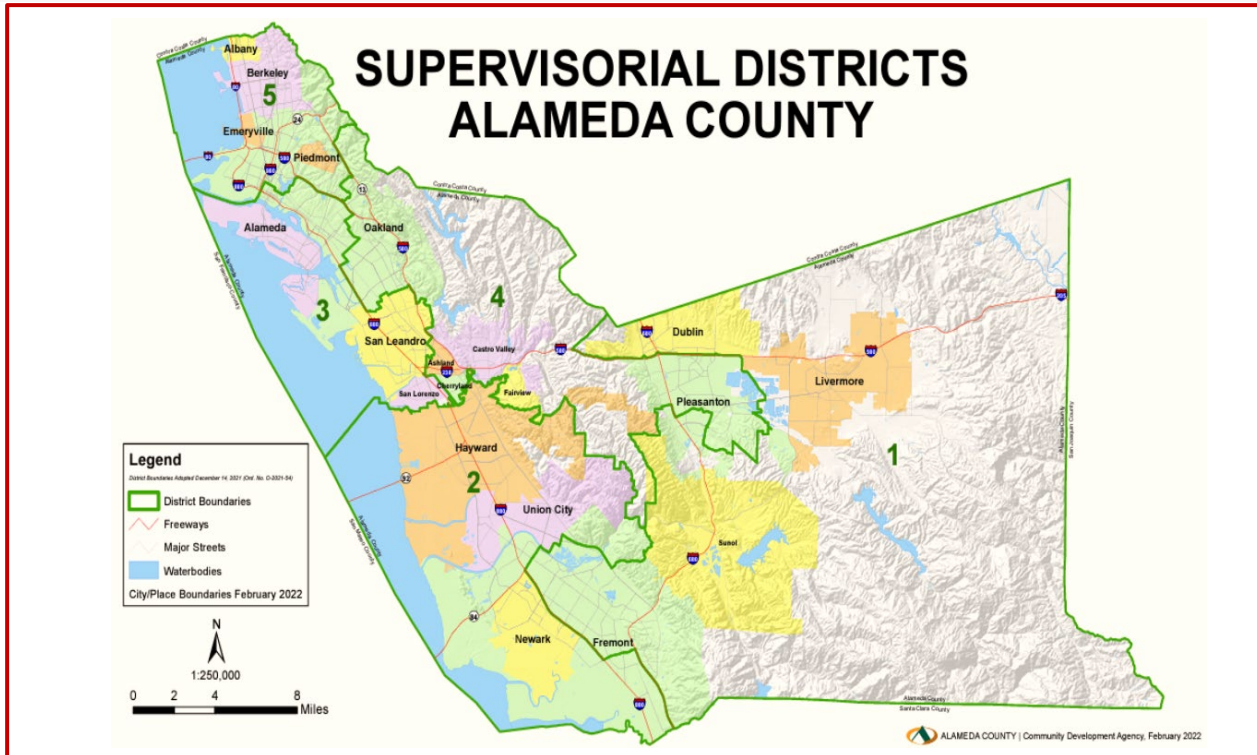
District 3
Lena Tam



District 4
Nate Miley
President



District 5
Keith Carson



ALAMEDA COUNTY ARTS COMMISSION

Overview

The activities of the Alameda County Arts Commission are based on the belief that arts and creativity are essential to every successful and thriving community.

We support all art forms and creative expression such as music, theater, dance, visual arts, new media, traditional arts and crafts, and everything creative!

The Alameda County Arts Commission is a division of the County of Alameda, founded in 1965;

Staff include four full-time dedicated County employees;

Oversight is provided by the appointed members of the Arts Commission;

Annual budget of \$1 million used to support ongoing programs and administration;

Program Areas:

- Arts Advocacy
- Arts Funding
- Arts Education
- Public Art



Images are from ACAC's programs featuring Alameda County Community Members at ACAC's workshops and events throughout the County.

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ALAMEDA COUNTY ARTS COMMISSION

Arts Advocacy

Local Advocacy - Annual Alameda County Arts Leadership Awards Program

Advocacy Program celebrates events and initiatives that encourage community leaders to engage with and support the arts. Major events include recognizing County arts leaders and promoting regional and state-level advocacy initiatives. The annual Arts Leadership Awards program recognizes five or more individuals, from each of the five districts of the County Board of Supervisors. Over 110 arts leaders have been recognized since the program began in 2006. Each year, the Board of Supervisors present commendations to the award recipients and present a proclamation for National Arts & Humanities Month of October. Bottom row images on Oct. 3, 2023.



ALAMEDA COUNTY ARTS COMMISSION

Arts Advocacy

Local, Regional and State Advocacy - Advancing Awareness of and Support for the Arts

Each year, the Alameda County Board of Supervisors and City Councils make official Proclamations in support of Arts, Culture and Creativity Month (ACCM) of April. ACCM is presented by the Californians for the Arts and California Arts Advocates.

Top left and right: In 2023, the Office of California Senator Nancy Skinner gave a certificate of recognition to Julie Baker, Californians for the Arts CEO, during the ACCM statewide kick-off in Berkeley. Bottom left: Hayward City Council proclamation event, 2023.



ALAMEDA COUNTY ARTS COMMISSION

Arts Advocacy

Regional and State Advocacy – California Arts Advocacy Day



California Arts Advocacy Day is an important statewide event and partnership opportunity with California Arts Advocates. On Arts Advocacy Day in 2022, Alameda County arts leaders met with 8 State elected officials on zoom including Senator Nancy Skinner’s Office (left). In 2023, Alameda County leaders attended the in-person event in Sacramento which included a rally, performances, speeches by State elected officials on the value of the arts and meetings with officials including Senator Nancy Skinner’s staff (lower left image).



ALAMEDA COUNTY ARTS COMMISSION

Arts Advocacy

Local, Regional and State Advocacy – Watercolor Arts Education Activity Sheet

In honor of Arts, Culture and Creativity Month of April 2023, the Arts Commission printed 35,000 watercolor activity sheets and distributed them to community partners to spark joy and share arts advocacy information. 250 County agency and community organizations partner in distributing the activity sheets including the Auditor-Controller/Clerk-Recorder Agency, Alameda County Library, First 5, Alameda County Community Food Bank, City-Level Arts Agencies, and ARTSFUND Grantee arts organizations. Activity sheets were also shared with state-level partners and Arts Advocacy Day attendees. Images of community members at events and locations throughout Alameda County.



REACH Youth Center, Ashland



REACH Youth Center, Ashland



Newark Civic Center, Newark



Newark City Hall, Newark



Stoneridge Mall, Pleasanton



ALAMEDA COUNTY ARTS COMMISSION

Arts Advocacy

Local, Regional and State Advocacy – City-Level Art Partnership Network

In 2021, the Arts Commission created the Alameda County and City-Level Arts Partnership Network.

The 24 members of the Arts Partnership Network are organizations that serve their whole city such as City-Level arts departments, councils, commissions and associations. In working together, we expand our collective knowledge and develop opportunities to participate in and partner on County and Statewide initiatives to support the arts and our whole regional community.

CITY-LEVEL ARTS ORGANIZATIONS IN THE NETWORK

Alameda

City of Alameda Public Art Program

Albany:

City of Albany Arts Committee

Berkeley:

Berkeley Civic Arts Program

Castro Valley:

Castro Valley Arts Foundation

Dublin:

City of Dublin Heritage & Cultural Arts Division/Commission

Dublin Arts Collective

Emeryville:

City of Emeryville Art In Public Places Program

Emeryville Celebration of the Arts

Fremont:

City of Fremont Art Review Board

Fremont Art Association

Fremont Cultural Arts Council, Inc.

Hayward:

Hayward Arts Council

Livermore

City of Livermore Commission for the Arts

Livermore Art Association

Livermore Cultural Arts Council

Livermore Valley Arts

Newark:

City of Newark Commission for the Arts

Oakland:

City of Oakland Cultural Affairs Division

Piedmont:

Piedmont Center for the Arts

Pleasanton:

City of Pleasanton Civic Arts

Pleasanton Art League

Pleasanton Cultural Arts Council

San Leandro:

City of San Leandro Arts, Culture & Library Commission

Union City:

City of Union City Arts and Culture Commission

ALAMEDA COUNTY ARTS COMMISSION

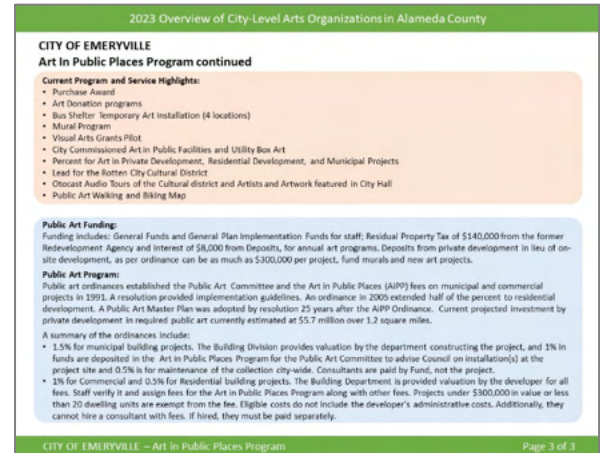
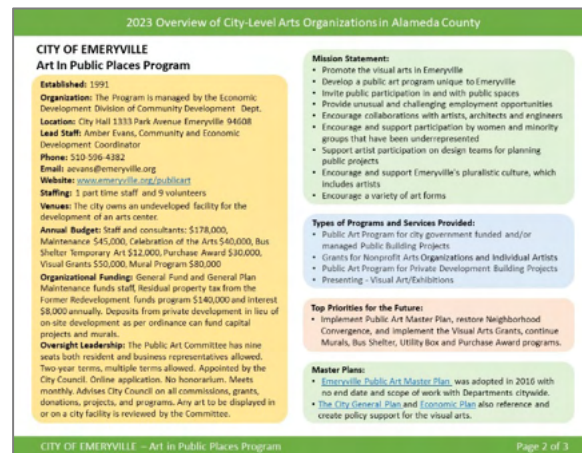
Arts Advocacy

City-Level Art Partnership Network

In 2023, the Arts Commission released a 67-page document with information about the 24 organizations in the network. The document includes information about the network and features each organization on 3 pages.



Each organization submitted information and photographs.



This is an example of the 3 pages for City of Emeryville Art in Public Places Program. The pages include a wide range of information about the organization's structure, budget, oversight, mission, priorities, programs and services.

ALAMEDA COUNTY ARTS COMMISSION

Arts Funding

ARTSFUND Grantees - Page One of Two

285 Alameda County nonprofit arts and cultural organizations are recent and current ARTSFUND Grantees and recipients of the Alameda County Arts Relief Grants. 2023 ARTSFUND Grants Program, now in its 47th consecutive year, awards general operating support grants to Alameda County arts and cultural organizations that provide funds directly to artists and service to over 500,000 community members each year.

Actors Ensemble of Berkeley
A.R.T., Inc
Actors Ensemble of Berkeley
Al Co Deputy Sheriffs Activities League Rhythm Cadets
Drumline
Alameda Civic Ballet
Alameda County Fair
Alliance for the Visual Arts
Alphabet Rockers
Altarena Playhouse
Amador Valley Quilters
Anton's Well Theater Company
Art And Resources To Inspire Inc
ARTogether
ARTPUSH
Ashkenaz
Attitudinal Healing Connection
Aurora Theatre Company
Aurora Theatre Company
Awesöme Orchestra Collective
BACT
Bahiya Movement
Ballet Folklorico Mexicano de Moreno
Bandaloop
Bay Area Book Festival
Bay Area Children's Theatre
Bay Area Creative
Bay Area Girls Rock Camp
Bella Musica
Berkeley Art Center
Berkeley Ballet Theater
Berkeley Chamber Performances
Berkeley Community Chorus & Orchestra Berkeley
Juneteenth
Berkeley Old Time Music Convention
Berkeley Playhouse

Berkeley Rep
Berkeley Symphony
Betti Ono Gallery
Bisemi Foundation Inc.
Black Repertory Group
BoomShake Music
Boys & Girls Clubs of Oakland
BrasArte
California Jazz Conservatory
Cantabella Children's Chorus
Cantare Con Vivo
Capoeira Arts Foundation
Castro Valley Arts Foundation
Chora Nova
Community Rejuvenation Project
Creative Growth
Castro Valley Orchestra Association
Cazadero Music Camp
Central Works
Chabad of Fremont Jewish Center
Cheza Nami Foundation
Crowden Music Center
CYT Tri-Valley
Dandan Performing Arts Center
David Brower Center
Del Valle Fine Arts
Destiny Arts Center
Diamano Coura
Dimensions Dance Theater
Dohee Lee Puri Arts
Dr. Huey P. Newton Foundation
Dream Farm Commons
Dublin Arts Collective
Dublin Partners in Education
East Bay Children's Theatre
East Bay Depot for Creative Reuse

East Bay Youth Orchestra
EastSide Arts Alliance
Ensemble Mik Nawooj
Eritrean Community Cultural and Civic Center
Four Seasons Arts
Frank Bette Center for the Arts
Freight & Salvage
Fremont Art Association
Fremont Cultural Arts Council
Fremont Symphony
Friends of Children with Special Needs
Friends of the Alameda Free Library
Gamelan Sekar Jaya
Gritty City Rep
Grown Women Dance Collective
Habitot Children's Museum
Harmony Fusion Chorus
Hayward Arts Council
Head Over Heels Athletic Arts
Hip Hop For Change Inc
Idiot String
IMMIGRANT STORY



Image: Oakland Interfaith Gospel Choir

ALAMEDA COUNTY ARTS COMMISSION

Arts Funding

ARTSFUND Grantees - *Page Two of Two*

IMPOP - Intelligent Minds Positive on Purpose
Indra's Net Theater
Inferno Theatre
Jazz Education Ensemble
JCC East Bay
Jenny Lin Foundation
Joyce Gordon Foundation of the Arts
Junior Center of Art and Science
Kala Art Institute
Kitka Women's Vocal Ensemble
Livermore Art Association
Livermore Cultural Arts Council
Livermore Shakespeare Festival
Livermore Valley Opera
Livermore Valley Performing Arts Center
Livermore-Amador Symphony
Living Jazz
Lower Bottom Playaz, Inc
Luna Dance Institute
Mahea Uchiyama Center for International Dance
Maureen Whiting Dance
Mission Peak Chamber Singers
Museum of Children's Art
Museum on Main
Music at the Mission
Music for Minors II
Musically Minded Academy
Nancy Karp + Dancers
Narika
New Apollo Youth Symphony Orchestra
Nancy Karp + Dancers
Nomadic Press
Northern California Ukulele Festival
Oakland Art Murmur
Oakland Asian Cultural Center
Oakland Ballet Company
Oakland Bloom
Oakland First Fridays
Oakland Interfaith Gospel Choir
Oakland Jazz Choir
Oakland Opera
Oakland Museum of California

Oakland Public Conservatory of Music
Oakland Symphony
Oakland Teen Empowerment Program
Oakland Theater Project
Oakland Voices
Oaktown Jazz Workshops
OWH Studios Inc
Pacific Chamber Orchestra
Pacific Coast Repertory Theatre
Pacific Pinball Museum
Paul Drescher Ensemble
Peacock Rebellion
Piedmont East Bay Children's Choir
Play Cafe
PlayGround
Pleasanton Art League
Pleasanton's Museum on Main
Plethos Productions
Poetry Flash
Preparatory Music at Holy Names University
Prescott Circus Theatre
Pro Arts Gallery
Prometheus Symphony Orchestra
Purple Silk Music Education Foundation
Radiance
Ragged Wing Ensemble
Real Time and Space
Re-Present Media
Rhythmix Cultural Works
Rock Paper Scissors Collective
Ruth Botchan Dance Company
Sacred & Profane Chamber Chorus
San Leandro Art Association (SLAA)
San Leandro Curtain Call Performing Arts
Seek and Save
Shawl-Anderson Dance Center
Shotgun Players
Small Press Distribution
Soli Deo Gloria
Sozo Impact
Stage 1 Theatre
Stagebridge

StarStruck Theatre
Sun Gallery
SWF Center
TAC Temescal Art Center
The Beat Berkeley Performing Arts Inc
The Berkeley FILM Foundation
The Crucible
The People's Conservatory
The Starry Plough
The UC Theatre Taube Family Music Hall
TheatreFIRST
Today's Future Sound
Tri City Band Corps
Tri-Valley Carvers
Valley Concert Chorale
Valley Dance Theatre
Voci Women's Vocal Ensemble
Wee Poets
West Edge Opera
West End Arts District
Young People's Chamber Orchestra
Young People's Symphony Orchestra Association
Youth Musical Theater Company



Images: Oakland Ballet/Luna Mexicana

ALAMEDA COUNTY ARTS COMMISSION

Arts Education

Overview

Each year, the Arts Commission's Arts Education Programs provide access to arts programs and arts advocacy information to over 100,000 community members who attend events, view exhibitions, and engage with online information. All images are from Arts Education Programs. ACAC's direct service programs are provided for FREE and are open to the whole community.



ACAC conducts outreach to underserved populations to expand equitable access. Programs are presented in high-traffic facilities where residents come for services ensuring that programs reach audiences of all ages, backgrounds, cultures, and reflect our diverse community.

Images are from ACAC's programs featuring Alameda County Community Members at ACAC's workshops and events throughout the County.

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ALAMEDA COUNTY ARTS COMMISSION

Arts Education

Veterans Art Partnership

The Arts Commission partners with the Oakland Vet Center in Oakland to provide free art activities for Alameda County Veterans and their families. Now in its 9th year, the Partnership provides Veterans and families with art activities to express themselves, learn visual art skills to support healing, and strengthen and celebrate community.

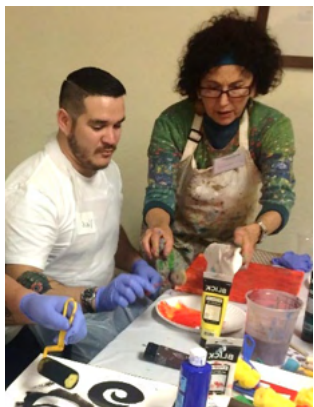
Ongoing programs include in-person and virtual art workshops and activities and an annual exhibition and event in honor of Veterans Day. The 2022 and 2023 events at the Hayward Public Library were each attended by a group of over 80 people including community members, elected officials, and leadership and staff from all partnering organizations. Images below from the annual event in 2022.



ALAMEDA COUNTY ARTS COMMISSION

Arts Education Veterans Art Partnership

Images of Alameda County Veterans and family members participating in ACAC's free Veterans Arts Program.



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ALAMEDA COUNTY ARTS COMMISSION

Arts Education

Poetry Out Loud

Since 2011, the Arts Commission coordinates and presents the annual Poetry Out Loud program in Alameda County. Each year, Alameda County High School students, grades 9-12, are invited to enter Alameda County's Poetry Out Loud. The Arts Commission contacts all 150 Alameda County high schools including public, charter, private, alternative and religious schools.

Images below are of past POL participants, Poetry Judges, appointed Arts Commissioners and Commission staff. Bottom left image of the 2024 Alameda County winner Carlin Velazquez from the city of Emeryville.



ALAMEDA COUNTY ARTS COMMISSION

Arts Education

Arts Learning Exhibitions

The Arts Commission manages the Arts Learning Exhibitions Program presented at the Alameda County Administration Building Board of Supervisors' Lobby Gallery and other locations. Exhibitions feature artwork created by Alameda County artists and nonprofit arts organizations.



The members of the African American Quilt Guild of Oakland receiving a commendation from the Alameda County Board of Supervisors, presented by Supervisor Keith Carson. Commendation event in celebration of their exhibition “Neighborhoods Coming Together: Quilts Around Oakland” presented at the Board of Supervisors’ Gallery.



ALAMEDA COUNTY ARTS COMMISSION

Public Art

Established in 1994, ACAC's Public Art includes over 1,000 artworks by over 400 artists inside 26 County facilities and at 12 outdoor spaces viewed by over 1 million residents per year.

County Buildings with Interior Public Artworks	City or Unincorp. Area	Number of Artworks at Site	Number of Artists at Site	Estimated Unique Viewers per Site per Year
County Buildings with Interior Public Artworks				
1106 Madison St. County Administration Building	Oakland	95	80	8,000
1111 Jackson County Administration Building	Oakland	80	25	4,000
1221 Oak St. County Administration Building	Oakland	20	18	10,000
1401 Lakeside County Administration Building	Oakland	50	30	2,000
Alameda County Information Technology Department	Oakland	1	1	3,000
Alameda County Sobering Center	San Leandro	10	4	1,500
Alameda County Training and Education Center	Oakland	7	3	6,000
Castro Valley Library	Castro Valley (unincorp.)	16	9	40,000
Cherry Hill Detoxification	San Leandro	15	4	2,000
Cherryland Fire Station	Cherryland (unincorp.)	1	1	1,000
Community Development Agency, Hearing Room and ECD	Hayward	4	3	2,500
Department of Environmental Health	Alameda	15	4	4,000
East County Hall of Justice	Dublin	46	10	12,000
Gail Steele Wellness and Recovery Center	Hayward	20	10	6,000
Eden Area Multi-Service Center	Hayward	12	8	5,000
Highland Hospital, Emergency Unit and K Building	Oakland	22	12	30,000
Highland Hospital, Acute Care Tower	Oakland	175	61	15,000
Highland Care Pavilion	Oakland	50	16	12,000
Jay Mahler Recovery Center	San Leandro	20	10	1,000
Juvenile Justice Center	San Leandro	164	43	5,000
Public Works Agency, Permit Center	Hayward	4	3	6,000
REACH Ashland Youth Center	Ashland (unincorp.)	15	7	2,000
San Lorenzo Library	San Lorenzo (unincorp.)	20	10	20,000
Social Services Agency, Health Care, Medical	San Leandro	20	7	12,000
West Winton Service Center, Probation and WIC	Hayward	8	5	3,000
Totals		990	384	213,000
County Buildings and Outdoor Spaces with Exterior Public Artworks	City or Unincorp. Area	Number of Artworks at Site	Number of Artists at Site	Estimated Unique Viewers per Site per Year
1221 Oak St. County Administration Building	Oakland	1	2	90,000
1106 Madison St. County Administration Building	Oakland	1	1	30,000
Ashland Utility Box Program	Ashland (unincorp.)	6	1	30,000
Ashland and Cherryland Community Identifier Mural	Ashland (unincorp.)	1	1	90,000
Castro Valley Community Identifier Mural	Castro Valley (unincorp.)	1	1	100,000
Castro Valley Blvd. Streetscape	Castro Valley (unincorp.)	37	2	100,000
Castro Valley Utility Box Program	Castro Valley (unincorp.)	40	7	100,000
Cherryland Fire Station	Cherryland (unincorp.)	1	1	30,000
Cherryland Utility Box Program	Cherryland (unincorp.)	1	1	30,000
Fremont Main Library	Cherryland (unincorp.)	1	2	25,000
REACH Street Banners	Ashland (unincorp.)	5	1	80,000
San Lorenzo Community Identifier Mural	San Lorenzo (unincorp.)	1	1	100,000
Totals		96	21	805,000

ALAMEDA COUNTY ARTS COMMISSION

Public Art

Most of the artworks are located in public social service locations for health care, general hospital, public protection, juvenile hall, libraries and other free County services and therefore provide access to art for the most at-risk and underserved populations in the County.



Top images feature San Lorenzo Library with artworks integrated into windows by Artist Stephen Galloway. Bottom row images of San Lorenzo youth at ACAC Arts Learning workshop. Youth artworks were assembled to create public artwork in Library's Teen Room as seen in image on bottom left. Each day, over 500 people visit the library.

ALAMEDA COUNTY ARTS COMMISSION

Public Art

Images include a Window Mural on the front of the Alameda County Board of Supervisors' Building in Oakland and Art Banners and Utility Boxes throughout the unincorporated areas of the County.



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ALAMEDA COUNTY ARTS COMMISSION

Public Art

Top images feature artworks at REACH Ashland Youth Center. Outdoor amphitheater designed by Artists Eduardo Pineda and Joaquin A. Newman. Exterior tile façade design by Amy Trachtenberg and Mallory Cusenbery. Front façade with banners created through Arts Education and Public Art Programs featuring photography by youth artists. This building is located on a major roadway traveled by over 1,000 people each day. Bottom row images feature mural ribbon cuttings events in unincorporated areas of Cherryland and Castro Valley.



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ALAMEDA COUNTY ARTS COMMISSION

Public Art

Images on left include the Castro Valley Library with exterior artwork by Eric Powell, mural by Jos Sances and outdoor sculptural fence by David Duskin and David Whippen. Each day, over 1,200 people visit the library. Bottom right image of the Cherryland Fire Station with tile mosaic by artist David Burke. Top right image of family at the grand opening of the new Fire Station with their artwork completed during ACAC's 100 Families free art workshop at the Fire Station.



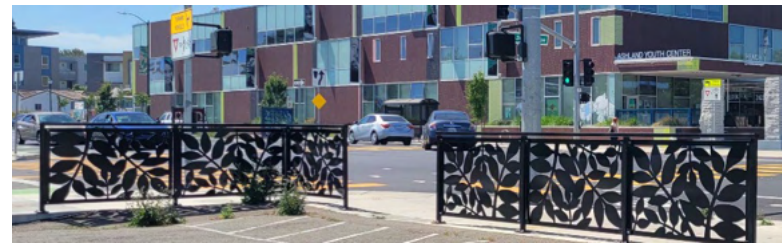
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ALAMEDA COUNTY ARTS COMMISSION

Public Art

Images showing public artwork for two recently completed street improvement projects in the unincorporated communities of Alameda County. Images on the left of the Hesperian Blvd artwork in San Lorenzo designed by artist Vanessa Marsh; completed in 2023. Images on the right of the E. 14th St artwork in Ashland designed by artist Miriam Klein Stahl; completed in 2022.



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ALAMEDA COUNTY ARTS COMMISSION
Participation in the CAC's State-Local Partner

For over 40 consecutive years, the Alameda County Arts Commission has been supported by the California Arts Council's State-Local Partner Program.



- **The State-Local Partner Program** was established by the California Arts Council in 1980 with the goal of using California's state and county government network to ensure public funds reach the local level and support artists, arts organizations and cultural groups, thereby strengthening all communities throughout California.
- **SLPs are partners with the CAC** and work together to ensure that CAC programs, initiatives and communications reach every county and the unique communities within them.
- **An essential aspect of the program is the participation and partnership with all Counties in California.** This is the founding framework and core method for a successful partnership program.
- **All SLPs are members of the peer-led Coalition of County Arts Agencies.** SLP leaders meet at monthly Coalition Zoom meetings to share information, collaborate, provide peer support and learning and strengthen the field. CAC staff often attend the Coalition meetings to share information and strengthen the partnership between the CAC and SLPs.

Participation in the CAC's State-Local Partnership

State-Local Partners

Strengthening Arts, Culture, and Creativity Throughout California



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



Fund

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

Connect

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

Advocate

for diverse, equitable and inclusive access to the arts for all residents

Support

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

Advance

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

ALAMEDA COUNTY ARTS COMMISSION

Participation in the CAC's State-Local Partnership

- **All SLPs are designated as a State-Local Partner** through a legal resolution approved by each County's elected Board of Supervisors. SLPs are accountable to the public, their County Board of Supervisors, and to the CAC.
- **SLPs share a unified mission of service while each being uniquely positioned** to reflect and serve their own diverse arts and culture communities, which include artists, teaching artists, creative workers, culture bearers, arts organizations, and their overall arts ecosystem.
- **Currently, 56 Counties have SLP organizations.** Glenn County and Kings County do not have designated SLPs and are not a currently part of the CAC's SLP Mentorship Program.
- **SLP organizations are well established**, with an average organizational life-span of 36 years and with senior-level staff leading the organizations for an average of 10 years or longer.
- **SLPs are comprised of government agencies and independent nonprofits.** 7 SLPs are a division of their county government and 46 SLPs are independent nonprofit arts organizations.
- **Over 90% of SLPs have established on-going grants programs.** The programs prioritize BIPOC-centered arts and cultural organizations, and reach small-budget organizations, cultural groups and individual artists.



Thank You!



1106 Madison Street, Suite 336, Oakland, CA 94607
arts.acgov.org | artscommission@acgov.org | (510) 208-9646

ACAC professional images throughout this document are by photographers Sibila Savage and Paul Kuroda. Other ACAC images by ACAC staff.
SLP images by SLP organizations.

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TAB C

California Arts Council | Public Meeting | 03/01/2024

A group of diverse people are gathered around a long wooden table in a meeting room. They are looking at several informational posters on the wall. The posters feature various images and text, including the words 'CLIMATE', 'COMMUNITIES', and 'COLLECTIVE'. The room has large windows and a modern, open-plan feel. The overall atmosphere is collaborative and professional.

Cultural Strategists in Government 2024

**Cultural Affairs Division, City of Oakland +
Oakland Fund for Public Innovation + CreativeCorps**

Rashida Chase

*Council Member Fife's Office
District 2 (West Oakland & Downtown)*

Focus: Creating a community-based process and toolkit for implementing cultural districts that strengthen community power



Corey Johnson

Mayor Thao's Office

Focus: Addressing school
absenteeism and creating
positive narrative conceptions of
Oakland



Elo Almaraz

Council Member Fortunato-Bas' Office
District 3 (East Lake)

Focus: Activating public spaces to
address public safety through building
Neighborhood Council engagement
and capacity



Charles Johnson

Council Member Reid's Office
District 7 (Deep East Oakland)

Focus: Uplifting the cultural
legacy of District 7 through
storytelling



YaVette Holts

Economic and Workforce
Development
Small Business Division

Focus: Addressing the role of
commercial corridors in protecting
and amplifying the cultural diversity
and legacy of Oakland



Noel California

*Citywide Communications
City Administrator's Office*

Focus: Activating organic uptake and ownership of the City's motto LoveLife, especially in younger residents through a podcast/talk show and related media content



TAB D

California Arts Council | Public Meeting | 03/01/2024



Memorandum

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

Date: February 28, 2024

To: California Arts Council

From: Chair Roxanne Messina Captor

Re: Chair's Report

Hello to all our council members and public. I am disappointed that I cannot be with you in person at this meeting as I had a prior commitment out of the country. You are in good hands with Vice Chair, Leah Goodwin.

in my travels I was invited by the Director of the Adelaide Fringe Festival to participate in the wide array of arts presented by the festival. Modeled after the Edinburgh Fringe Festival, these festivals give artists a platform to present every imaginable type and discipline to the public. How lovely would it be for California to present our statewide artists in such a manner!

As we look toward the future, the leadership will look to grow and support arts throughout the state, expanding artistic productions in all areas. I plan on working with the legislature and our Governor to accomplish these goals.

There have been many new developments since our last meeting:

1. Committees are meeting and moving in the direction needed. I have given them my guidelines on what I feel are important guidelines for the committees.
2. We have started work on the CAC Awards hoping for a 2025 event.
3. Lastly, we as a council need to always look at the big picture. What is best for arts in this large rangy state of ours? How do we serve all the arts organizations? How do all the arts organizations serve their communities? In our decisions, we must not lose track of this very important point.

Thank you all for your time and commitment.

Roxanne Messina Captor
Council Chair

TAB E

California Arts Council | Public Meeting | 03/01/2024



Memorandum

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

Date: March 1, 2024

To: California Arts Council

From: Executive Director Danielle Brazell

Re: Executive Director's Report

Greetings Oakland, original land of the Ohlone people.

My name is Danielle Brazell, and I am the newly appointed Executive Director of the California Arts Council. It's great to meet new Council members in person, and welcome to those who are joining us virtually.

I'd like to take a moment to acknowledge the staff in the room with us today:

- Ayanna Kiburi, Deputy Director
- Carissa Guterrez, Public Affairs Director
- Kristin Margolis, Director of Program Services
- Megan Morgan, Race and Equity Manager
- Josy Miller, Arts Program Managers,
- Amy Garrett, Arts Program Managers,
- Elisa Gollub, Arts Program Managers,
- Jonathan Estrada, Arts Program Specialist
- Charlie O'Malley, Arts Program Specialist
- Carlos Casillas, Arts Program Specialist
- Cathy Vue, Arts Programs Specialist
- Qiana Moore, Events and Outreach Coordinator
- Zach Hill – Information Technology Associate
- Rebecca Ratzkin, Equity Measures and Evaluation Manager
- Mason Diab – Council Liaison

And I'd like to recognize the staff who is joining us virtually – members of the program team, public affairs team, operation team. Our work is made possible by this fiercely dedicated team.

Oakland, we are your California Arts Council staff.

I'd like to thank our local leaders for their welcome addresses: Rachel Osajima, Director of the Alameda County Arts Commission, and Roberto Bedoya, Cultural Affairs Manager of the City of Oakland.

And lastly, welcome to members of the community who are here to observe and provide public comment to this official body who is charged with discussing, debating, and deciding upon cultural policy.

We are gathered here today, bound by a shared mission to strengthen arts, culture, and creative expression as the tools to cultivate a better California for All.

The Council is a volunteer-led body, appointed by the Governor and the Legislature, responsible for establishing and approving policy regarding the Councils programs and allocations in accordance with the state and federal laws and regulations.

The agency is led by the Executive Director in accordance with the policies and procedures set forth by the State of California, and we operationalize the policies and allocations set forth by this council.

Members of the field are essential partners in advancing our shared vision in communities throughout the state. As a public grant-maker, we are responsible for ensuring that our funding is accessible and equitable. While great strides have been made in this area, more work is needed. We are operating in outdated systems and models and our commitment to continue evolving and to creating more inclusive models that unite rather than divide. As the most populous state in the county, and the fifth largest economy in the world, it's going to take all of us working together to achieve this.

On this note – As a public grant-maker the CAC relies on the peer panel process to review and score applications. The current call for panelists is open and we are actively recruiting panelists who represented the geographic, cultural, and artistic disciplines of the State of California. If you are interested in applying, please visit our website: <https://arts.ca.gov/> and submit your application by the March 8 deadline – that's next week!

Today's agenda includes a voting item to approve revised guidelines for the Statewide and Regional Networks program. I applaud the Program Committee members for using the Decision Support Tool and Strategic Framework with the support of the Programs staff to develop these recommendations. Utilizing our existing framework and decision support tool reflects the CAC's commitment to transparency and racial equity.

Additionally, we have minutes from the October, November, December, and February meetings up for approval. As a reminder, the State of California requires all agencies to adhere to the Bagley-Keene Open Meeting act. Minutes are a foundational tenant of that law as they serve as the official record of the public agency's proceedings.

The minutes for October, December, and February are straightforward.

The November meeting, however, reads more like a transcript. No voting items were on the agenda, there was technical issues, which prevents our team from forensically ascribing some comments made at the meeting to individuals.

CAC's Public Affairs team, along with our notetakers Ramona and John Cota, did a great job streamlining these records and I would encourage the Council to accept these sets of minutes and move forward.

In addition to these voting items, we have presentations on the following programs:

- State and Regional Networks by the CAC's Carlos Casillas and Elisa Gollub
- Folk and Tradition Art Program by two phenomenal leaders:
 - Faviana Rodriguez, CEO of the Center for Cultural Power
 - Amy Kitchner, CEO of the Alliance of California Traditional Arts

These two leaders are formal partners of the California Arts Council serving as Administrating Organizations to assist the State in serving the important and unique needs of the Folk and Traditional Arts Community of California.

I thank them for their partnership and for making time to present on their work in this area today.

Additionally, Julie Baker, CEO of California Arts Advocates and California for the Arts, will present on their policy goals and objectives.

As policy, advocacy, and convening organizations, CAA and CFTA are committed to advancing the arts, culture, and creativity in our state. They, too, are our partners putting forward bold policy and operationalizing support for not only the California Arts Council, but artists, culture bearers, and creatives as well. They help ensure that artists and arts and cultural organizations have not only the resources, but the access to affordable housing, living wages, employment, and opportunities to contribute meaningfully to a fair and equitable society.

The CAC shares this commitment and recognizes that as a state agency our advocacy tools are slightly different. Nevertheless, the outside advocacy organizations and the inside effort, - the Council, the Executive Director, the Governor, the Legislature – all need to be in alignment on our policy goals and objectives.

My hope is this policy conversation will spark larger questions for the Council to consider:

- What is the council's cultural policy goals and objectives?
- What is the Council's vision for this state agency to serve the needs of the arts, cultural and creative communities of California at scale?

In the coming months, I look forward to working with the Council to develop its long-term policy platform.

As advocates, we are committed to growing resources, value, and integration of the arts, culture, and creativity as a bedrock of civic life. This is a bold and audacious goal. It is a seven-generation goal. It is a goal that many of you in this room has spent your life working toward and it is our responsibility to not only advance this effort but ensure those who come after. We

need to shift our gaze from the page to the horizon because as we all know, this is multi-generational work... seven-generation work in fact.

Thank you!

Danielle Brazell

TAB F

California Arts Council | Public Meeting | 03/01/2024



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

Gavin Newsom, **Governor**
Jonathan Moscone, **Executive Director**
2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
(916) 322-6555 | www.arts.ca.gov

DRAFT MINUTES OF PUBLIC MEETING
October 25, 2023
10:00 a.m. to 3:00 p.m.

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

PRESENT:

Council Members

Consuelo (Chelo) Montoya, Chair
Vicki Estrada, Vice-Chair
Gerald Clarke
Caleb Duarte
Ellen Gavin
Leah Goodwin
Alex Israel
Phil Mercado
Roxanne Messina Captor
Nicola Miner
Olivia Raynor

Arts Council Staff

Jonathan Moscone, Executive Director
Kayla Ungar, Chief Deputy Director
Ayanna Kiburi, Deputy Director
Artemio Armenta, Public Affairs Director
Kristin Margolis, Director of Programs
Kimberly Brown, Public Affairs Specialist
Mason Diab, Council Liaison
Qiana Moore, Outreach & Events Coordinator
Zachary Hill, Information Technology Associate

1. Call to Order

Chair Montoya opened the meeting at 10:02 a.m.

2. Land and Peoples Acknowledgement

Council member Caleb Duarte delivered the CAC's [Land Acknowledgement](#) at the top of the meeting. He also read his [personal statement](#).

3. Roll Call, Establishment of Quorum, and Community Agreements

Director of Public Affairs Armenta conducted a roll call.

Present: Chair Consuelo Montoya, Vice Chair Vicki Estrada, Gerald Clarke, Caleb Duarte, Ellen Gavin, Leah Goodwin, Alex Israel, Phil Mercado, Roxanne Messina Captor, Nicola Miner and Olivia Raynor.

With 11 of 11 present, a quorum was achieved.

Chair Montoya stated: Due to personal matters that needed immediate attention, our Executive Director Jonathan Moscone will not be at our meeting today but will watch the recording later.

Chair Montoya continued with the CAC Community Agreements. The list of Dos and Don'ts was read into the record by Chair Montoya and Vice Chair Estrada.

4. Chair's Report

Chair Montoya delivered her [Chair's report](#) to the Council and attendees, acknowledging the end of her term and thanking her fellow Council members for their service.

She reminded Council of the value of hearing one another's viewpoints to make informed and intentional decisions for the year ahead, and to remember that every decision has an impact to the field.

She then introduced Chief Deputy Director Kayla Ungar to deliver the Executive Director's Report on behalf of Executive Director Jonathan Moscone.

5. Executive Director's Report

Chief Deputy Director Ungar provided the [Executive Director's report](#):

6. [Voting Item: Council Minutes from Previous Council Meeting](#)

Members of Council expressed their concerns over lack of clarity and corrections needed within the August Council meeting minutes. Parliamentarian Jim Stewart clarified that voting against the minutes is not the manner in which to proceed; instead, if the corrections are too significant to be addressed during this meeting, they should be returned to CAC staff for revision.

Chair Montoya then called for a motion to return the minutes to staff for revision.

MOTION: Council Member Clarke moved to have the August 20, 2023 Meeting Minutes returned to staff for revisions. Council Member Messina Captor.

VOTE: Yes: Chair Montoya, Vice Chair Estrada, Council Members Clarke, Duarte, Gavin, Goodwin, Israel, Mercado, Messina Captor, Miner, and Raynor.

Abstain: None.

The motion passes with yes=11 and no=0.

Chair Montoya clarified to ask Council to review the minutes once again and also the corresponding recording that is available. If they have specific corrections to make, they would provide that to the staff. Minutes would be re-presented at the next meeting.

Chair Montoya asked Chief Deputy Director Ungar to assign a staff member to receive this. Chief Deputy Director Ungar confirmed Council Liaison Mason Diab as the point person.

Chair Montoya acknowledged: Okay.

Parliamentarian Jim Stewart Madame made one more correction to the process, indicating that the roll call vote should have the Chair vote last, not first, and the Vice Chair should be second to the last.

7. Presentation: Californians for the Arts (CFTA)

Chair Montoya introduced Californians for the Arts CEO Julie Baker to deliver a presentation.

CEO Julie Baker covered work and areas affected by CFTA. Examples included a number of artist organizations and cultural groups.

She mentioned the CFTA's lobbying efforts for an additional \$20 million to the California Arts Council for 2024 to aide the Council in their funding decisions.

Council Member Gavin asked for clarification on meeting with elected officials to advocate for funding.

Baker stated that Council members cannot advocate as Council Members for the state agency itself, but can as a taxpaying individual, meet with district-elected officials and let them know how important the California Arts Council and public funding for the arts is.

She encouraged all Council Members to let the Governor's Office know what they are seeing and what the needs are. That information exchange would be welcomed, and it is important for them to hear from the Council.

Chief Deputy Director Ungar highlighted that information regarding communication with state officials is contained in the Handbook, which was shared in June and will be updated before the end of this year.

8. [Voting Item: Allocations Addition to 2023 Grants](#)

Chair Montoya invited Council Members Olivia Raynor and Vicki Estrada our Vice Chair to provide their [report which will included the Committee's recommendations](#).

[Click here for the full meeting public comment](#).

Chair Montoya called for a motion on this item. Vice Chair Estrada moved to approve the Allocations Committee recommended scenario.

MOTION: Vice Chair Estrada moved to approve the allocation of \$399,998 as follows:

- In GenOps Tier 2: 2 organizations ranked 5.25 funded at 67% of their requested amounts.
- In GenOps Tier 3: 7 organizations ranked 5.2 funded at 83% of their requested amounts; and 11 organizations ranked 5 funded at 56% of their requested amounts.

Coming from a Committee, a second to the motion is not needed.

VOTE: Yes: Council Member Raynor, Miner, Messina Captor, Mercado, Israel, Goodwin, Gavin, Duarte, Clarke, Vice Chair Estrada, and Chair Montoya.

No: None.

Abstain: None.

The motion passes with yes=11 and no=0.

9. General Public Comment

Chair Montoya explained the purpose and prohibitions for making Public Comment at CAC meetings. Public Affairs Director Artemio Armenta explained the process and provided specific instructions.

[Click here for the full meeting public comment](#).

10. Break

A break was taken from 12:10 p.m. to 12:25 p.m.

11. 2024 Grant Cycle Discussion

Councilmember Goodwin proposed two options, either merging the Program Policy and Allocations Committee to avoid the conflicts of one Committee's work with another's in providing a consistent voice or to conduct ad hoc, publicly noticed meetings of the two committees at crucial times.

Councilmember Goodwin proceeded to read through the Memo and advised that the Guiding Principles of the committee be incorporated into the work. The following principles were outlined:

- To position artists and art producing organizations front and center.
- To design programs and encourage interstate culture exchange, north to south, rural to urban.
- To safeguard the creation of original artwork in all of its forms.
- To ensure that practicing artists and arts organizations have a primary seat at the table in all collaborations with prisons, with schools, cultural districts, social service agencies, and all other state agencies.
- To support and encourage a living wage with benefits for artists at various career stages.
- To nurture growth and the stability of diverse organizations that have different levels of development.
- And to ensure Council staff will always have the resources and capacity and funding to implement programs, particularly when they are called on by other state agencies to do work. To design a panel process to select diverse panelists with professional expertise and provide them with reasonable compensation in trying to engage with each other to achieve fair outcomes.

Council Member Goodwin expressed the intent to prioritize the CAC's programs using that align with the following values:

- Accessibility and inclusion.
- Economy with accountability.
- Equity prioritizing racial injustice, representation and disabilities of all groups.
- And sustainability, wise impactful and responsive growth.

Councilmember Goodwin suggested that the CAC programs limit the size of eligible groups to organizations with budgets under three million which would allow the CAC to refocus the agency's limited resources on the diverse majority – those arts organizations operating in the small, midsize, and slightly larger categories.

Councilmember Goodwin suggested that small, entry level grants would not require a match yet CAC grants above 25,000 should require at least a one-to-one match. And the grants should be commensurate with budget size.

Let's set Councilmember Goodwin also suggested setting aside two million dollars to create education programs that match well with new Prop 28 money. She suggested redesigning this program into an "Anchor Institution Project".

Council Member Goodwin proposed implementing three pilot programs:

- The Native American Initiative
- Emerging Cultural Districts (10)
- The Multi-Cultural Anchor Institutions Project.

Councilmember Goodwin expressed her support of a touring program. She asked that a \$25,000 commitment be made to come up with a more modernized plan and requested the development of a focus group.

Councilmember Goodwin expressed her concerns about the amount of money that is awarded to SLPs for general operating. She shared her preference of wanting to see this money going to programs that are advancing the arts in communities that do not have the opportunities that the bigger cities do.

Chair Montoya moved on to Item 3 and invited comments.

Vice Chair Estrada was recognized and stated that organizations should not be looked at as just the organization itself and urged the Council to look at the impact they have in the community.

Chair Montoya announced: Item 4 regarding State and Local Partners.

Chair Montoya asked for clarification whether it was the Council's endorsement to defund organizations over a certain amount of money.

Council Member Duarte was recognized and asked for clarification whether limiting the State and Local Partners funding that exceeded a certain amount would be reallocated to a State and Local Partner that needed more support, or if it were being placed in a different bucket.

Chair Montoya then moved on to Item 5, GenOps.

Council Member Gavin clarified that the Policy Committee's proposal is that when grants are 25,000, they should require at least a one-to-one match.

Chair Montoya moved on to Item 6, Education Programming and welcomed further discussion.

Vice Chair Estrada expressed her support of the proposal.

Chair Montoya then moved on to Item 7, the State and Regional Networks.

Chair Montoya then moved on to Item 8. and asked for feedback regarding the Native American Initiative and Emerging Cultural Districts and new programs the Council proposed.

She expressed her support the Multi-Cultural Anchor Institutions Project, all three ideas.

Chair Montoya noted that an agreement had been reached and thanked the Council for a rich and robust discussion and noted that there is a lot more work to be done.

12. Presentation: Alameda County Arts Commission (ACAC).

Rachel Osajima presented information and activities pertinent to the Alameda County Arts Commission via a slide presentation. Historical data as well as ongoing developments were discussed.

13. Presentation: Oakland City Cultural Affairs Division of Economic and Workforce Development.

Roberto Bedoya addressed the Council and presented historical data relating to work done by the Cultural Affairs Division. Roberto covered a number of government activities and current undertakings of the Division.

14. Committee Reports.

Council Member Mercado asked on behalf of the Strategic Framework Committee that the other committees – the Executive, the Governance, the Race, Equity, Programs Policy, Legislative, Allocations, and Nominating – to identify their top three priorities from those listed on the worksheet provided. He asked that Council Members configure them as smart goals – being specific, measurable, relevant, and timely.

Council Member Mercado requested the Strategic Framework Committee receive this data and information from you by November 7 so that it can be discussed it at the November 17 meeting if at all possible.

Council Member Raynor chimed in: It seems like all the committees are pretty active right now. In light of the discussions around the principles and the decision-making tool, it would be really useful for us to at least have some preliminary information to present at that time.

Chair Montoya encouraged Council Members to aim for the deadline that has been requested.

Chair Montoya asked staff to clarify the significant of the Cultural Pathways opportunity when vetted against Prop 209.

Director of Programs Kristin Margolis replied that staff is happy to present more information on that at the next Council meeting, where they can then go into detail and answer questions specifically.

15. In Memoriam.

- Ernesto Palomino was the grand daddy of Chicano art in the Central Valley.
- William Howard contributed to a lot of nonprofit organizations.
- Abel Silvas was a local indigenous activist in San Diego.
- Juanishi Orosco was an amazing artist known in the Chicano Movement.

16. Adjournment

Chair Montoya adjourned the meeting at 3:14 p.m.

DRAFT



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

Gavin Newsom, **Governor**
Jonathan Moscone, **Executive Director**
2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
(916) 322-6555 | www.arts.ca.gov

DRAFT MINUTES OF PUBLIC MEETING
November 17, 2023
10:00 a.m. to 4:00 p.m.

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

PRESENT:

Council Members

Consuelo (Chelo) Montoya, Chair
Vicki Estrada, Vice-Chair
Gerald Clarke
Caleb Duarte
Ellen Gavin
Leah Goodwin
Phil Mercado
Roxanne Messina Captor
Nicola Miner
Olivia Raynor

Arts Council Staff

Jonathan Moscone, Executive Director
Kayla Ungar, Chief Deputy Director
Ayanna Kiburi, Deputy Director
Kristin Margolis, Director of Programs
Artemio Armenta, Public Affairs Director
Kimberly Brown, Public Affairs Specialist
Qiana Moore, Outreach Events Coordinator
Mason Diab, Council Liaison

1. Call to Order

Chair Montoya opened the meeting at 10:03 a.m.

2. Land and Peoples Acknowledgement

Council Member Messina Captor read the [CAC Land and Peoples Acknowledgement](#) into the record.

3. Roll Call, Establishment of Quorum, and Community Agreements

Council Liaison Mason Diab conducted a roll call.

Present: Chair Consuelo Montoya, Vice Chair Vicki Estrada, Gerald Clarke, Caleb Duarte, Ellen Gavin, Leah Goodwin, Phil Mercado, Roxanne Messina Captor, Nicola Miner and Olivia Raynor.

With 10 of 11 present, a quorum was achieved.

Community Agreements were read into the record by Chair Montoya and Vice Chair Estrada.

4. [Chair's Report](#)

Chair Montoya reported that the CAC invests in California arts communities to build and sustain a healthy ecosystem. This helps the field extend outlets for creativity.

Discussions pertaining to the 2024 Grant Program recommendations provided by the Programs Policy Committee will take place at this meeting.

The Programs Policy Committee works with an iterative process and recent and longstanding programs will be discussed.

Public comments will be followed by Council discussion. The Programs Policy Committee will assess input and a vote will take place at our December meeting.

Chair Montoya welcomed Parliamentarian Lorenzo Cuesta, and had Cuesta introduce himself.

5. [Executive Director's Report](#)

Executive Director Moscone announced the outgoing status of his position. Moscone decided to step away from the next two Council meetings to allow for a free and unfettered discussion by Council and staff.

Moscone shared a brief, personal history with the CAC and a continued desire to support the Council and staff.

Travelling throughout the state conducting CAC business has been very rewarding.

Community meetings are vital and learning opportunities are enhanced using this venue.

The fragility, diversity, and interconnectedness of our ecosystems must be recognized. Diversity is our unique strength.

We must acknowledge that the intentions of everyone's actions and the CAC community are genuine and good.

Discussions to hone and refine Council policy and recommendations must continue with mutual respect. The best part of this position has been to be among people who care and are committed to our artists' ecosystem.

And to all of you, thank you for allowing me to serve as best I can.

Chair Montoya acknowledged and moved on to Approval of Minutes.

6. [Voting Item: Council Minutes from Previous Council Meeting](#)

There were no corrections to the minutes of the August 30, 2023 Council meeting and they were approved.

7. Public Comment

Chair Montoya explained the purpose and prohibitions for making Public Comment at CAC meetings. Public Affairs Specialist Kimberly Brown explained the process and provided specific instructions.

[Click here for the full meeting public comment.](#)

8. Discussion Item: Bylaws

On behalf of the Governance Committee, Council Member Miner gave a [brief overview](#) of some of the work done pertaining to bylaws and discussed with Chair Montoya specific areas changed and/or omitted or moved to another area.

Council Members read sections of the bylaws to Council Members for discussion.

Council Member Miner mentioned that the section on the duties and responsibilities of the Director is in the Council bylaws and the Council does not have jurisdiction over the Director. This gives the wrong impression that the Director is somehow hired by the Council, which they are not.

Parliamentarian Cuesta explained that Sections 8755 through 8756 is the ending part of the Dixon-Zenovich-Maddy-California Act, and that means that whatever was included must not contradict the conflict with that Act. If the contents of the Act are being repeated, they should be cited so as not to be confused with bylaws that can be amended.

Chair Montoya noted that the existing bylaws were not authored the current Council, and Chief Deputy Director Ungar clarified that the code sections are from the CAC enabling legislation that established the agency which is known as the Dixon-Zenovich-Maddy-California Arts Act of 1975.

The Council decided that these Sections, along with the full text of the CAC's enabling legislation, which is already included in our Handbook, be moved out of the bylaws and be referred to within the Handbook only, since it is not on the Council to vote on this language, but it is very important to have it as a reference point.

Discussion

Parliamentarian Cuesta suggested that the phrase, "Dixon-Zenovich-Maddy-California Arts Act of 1975" should be in the first paragraph of the bylaws. He also mentions that the end of all bylaws includes how to amend them, and that has not been listed in these bylaws.

Vice Chair Estrada, Chair Montoya, and Council Member Goodwin endorsed the suggestions from the parliamentarian.

Definition of Terms was brought to the floor for discussion.

Council Member Clarke addressed the stipulated bi-annual budget review and recommended establishing specific dates for this to happen.

The stipulated number of CAC meetings per year is in the enabling legislation and cannot be amended through the bylaws process.

Chief Deputy Director Ungar discussed the timeline and procedure for establishing the annual state budget and offered hypotheticals for determining specific dates for review.

The Council's purview is the Local Assistance Budget which is how the CAC votes regarding programs and allocations.

Deputy Director Kiburi chimed in to say that the actual, total budget for the Council is posted on the Department of Finance website. It is publicly accessible to look at the budget.

The authority over the Executive Director is the State Controller's Office and viewing of budget line items is accessible to the public.

Council Member Raynor suggested that on necessary state training, the wording should be changed to "upon appointment to the Council."

Vice Chair Estrada requested clarification around the length of terms of service for individual Council Members.

Chief Deputy Director Ungar stated that it is part of our enabling legislation and not something that is up for change or debate in the bylaws.

Director of Programs Margolis also noted that the rationale for these terms being staggered was to ensure that the Council does not lose all of its existing members simultaneously.

Director of Programs Margolis suggested that the Council set two dates where it can comprehensively go over the budget.

It was suggested that the Strategic Plan does not seem like a bylaws issue and should be in the Handbook.

A discussion of the prohibition of sub-committees not meeting with other sub-committees unless in a publicly noticed venue was talked about and suggestions were made.

The CAC's role in advocacy was discussed and Chair Montoya noted that further information would be provided to the Council.

It was suggested that under the conflict-of-interest category, retired Council Members should not be allowed to lobby the Council for a period of one year from their leave of serve date.

The line of command and accountability of the Director's position was raised and the ramifications of this were discussed. These same issues were also mentioned pertaining to Council Members and staff.

Chief Deputy Director Ungar clarified that the Director serves at the pleasure of and is appointed by the governor and reports directly to the Governor's Office.

It was clarified that the CAC is a formal state agency and reports to the Department of Finance for anything related to its budget, and to the Governor's Office for policy and procedures.

Chair Montoya deferred further investigation to the Governance Committee.

Council Member Raynor made suggestions under the section pertaining to Responsibilities of the Chair, and advocated for a statement assuring that planning for access is incorporated into the daily operations of the agency and Council Meetings.

Wording stating that meetings are accessible and meet the requirements of the Americans with Disabilities Act should be included.

Chair Montoya stated that the utilization of ad hoc committees has become a fruitful tool and language enhancing their use should be explored.

It would be ideal to see a redline version of the bylaws at the next meeting to make sure Council members are aware of what moved off and what stayed on and what was added.

The Committee List and Descriptions has been removed. Chair Montoya requested input from the Committee or deferring to Parliamentarian Cuesta if that does not really belong in the bylaws and if it should live somewhere else.

Parliamentarian Cuesta stated that Committee Lists and Descriptions are found in bylaws because the ones listed are standing committees. The ones not listed are the disbanded ones and ad hoc committees.

He also clarified referring to changes as “amendments” and suggested instead referring to them as “revisions” to the bylaws.

Council Member Messina Captor clarified that a decision was made to include Committees and their responsibilities in the Handbook. If this needs to be in the bylaws, it can be put back but it was not just deleted.

Parliamentarian Cuesta stated that the custom is to leave them in the by-laws because they become “standing committees” and are very different from ad hoc.

9. Presentation and Q-and-A on Grant Programs

Council Members read published descriptions of CAC programs under considering for the 2024 grant cycle, including Title, Purpose, History, Grant Amount Maximum, and End of Funding Period.

Council Member Raynor noted that the Arts and Accessibility program is missing, which was acknowledged by Chair Montoya.

Vice Chair Estrada wanted to know if maximum amounts of grants were ever revised based on any kind of feedback from the field and how the amounts were determined.

Director of Programs Margolis stated that the Allocations Committee established a range.

Council Member Clarke pondered what the impacts of Prop. 28 might be and that data showing high-demand programs would be useful.

Council Member Messina Captor pointed out that a lot of the educational programs are very similar and asked about grantee parameters with an eye to potential redundancy.

Director of Programs Margolis informed the Council that applicants can apply for more than one grant and across programs.

The impact of Prop. 28 is unknown at this time with over \$1 billion to be infused into our school systems.

It was mentioned that the Council developed the Impacts Projects program to use as an umbrella grant program to absorb previous individualized/specific project-based grant programs such as Reentry for the Arts, Veterans for the Arts, etc.

Attention was drawn to the fact that the Individual Artist Fellowship Program was not on the list or in the recommendations.

Council Member Raynor observed that the Individual Fellowship Program description in the packet did not include how funds were allocated to conduct specific outreach to be inclusive of disabled artists therefore making it an incomplete description.

Director of Programs Margolis talked about the Arts and Accessibility Program mentioning its purpose and targeted populations.

Vice Chair Estrada noted the poor response to the Folk and Traditional Arts Program and wondered if increased outreach might be in order. Chair Montoya responded by saying that the opportunity for Folk and Traditional Arts is an administering organization and had been opened to new applicants. Council Member Raynor cautioned against blaming the applicant pool when evaluating the value of any CAC program. There may be factors beyond the applicant's control that will determine the final numbers.

Deputy Director Kiburi emphasized that a change to language to be less direct with regard to racial equity was implemented to avoid any potential perception of a violation of Proposition 209 and the equal protections clause of the 14th Amendment.

10. Break

Chair Montoya called for a 30-min lunch break from 12:45 p.m. to 1:15 p.m.

11. 2024 Grant Programs Discussion

Council Members Ellen Gavin and Leah Goodwin [provided the overview of considerations](#) to lead the 2024 Grant Programs discussion on behalf of the Programs Policy Committee.

Council Member Gavin informed the Council of the efforts and process they used in gathering feedback from the field. Hearing from the SLPs and SRNs was very helpful.

Guidelines, principles, and suggestions regarding the CAC process and outcomes were shared with the Council.

Vice Chair Estrada inquired as to the basis for determining the suggested \$3 million budget limitation. Council Members Goodwin and Gavin explained that in order to save money, it made sense to cut funds based on budget size. Exceptions should be based on current conditions and more research is needed.

Council Member Raynor noted that State and Local Partners are a county-level network essentially, and State and Regional Networks are based under some other affinity. Redundancies are possible and refining is needed. SRNs were established as an emerging idea and often were very grassroots in the early days; technology has changed the dynamics on the concept of networks.

Council Member Messina Captor suggested that panels need to increase their conversations with their peer reviewers regarding potential grantees before making decisions. The current process often has decisions being made by individuals in silos without any discussion or input from other panelists or guidance from staff.

Council Member Clarke mentioned Prop. 28 and potential funding streams for a variety of programs under Item 4: Arts Education Programs. It was suggested that Council do a deeper dive pertaining to actual grants and timelines, and especially regarding the \$2 million figure. Chief Deputy Director Ungar explained that funding for Prop. 28 is dedicated only within the Department of Education to fund credentialed teacher positions as art teachers in classrooms only.

Staff reminds Council members that the budget is never final until around September of 2024.

Council discussed the possibility of different tiers of funding between statewide networks and regional networks. Networks are not always geographically based, and Council's preference should be established. Categories should be delineated and recognized with some type of order established contingent upon CAC priorities, especially funding going directly to artists.

The goal with SRNs is to focus on grantees involved with services for artists, creators, and tradition bearers. A description of what constitutes a network was read into the record from the Guidelines.

Staff can provide Council members with a clear analysis of the best way to utilize CAC funds to complement Prop 28 at a future meeting.

A continuation of funding for SLPs was proposed, and it was noted that some of the larger SLPs don't mind the reduction of their funds.

Chair Montoya recalled questioning the SLP model – the per capita versus the equity model. Removing SLPs entirely breaks the idea of covering California. Engaging the SLP Coalition will help the Council understand the variations and different needs of the field.

Council Member Messina Captor asked for the rationale behind the request limitation for organizations with budgets in excess \$3.5 million per year.

There is ongoing debate on this. Destabilization is not wanted. Perhaps an across-the-board reduction is warranted.

Vice Chair Estrada questioned committing to the specific number of adding 10 new Cultural Districts to creating an artificial situation considering new or emerging cultural districts. Stipulating “up to” and not necessarily declaring a definite number might be useful.

Leftover money for Cultural Districts could be used for planning grants or developing cultural districts nearing a level of development to qualify them for funding was suggested by staff.

The idea of the Cultural Anchors Institutions Project was discussed; this is based on the old Multicultural Advancement program, and these would be organizations within the CAC’s equity priorities.

Council Member Gavin stated that the intention of this proposed program is to provide support for institutions who are survivors and represent underserved communities who have evolved to be hubs of the community. They have decades of experience and potentially been cut out from support through the GenOps program due to budget limitations within the guidelines. They are unrelated to State and Regional Networks.

Guidelines should be very clear as to what the CAC is looking for from the field, and staff should screen that. If they do not meet the criteria, then they should not be considered.

Council discussed the GenOps program ensuring that organizations are not double or triple “dipping” funding and to see guidelines are clear on granting parameters. Staff recommended that Guidelines restrictions should be discussed in finalizing this document. GenOps funding should be reviewed for possible redundancies.

An earlier discussion by staff on Item 10 concluded that the Native American Initiative needed more vetting and input before bringing it up for a vote by Council.

It was noted that Items 10, 11, and 12 are all connected because they are all related to being able to fund work necessary for a variety of programs.

Council Member Clarke strongly encourage and advocated for consideration of the Cultural Pathways program to return in the 2024 cycle.

The Governance Committee's decision to omit Cultural Pathways was based on 80 percent of the GenOps funds going to smaller organizations in this last grant cycle.

Staff stressed that funding restrictions within guidelines have made it clear that at no time can an organization get two operational support grants at the same time.

Council needs to make sure that redundancies are not being created and that gaps are covered – the Committee should discuss this with staff and analyze any additional data.

Chair Montoya asked Council Members to mention any other programs that were not discussed or that needed to be discussed further.

Council Member Gavin wondered if it was possible to go back and fund midsized groups that ranked high but did not get funded during the GenOps vote in August. Committee members Gavin and Goodwin discussed potential hypotheticals pertaining to funding in these categories.

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The Individual Artists Fellowship Program was mentioned by Chair Montoya as not appearing on the list and asked what thoughts Council might have on this.

Council Member Goodwin thought highly of this program but was uncertain how it could be funded with the dearth of funds available – Council input was sought.

The Council's discussion included various potential strategies for extending monies to benefit the largest possible number of organizations. Consistent feedback from the field is the need to get money directly to artists. Data allows the Council to target organizations for funding with the most effective programs.

Support for particular programs was voiced, especially funding individual artists.

Staff is happy to provide data relating to funding based on budget size and total revenue.

Timeliness of deliberations affecting programs is essential and choices must be made. Decisions are cycle specific but have multi-year ramifications.

The Committee studied all the potentialities contingent upon available funding. The retention of programs funneling money directly to artists was prioritized.

The Council acknowledged the tremendous work done by the Committee and discussion was conducive to voicing diverse perspectives as opposed to diminishing the latitude, depth and value of work wrought by the Committee.

The issue of having to vote in December on these items was raised because budgetary timelines seem to be moving targets. An open meeting of the Committee might be appropriate in contributing to enhanced feedback.

If Impact Projects and GenOps grants are indeed agreed upon as priorities as Council Member Gavin suggested, the question was asked as to how Council expresses that priority in intended funding for specific programs without creating additional procedural requirements.

Parliamentarian Cuesta pointed out that the bylaws stipulate that it is the Council that has complete accountability. Priority setting has been left up to a Committee without Council voting on anything, and establishment of priorities as a body is critical to enable Council to vote on program funding in alignment with these priorities. He suggests a vote on instructions to the committee so that priorities are made clear.

Staff informed Council that December is when voting on the slate of programs for 2024 is scheduled followed by voting on the guidelines in January. Committee recommendations are still to be voted on by the Council, and the first iteration of the governor's budget in January will better inform Council as to where they are in terms of local assistance funds available.

Staff also reminded Council that money from 2024 has already been reserved to fund the second year of the two-year Folk and Traditional Arts and GenOps programs.

Council Member Goodwin asked the Council to clarify a strategy for 2024.

Sentiments on this were as follows:

- Council is asking grantee institutions to tighten their belts.
- Overlapping grant programs have the potential to be consolidated.
- Cuts must be across the board.
- Additional cuts may still exist and should be explored.
- New programs are probably not fundable at the present time.
- Committee clearly carried out their mission.
- Creating pathways that are not redundant is necessary.

A concern about the tone, vote, and decision regarding GenOps was raised by Council Member Raynor. She opined that a suggestion that Council's decision was a mistake is unfounded, and to frame a previous decision as a mistake and Council proposing something to compensate for that mistake is dislikeable. If priorities are clear, then programs can be anchored to them. Decisions should be made based on clearly established priorities.

Council Member Gavin feels that a mistake was made in that 80 percent of GenOps money is going to organizations with budgets under \$250,000, and that Tiers 2 and 3 with higher budgets did not get the percentage of allocations that were estimated within the program guidelines.

Staff informed the Committee that packages have been prepared that will allow them to chat with the Legislature about how additional funds could be used.

Chair Montoya referenced the GenOps vote and the previous request the Chair received to review that vote. An extensive amount of time was taken, exhausting all directions with great integrity and great respect for each participant on the Council. The Chair made a decision informed by consultation with many different perspectives. It was a legal vote, and Council needs abide by their procedures and move forward.

12. Committee Reports.

Chair Montoya reminded the Council Members of the Strategic Framework Committee's request to submit their priorities to be incorporated in the aspirations of the Strategic Framework.

This will then be brought to Council for discussion for integration of priorities into the Strategic Framework.

Committee Reports consisted of the Ad Hoc Partnerships Committee and the Ad Hoc Disabilities, Access and Inclusion Committee.

Council Member Mercado introduced the Ad Hoc Partnerships Committee, noting that an extension of their deadline would be needed to establish a baseline of partnership development, which will focus on partnership development within state government. This is being done with the intent of enhancing, strengthening, and informing state government of the CAC's work and activities to foster increased support.

Council Member Raynor introduced the Disability, Access and Inclusion Committee. Historical Council developments were mentioned as well as emphasizing the long history of the CAC working with the disability community. Information needs to be gathered to update the Council on existing field conditions to better serve the disability community.

13. In Memoriam

Vice Chair Estrada read into the record the poem "When I Think of Death" by Maya Angelou, and acknowledged the recent passing and celebrated the legacies of the following creatives:

- Radcliffe Bailey, visual artist
- Kan, Japanese singer-songwriter
- Mohammed al Amin, Sudanese musician
- Conny Van Dyke, American singer and actress
- Angelita Vargas, Spanish flamenco singer and dancer

- John Bailey, former president of the Academy of Motion Picture Arts and Sciences
- Manuel Gusmao, Portuguese academic, poet and politician
- C-Knight, rapper
- Ivan Cruz, Peruvian bolero singer and composer
- Pat Johnson, martial artist
- Robert Butler, director
- Ian Ferrier, Canadian artist and poet
- Georgina Almanza, Cuban actress
- Peter White, actor
- Aaron Spears, American drummer

Council Member Goodwin mentioned a young woman who sent in the name of her friend Migwa Nthiga, a commercial and documentary photographer based in Kenya with work focusing on indigenous communities.

Director of Programs Margolis added Robert Laos, who was a former staff member at the CAC for many years and a musician.

14. Adjournment

In closing thoughts, Parliamentarian Cuesta mentioned committees may have meetings and consist of more than two Council members provided that the meetings are open with public notice.

It was noted that individuals who are running for Chair and Vice Chair for 2024 will need to put themselves forward at the December meeting via a self-nomination process. Director of Programs Margolis added that this methodology is to ensure that there is no outside-of-public-meeting coordination or communication among Council Members. Any discussions around candidacy and nominations should take place in the open as is required.

Chair Montoya adjourned the meeting at 3:59 p.m.



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

Gavin Newsom, **Governor**
Jonathan Moscone, **Executive Director**
2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
(916) 322-6555 | www.arts.ca.gov

DRAFT MINUTES OF PUBLIC MEETING
December 12, 2023
10:00 a.m. to 4:00 p.m.

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

PRESENT:

Council Members

Consuelo (Chelo) Montoya, Chair
Vicki Estrada, Vice-Chair
Gerald Clarke
Caleb Duarte
Ellen Gavin
Leah Goodwin
Alex Israel
Roxanne Messina Captor
Nicola Miner
Olivia Raynor

Arts Council Staff

Kayla Ungar, Chief Deputy Director
Ayanna Kiburi, Deputy Director
Amy Garrett, Arts Program Specialist
Qiana Moore, Outreach and Events Coordinator
Josy Miller, Arts Program Specialist
Megan Morgan, Race Equity Manager
Kimberly Brown, Public Affairs Specialist
Mason Diab, Council Liaison

1. Call to Order

Chair Montoya opened the meeting at 10:01 a.m.

2. Land and Peoples Acknowledgement

Council Member Israel read the CAC Land and Peoples Acknowledgement into the record.

3. Roll Call, Establishment of Quorum, and Community Agreements

Director of Programs Margolis conducted a roll call.

Present: Chair Chelo Montoya, Vice Chair Vicki Estrada, Gerald Clarke, Caleb Duarte, Ellen Gavin, Leah Goodwin, Alex Israel, Roxanne Messina Captor, Nicola Miner and Olivia Raynor.

With 10 of 11 present, a quorum was achieved.

Community Agreements were read into the record by Chair Montoya and Vice Chair Estrada.

4. Chair's Report

Chair Montoya noted the following:

- This would be Chair Montoya's final report.
- Serving in this role has been immensely gratifying.
- Interacting with staff, the Council, and the field has been educational.
- Listening to diverse perspectives has been enlightening.
- Making important decisions has served as teaching moments.
- It takes time to understand CAC process and procedures.
- Chair Montoya wished the Council continued success.

5. 2024 Bagley-Keene Open Meeting Act Updates

Chief Deputy Director Ungar noted the following:

- CAC should receive more thorough updates from the California Department of Justice in 2024.
- Probable requirements in the new bill pertaining to Bagley-Keene were discussed.
- Two meeting scenarios were posed, and the effect of probable requirements were discussed.

Council Members asked questions pertaining to specific venues for meetings and potential conflicts with scheduling. These will hopefully be answered in the upcoming updates from the California Department of Justice.

Parliamentarian Cuesta advised the Council to get legal guidance in writing on certain probable requirements.

Chair Montoya acknowledged and moved on to Approval of Minutes.

6. Voting Item: Council Minutes from Previous Council Meeting

Voting was to take place on October 25, 2023, Minutes and the November 17, 2023, Minutes.

Council Members commented on the October 25, 2023, Minutes.

Council Member Goodwin expressed concern about the minutes and noted that they were confusing to her. She suggested the need that they be rewritten.

Chair Montoya clarified that the new minutes format was established with the input and guidance from parliamentarians and is reflective of all key points. She noted that point-by-point specifics are available in the meeting recording.

Council Member Gavin highlighted that general statements that are not contextualized in the minutes do not help when having complicated conversations. She expressed concern that editorial comments are found in the minutes and were not accurate.

Vice Chair Estrada added that agenda minutes should be labelled as “virtual” or “in person” or “hybrid”.

Parliamentarian Cuesta emphasized that minutes are not intended to be the same as a court transcript and noted that what is required is a list of all the actions, decisions, and the great announcements that have to be made and that need to be memorialized.

Chair Montoya felt that the Council was not prepared to vote on the minutes and that further revision was needed for both sets of minutes and deferred approval to the next meeting. These revisions would be assigned to staff.

7. Public Comment

Chair Montoya explained the purpose and prohibitions for making Public Comment at CAC meetings. Public Affairs Specialist Brown explained the process and provided specific instructions.

Live public comment:

Marie Acosta, a legacy artist expressed support for the 2024 Programs Committee recommendations. She noted her support for the GenOps recommendation that was mentioned and seen as a remedy for the August actions that denied funding to many organizations. She expressed that the August vote was not ethical and damaged the integrity of the Council.

David Mack, Executive Director of Artists Magnet Justice Alliance, thanked the Programs Policy Committee for continuing to be responsive to the community and he congratulated Chair Montoy on her tenure at the CAC.

Michael Alexander, Arts and Culture Liaison at Caltech, mentioned that when considering caps on budget size for grantees, Council should remember that community-based organizations strive to serve their neighbors and pay honorable fees to artists. He also shared that the exploration of a touring program is commendable.

Kate Jopson, a Siskiyou County Core grantee, urged the Council to continue programs that fund rural arts councils. She noted that rural counties are directly impacted by climate change and residents are hungry for the arts and for hope. She stated that artists and arts organizations have been able to create empathy from different perspectives.

Laura Mitchell, Executive Director, The Women's Museum of California, an organization falling within the \$250,000 - \$1,000,000 category is a leader in a grassroots change organization in San Diego. She shared that in 2022, only 11 percent of acquisitions and 14 percent of works on display in U.S. museums were from artists identifying as female. As opposed to the Women's Museum of California, where 100 percent of the artists are female identifying and more than 70 percent are women of color. She shared her concerns that when funding is not provided to their budget category, Council undermines organizations that are at the forefront of access, diversity, equity, and inclusion.

Gema Sandoval, Founder, Danza Floricanto, noted that they are a 48-year-old organization. She shared her surprise that they are categorized as a mid-sized organization as that had not been the case for the past 45. She identifies Danza Floricanto as still a very small organization. She shared that this categorization means cutting resources that were very hard won and noted that they would find themselves in a survival mode once again.

Britney Case, an elementary school teacher in South Orange County, appreciated the open comments and the presence of the CAC on social media, however, it is quite challenging when these are offered during the school day for educators to be able to attend and advocate. She suggested an alternate venue would be helpful especially with the Prop 28 funds coming in.

Kebo Drew, Managing Director of Queer Women of Color Media Arts Projects, QWOCMAP, shared that due to under-capitalization it took 20 years to be able to reach a budget size of \$500,000. The organization is now considered a mid-sized organization and not receiving funding has had a huge impact on the organization. With just one program alone, "we provide resources to 38 queer and trans-black filmmakers. We will be 25 years old very soon and it is important for our role to continue."

Cecilia Kouma, Playwrights Project in San Diego, shared that it is very difficult to grow an organization. General operating support is essential. We are happy to do the Arts in Corrections work and to have received an Impact grant.

Maeva, an inter-disciplinary conceptual artist in Los Angeles thanked Chair Montoya for the service rendered.

8. Voting Item: 2024 Programs

Council Member Gavin and Council Member Goodwin of the Programs Policy Committee gave a brief presentation enumerating a number of points:

Council Member Goodwin presented the committee's recommendation that the 2024 cycle include – The Impact Projects, Arts and Cultural Organizations, General Operating Support for Tier 2 and Tier 3, Statewide and Regional Networks, State and Local Partners, State and Local Partner Mentorships, Arts and Youth Programs, and Emerging Cultural Districts with some additional funding guidelines for various sized organizations.

Council Member Gavin shared that conversations were difficult, and the CAC staff had offered using internal resources rather than taking scarce local monies. She stated that staff has made a commitment to research and design up to four new programs for 2025 and shared her hope for a sense of unity in designing new programs.

Parliamentarian Cuesta suggested that a list of programs be displayed for all participants to view. This would facilitate discussions.

Chair Montoya explained that the entire slate would be considered, and amendments made as discussions unfold. Specific guidelines would not be considered in the vote.

Public Comment

Rachel Osajima, Director of the Alameda County Arts Commission and a member of the Leadership Team of the Coalition of County Arts Agencies serving as the CAC's State and Local Partner commented. The following points were made:

- We are pleased that the State and Local Partners Program will continue to support county arts agencies in all 58 counties.
- Thank you for continuing to provide general operating support.
- Please clarify the parameters of providing technical assistance to smaller organizations and the effects on funding restrictions.
- We oppose funding limitations on large budget SLPs.

Jacquie Atchison, Executive Director of the Arts Council for Monterey County noted that Monterey County is 3800 square miles of mostly rural areas and serves over 430,000 residents with 78 percent being people of color.

- The Monterey Arts Council has been a State and Local Partner since 1980 when the program was created.
- Our county's art sector has recently lost millions of dollars due to large foundations eliminating the arts or funding for Monterey County. We need operating funds, and they are essential for us to build capacity, sustainability, and effectiveness.

Teri Ball, Californians for the Arts appreciates the work the Program Policy Committee has put into developing the most recent program recommendations for the upcoming grants.

- While the newest recommendations do not seem to explicitly prohibit the use of CAC funds for administrative costs, you are having SRNs and SLPs describe through the grant application process how they serve artists and arts organizations directly. We would like this to be explicitly stated in the final grant guidelines.
- Having SRNs and SLPs gather data for the CAC is an additional administrative task and support for doing this will need to be provided by the CAC.
- We oppose the proposed organizational budget cap on all of the grant categories as a determinant of eligibility.
- CAC should remain an agency that serves the entire ecosystem of arts and culture including all regions, budget sizes, and all artists and culture bearers. We believe many of the concerns raised by Council Members regarding equity, access, and areas of program focus need to be addressed in a thorough review of the grant guidelines, application qualifications, and panel process.

Jennifer Caballero, Executive Director of the California Association of Museums, residing in Pasadena.

- We are interested in working with the CAC through partnership with SRNs.
- Our work has been an important structural support for overall recovery in the California arts sector.
- We also are seeking clarification of the SRN guidelines.
- We look forward to our 2024 work with the CAC and thank Chair Montoya for all the hard work.

Anastasia Powers, Executive Director of Brava for Women in the Arts in San Francisco, emphasized how crucial CAC support is for the community and their organization.

- We partner with all the arts organizations in our Latino Cultural District.
- We have 15 artists who create work taking two or more years to complete.
- Our operating costs have gone up 35 percent since 2020.

David Mack, noticed that the Cultural Pathways Program was not one of the recommended programs.

- If it is not recommended there could be a year or more gap in funding.

- I would recommend that it be put back in as an approved program.
- Foundations and corporations do not have the same equity values as the CAC and are not giving matching funds to art organizations.

Sara Weber, Executive Director, Association of California Symphony Orchestras, stated that they are an arts service organization working on behalf of orchestras and music organizations around the state.

- We need additional clarification on the new grant requirements.
- We need the CAC to further connect with the SRN community.
- We ask the Program Policy Committee to not limit eligibility for Impact grants as they have proposed.
- It is critically important to make grant funding available and more equitable to arts organizations that have been historically underserved.

Jason Jong, Cultural and Creative Economy Manager with the Office of Arts and Culture in Sacramento also served from 2014 - 2021 as an Arts Program Assistant and Interim Programs Officer for the CAC and was also an Accessibility Coordinator.

- The lineage of the Cultural Pathways Program is through the former Multi-Cultural Advancement Program established in the late 1990s and continued through the early 2000s.
- It would be a travesty if this program were dissolved.
- Council should gather data pertaining to potential impacts prior to considering any funding or programmatic reductions.
- No one size can fit all considering the diversity of the field.
- Council should consider reinstatement of a fulltime CAC Accessibility Coordinator.

Sean Fenton, a resident of Oakland has been a theater actor, director, and musician in the Bay Area for over 20 years and currently serves as the Executive Director of Theatre Bay Area based in San Francisco.

- It is important that grant funds go directly to artists as much as is possible.
- I urge the Council to not perpetuate the overhead myth that has stymied non-profits growth particularly for small and BIPOC-led organizations.
- We also seek clarification of the new proposed guidelines.

Megan Wanlass, Managing Director of the Cornerstone Theater Company, stated that they collaborate with diverse communities across Los Angeles County, throughout the state, and across the nation.

- We want to thank the CAC for your service and past support of our work.
- We were pleased to see that the General Operating Support Program grants had a more equitable distribution of funding.

- At the August Council meeting the stipulations and panel rankings affecting Tier 3 groups were disregarded and it all took place with little notice.
- This has significant impacts for Tier 2 and Tier 3 organizations.
- We are facing unprecedented challenges with relief and recovery support drying up and an uncertain funding climate on the horizon.
- We urge the CAC to prioritize and vote yes on this round of operating support.

Michael Alexander stated that while on the Board of the California Association of Non-Profits they urged funders to consider the need for a certain amount of administrative and operating support for non-profits and I urge you to keep that in mind.

Council Discussion

Chair Montoya requested general comments pertaining to this agenda item.

Chair Montoya:

- The Individual Artists Fellowship is not included, and historical perspectives were mentioned and that the field is anticipating this program.
- She suggested adding programs at a later time if more money in the budget was projected.

Vice Chair Estrada suggested that items be discussed in the order they are found in the box.

- She noted that Items not being considered were identified.

Council Member Duarte shared that there is usually little to no monies for individual artists and suggested that the guidelines can facilitate individual artists getting funded with no restrictions. He suggested revisiting the program in 2025.

Council Member Clarke shared concerns about how the one-to-one matching requirement might impact smaller organizations.

- Committee perspectives on the Cultural Pathways Program was sought.
- He asked if monies received are greater than projections, would there be an opportunity to add any programs?
- He suggested that perhaps the two-million-dollar set-aside discussed in November could include Cultural Pathways.

Council Member Gavin expressed great support for the Cultural Pathways Program and shared that the committee had reviewed the history of antecedent programs.

- She shared that the committee had discussed the possible nexus of the 80 percent small group stipulation and a six-month lag between Cultural Pathways and the next round of GenOps.
- She noted that even staying at baseline, allocations preclude any extra monies for programs.

- She suggested that all of GenOps funding should be geared toward historically underfunded groups.
- She noted that the committee looked at potential programs utilizing their existing guidelines when discussing Tier 2 and Tier 3 and this represents an expansion of considerations.
- She noted that extra pandemic funding enabled granting that is not possible now.
- She suggested that Cultural Pathways and Artists Fellowships should be top priority if additional funding is obtained.

Council Member Goodwin shared that Cultural Pathways could not be continued due to restrictions yet shared her excitement about pushing GenOps forward.

- She noted that there are many benefits with the Cultural Pathway Program.
- She reminded the Council that programs can be added back, however, funding for other programs will be affected. She asked of the Council to consider how they make the CAC's support offerings sustainable.
- She highlighted that eighty percent of Tier 1 organizations are funded for next year.
- In regard to Arts and Youth Program subsets, she urged the Council to consider merging them under Arts and Youth programs.

Council Member Raynor shared their overall support of the recommendations of the Programs Committee. They shared that the Council's decision-making process is hampered by more implicit priorities than stated priorities. The Council has not stated its priorities, and this affects guidelines and grant allocations.

- They suggested that better accessibility to Council meetings would enhance participation by the disabled community.
- They shared their concern with the lack of data addressing funded program outcomes.
- They shared their concerns that without stated Council priorities, they were doubtful they were making decisions in a strategic way.

Deputy Director Kiburi mentioned the retooling of Cultural Pathways and utilizing existing language to move forward.

Arts Program Manager Miller:

- Funding levels are – Tier 1 (74%), Tier 2 (18%) and Tier 3 (3%).
- Four different programs exist currently.
- A merged scenario would impact application processes and grant adjudication.
- Council programs prioritization would be in order.
- Clarity regarding making the Arts and Youth Program an umbrella program would be very helpful.

In response to Parliamentarian Cuesta, Chair Montoya stated that at any point a Council Member can make a motion to amend the current slate and the Council can decide if adding or removing anything that is currently present can be made.

MOTION: Council Member Clarke moved that Cultural Pathways be included in the two-million-dollar set-aside, seconded by Council Member Duarte.

Council Member Messina Captor inquired about the number of motions on the table. Chair Montoya clarified that the original motion, an amendment to strike a sentence, and an additional amendment to add Cultural Pathways and Cultural Pathways Technical Assistance Program were all on the table.

Council Member Messina Captor expressed concern about adding programs in light of the coming year's budget and asked for clarity around the voting process.

Chair Montoya explained that the Council would vote on that collectively and these were all considerations to be discussed. Amendments will be made and voted on before voting on the original motion.

Parliamentarian Cuesta noted that when amendments are made, they should be discussed and voted on. The process should be amendment made, discussion, amendment vote - to be repeated as needed.

Chair Montoya called for a vote on adding Cultural Pathways and Cultural Pathways Technical Assistance.

Council Liaison & Special Projects Manager Diab read the following into the record:

MOTION: Council Member Clarke moved to amend the Committee recommendation to add Cultural Pathways and Cultural Pathways Technical Assistance, seconded by Council Member Duarte.

VOTE:

Yes: Council Member Clarke, Goodwin, Vice Chair Estrada, and Chair Montoya.

No: Council Member Duarte, Gavin, Israel, Captor, Miner, and Raynor.

Abstain: 0

The motion failed with 4 Yes votes and 6 No votes.

Council Liaison & Special Projects Manager Diab read the following into the record:

MOTION: Chair Montoya moved to keep Arts Education Exposure, Arts Integration Training and Creative Youth Development as individual programs, seconded by Vice Chair Estrada.

VOTE:

Yes: Council Member Clarke, Duarte, Gavin, Goodwin, Israel, Messina Captor, Miner, Raynor, Vice Chair Estrada, and Chair Montoya.

No: 0.

Abstain: 0.

The motion passed with 10 yes votes and 0 no votes.

Council Member Raynor requested a listing of which programs would not likely receive support through Prop 28.

Deputy Director Kiburi recommended funding Artists Integration Training and Creative Youth Development because they do not intersect with Prop 28 funding.

Council Member Gavin and Council Member Goodwin discussed the pros and cons of the four programs being funded utilizing the two-million dollars and Goodwin completely disagreed with leaving out the Arts Education Exposure Program.

Deputy Director Kiburi wanted clarification on what programs Council Member Goodwin would support being funded.

Parliamentarian Cuesta noted that the Chair can always request unanimous consent to rephrase your amendment.

Council Member Miner wondered if the Arts Education Exposure Program would be covered by Prop 28 funding and if so, using available funds for this would be a problem.

Chief Deputy Director Ungar clarified that all Prop 28 funds are directed ONLY to the hiring of credentialed arts teachers in classrooms.

Chair Montoya amended the motion on the floor to keep Arts Education Exposure, Arts Integration Training, and Creative Youth Development and this was consented to by the seconder of the motion, Vice Chair Estrada.

Council Liaison & Special Projects Manager Diab read the following amended motion into the record:

MOTION: Council Member Messina Captor moved to accept the recommendation of the Programs Policy Committee including the amendment to include the three Arts & Youth programs, seconded by Council Member Gavin.

VOTE:

Yes: Council Member Clarke, Duarte, Gavin, Goodwin, Israel, Messina Captor, Miner, Raynor, Vice Chair Estrada and Chair Montoya.

No: 0

Abstain: 0

The motion passes with Yes=10 and No=0.

A lunch break was taken.

10. Voting Item: Bylaws

Council Member Messina Captor and Council Member Miner of the Bylaws Committee addressed the Council:

- Most of the changes confirmed what Council Members duties and responsibilities are.
- We clarified the purpose and responsibilities of Committees.
- A number of revisions addressed what Council Members do and a list of those can be found in the notes from the last Council meeting.
- The word “Chair” should be used instead of “President”.

Clarifying Questions

Vice Chair Estrada asked the Committee to clarify changes or differences between the existing bylaws and the revised bylaws.

Public Comment

Public Affairs Specialist Brown gave instructions for making public comments.
(No public comment was voiced)

MOTION: Vice Chair Estrada moved approval of the proposed Bylaws as presented seconded by Council Member Messina Captor.

Vote:

Yes: Council Member Clarke, Duarte, Gavin, Goodwin, Israel, Messina Captor, Miner, Raynor, Vice Chair Estrada, and Chair Montoya.

No: 0.

Abstain: 0.

The motion passes with Yes= 10 and No= 0.

Council Discussion

Council Member Messina Captor outlined changes to the bylaws, explaining that the current bylaws leave the Council Chair responsible for establishing committee roles in consultation with Council Members. She suggested that the Nominating Committee could be an ad hoc committee since it is only needed once a year.

Council Member Goodwin requested a clearer definition of a Council member's "official capacity" and requested clearer guidelines for absenteeism, reimbursement processes, and advocacy.

Chair Montoya explained that the Chair had assigned tasks to the appropriate committees at the beginning of the year that remained unfinished, and expressed her support for the Chair maintaining a leadership role in committee work assignments. She expressed concern that giving authority to the Council for choosing committee chairs and sub-committee chairs would complicate procedures and reduce the efficiency and effectiveness of the Chair's authority.

Vice Chair Estrada questioned the need for the Nominating Committee.

Council Member Gavin expressed disagreement with the idea of the Chair picking sub-committee chairs. She proposed that Chair consultation with potential committee members prior to assignment should remain part of the process, and that selection and/or creation of ad hoc committees should be the responsibility of the whole Council.

Council Member Raynor explained the Nominating Committee's light workload and suggested that the Committee could be responsible for suggesting potential appointees to the Governor's Office.

Chief Deputy Director Ungar noted that it is up to the Council to form and eliminate committees as they see fit.

The new Chair and Vice Chair can share with the public at the beginning of the year what each committee will be focusing on.

Chief Deputy Director Ungar emphasized that the assigning to committees would still be under the authority of the Council Chair in consultation with Council Members.

Council Liaison Diab read the following into the record:

MOTION: Council Member Messina Captor moved to strike the line that says, appoints the chair of all committees but modify to, assigns committees in consultation with Council Members and outlines recommended assignments for the year, seconded by Council Member Goodwin.

Vote:

Yes: Council Member Clarke, Duarte, Gavin, Goodwin, Israel, Messina Captor, Miner, Raynor, Vice Chair Estrada, and Chair Montoya.

No: 0.

Abstain: 0.

The motion passes with Yes=10 and No=0.

Council Liaison Diab read the following into the record:

MOTION: Council Member Clarke moved to change “Race Equity Committee” to “Equity Committee”, seconded by Chair Montoya.

Vote:

Yes: Council Member Clarke, Duarte, Gavin, Goodwin, Israel, Messina Captor, Miner, Raynor, Vice Chair Estrada, and Chair Montoya.

No: 0.

Abstain: 0.

The motion passes with Yes=10 and No=0.

Chief Deputy Director Ungar clarified that the Council reviews the local assistance budget for funding programs. Items such as travel expenses are under the purview of the Executive Director and are not part of the Bylaws. She underscored that state law and Bagley-Keene will supersede our Bylaws and will direct what our Bylaws say in terms of teleconferencing. The next Governance Committee will be tasked with reviewing and aligning upcoming changes with Council policies.

11. Voting Item: 2024 Executive Committee Elections

Chair Montoya opened the nomination of Chair and Vice Chair.

The first part of the process would consist of self-nominations and voting. Interested Council Members will privately disclose their interest in a position to be voted on by the Council in an email to Council Liaison Diab.

The vote for Chair consisted of three rounds of voting, each resulting in a 5-5 tie. The position was filled by a virtual coin toss with Council Member Messina Captor winning the toss.

Council Member Goodwin was the only nominee for Vice Chair and was designated the Vice Chair for the coming year.

12. Committee Reports (Taken out of order)

Equity Committee:

Council Member Clarke reported on a number of tasks worked on including: developing a robust Equity Committee module, supporting SLPs to develop their equity statements and best practices, adjusting panel guidelines and outreach strategies, finalizing equity language for grant guidelines, develop the Land and Peoples Acknowledgement, and complete a review of the Decision Support Tool (DST) and recommendations on the equity section of the DST.

Timelines, completion percentages and projected work were discussed.

Executive Committee:

(There were no developments needing reporting.)

Deputy Director Kiburi reported that in the book there was a calendar of dates, and they are the tentative dates currently for consideration. These were based on the grant making needs and applicable timelines.

Strategic Framework Committee

Council Member Raynor thanked the Equity Committee for submitting the requested priorities list, however, no other committees have responded.

The best way to proceed might be to request some time at the Next Council meeting and use what has been submitted to make a presentation of the current situation.

13. In Memoriam

- Janet Panetta a ballet dancer, choreographer, and teacher died at 74.
- Colette Maze, a pianist, lived to be 109 and released her latest album this year.
- Denny Lane was the founding member of the Moody Blues and Wings.
- Mica Ertegun, glamorous interior designer and philanthropist died at 97.

- Pablo Guzman, Puerto Rican Activist became a TV newsman.
- Elliott Erwitt was known for his famous and often funny photos.
- Larry Fink was an incredible photographer.
- Holly Maguigan fought for the rights of battered women died at 78.
- Jean Knight was the singer of “Mr. Big Stuff” in 1971.
- Marty Krofft created fantastical TV shows including “Donny & Marie.”
- Catherine Chirster Hinnix was a spiritual drone musician.
- Herbert Gold a postwar novelist explored the complexities of Jewish identity.
- Radcliffe Bailey, artist expounded on Black migration via photographs.
- David Del Tredici was a Pulitzer Prize-winning composer.
- George Brown, drummer for Kool & the Gang died at 74.
- George Tscherny helped shape the visual language of the postwar American economy.
- Roger Kastel was the illustrator that produced the famous “Jaws” film poster.
- Cobi Narita started a women’s jazz festival in New York.
- Nguyen Qui Duc was visited by Anthony Bourdain at his salon in Hanoi.
- Sandra Elkin pioneered a feminist talk show died at 85.
- Andrea Fay Friedman had a breakthrough acting career while struggling with Down’s Syndrome.
- Benjamin Zephaniah, a poet, opened the door for future generations of poets of color.
- Maria Emilia Martin created PBR’s “Latino USA” radio program.
- Elena Zelayeta promoted her native Mexican Cuisine in the United States.
- Zdenek Macal was a conductor with international reach and director of the New Jersey Symphony for 11 years.
- Ryan O’Neal became famous with “Love Story”.
- Norman Lear creator of “All In The Family” died at 101.
- Michael Latt died of a fatal shooting but left a legacy of uplifting marginalized artists.

Chair Montoya added that Michael was a friend and was one of the kindest and creative-minded connectors that I’ve known. He was the founder of “Lead with Love”. He dedicated his life to the arts community and service to justice.

Deputy Director Kiburi mentioned that Director of Programs Margolis recently and suddenly lost her beloved husband, Jeff Margolis. Our hearts go out to Kristin for her loss. Jeff was her constant companion but also her best friend. We will remember him fondly and send our love to Kristin and her two sons.

15. Adjournment

Chair Montoya adjourned the meeting at 3:59 p.m.



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

DRAFT MINUTES OF PUBLIC MEETING

Thursday, February 1, 2024
10:30 a.m. to 4:00 p.m.

The Ebell of Los Angeles
743 S Lucerne Boulevard
Los Angeles, CA 90005

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

Council Members Present In-Person:

Roxanne Messina Captor, Chair
Leah Goodwin, Vice-Chair
Vicki Estrada
Ellen Gavin
Alex Israel
Phil Mercado

Council Members Present Virtually:

Gerald Clarke
Caleb Duarte
Olivia Raynor

Council Members Absent:

Nicola Miner

Arts Council Staff Present:

Danielle Brazell, Executive Director
Kayla Ungar, Chief Deputy Director
Ayanna Kiburi, Deputy Director
Carissa Gutierrez, Public Affairs Director
Kristin Margolis, Director of Programs
Kimberly Brown, Public Affairs Specialist
Mason Diab, Council Liaison

1. Call to Order

Chair Messina Captor opened the meeting at 10:45 a.m.

2. Land and Peoples Acknowledgement

Council Member Raynor read the CAC Land and Peoples Acknowledgement into the record.

3. Welcome from Stacy Brightman, Executive Director of the Ebell

Stacy highlighted the following:

- Ebell is a woman-led and woman-centered arts and culture home.
- Ebell was founded in 1894 by a small group of disenfranchised women.
- Art, literature, education, and service are the Ebell's hammers of choice.
- Five different theatres constitute part of the facility.
- We thank the CAC for designating the Ebell grantee status.
- The Ebell proudly welcomes the CAC.

4. Roll Call, Establishment of Quorum, and Community Agreements

Council Liaison Diab conducted a roll call.

Present: Chair Roxanne Messina Captor, Vice Chair Leah Goodwin, Gerald Clarke, Caleb Duarte, Vicki Estrada, Ellen Gavin, Alex Israel, Phil Mercado, and Olivia Raynor.

With 9 of 10 Council Members present a quorum was achieved.

Community Agreements were read into the record.

5. Chair's Report

Chair Messina Captor presented the following:

<https://arts.ca.gov/wp-content/uploads/2024/02/Chairs-Report-Memo.pdf>

6. Executive Director's Report

Executive Director Brazell provided the report as follows:

<https://arts.ca.gov/wp-content/uploads/2024/02/ED-Report-Memo.pdf>

7. PRESENTATION: Decision Support Tool

Race Equity Manager Morgan presented on the Decision Support Tool (DST) which is part of the Strategic Framework. She shared that the DST is an equity-focused tool to assist informed decision-making that will help identify and minimize unconscious bias.

- An updated DST is anticipated in 2024.

Council Discussion

Executive Director Brazell stated that the DST contributes to transparency in the CAC's decision-making.

Deputy Director Kiburi shared that DST should be helping guide decision-making that is aligned with the Strategic Framework and that the presentation can level-set an awareness of how we do our work and provide transparency of process.

Council Member Raynor suggested the development of a front sheet to the DST reminding users of definitions and identifications of disadvantaged communities to help define how the work is moving the bar forward related to the CAC's goals. She also encouraged the council to revisit questions that have to do with root causes. She noted that situations have changed, and accessibility and inclusion of targeted communities must depict these changes.

Council Member Clarke acknowledged that the council has not had all the current and relative data needed to make informed decisions.

Council Member Gavin noted the desire to better understand staffing needs at the CAC post pandemic. She suggested a need to update the Strategic Plan and asked that Council Members be updated on where the council stands in the plan. She shared the desire to have the guidelines created by the Program Planning Committee inform any updates to the Strategic Plan.

8. PRESENTATION: Strategic Framework

- Programs Manager Gollub presented on the CAC's Strategic Framework which is intended to guide decisions of the agency from 2020 to 2027. The five categories in the Plan include – Grantmaking, Programs, Partnerships, Public Communications, and Policy.

(A short break was taken at 11:40 a.m.)

Chair Messina Captor called the meeting back to order at 11:50 a.m. and discussed details pertinent to Agenda Item 9.

9. VOTING ITEM: 2024 Grant Programs Guidelines

Council Member Gavin of the Programs Policy Committee presented on the 2024 Grant Program Guidelines. Alterations for the following seven programs – Impact, Creative Youth Development, Arts Education Exposure, Arts Integration Training, State and Local Partners, State and Local Partners Mentorships and the Arts and Cultural Organization General Operating Support were made with the intention to simplify, clarify and shorten these Guidelines to make them more accessible.

- The committee put forth four programs that they hoped could be researched for potential funding in 2025 - a Native Artists Initiative, a Disabled Artists Initiative, a Multi-Cultural Anger Organization Program, and a Touring and Presenting Program. She noted the development of ad hoc committees to be created this spring.

Council Member Gavin expressed that in light of a smaller budget, she supported the Committee's recommendations that Impact Projects be limited to organizations under \$3 million and that applicants be limited to one of the three youth grants to maximize impact.

Director of Programs Margolis noted a typo in the Memo for Voting Item 1 that should be corrected to read, "applicants with Tiers of **less than** three million" should be, "**more than**".

11. General Public Comment (Taken out of order)

Chair Messina Captor explained the purpose and prohibitions for making Public Comment at CAC meetings. Public Affairs Director Gutierrez explained the process and provided specific instructions.

In-person public comment:

Sarah Weber, Executive Director of the Association of California Symphony Orchestra:

- We work with hundreds of music organizations around the state.
- I ask the Council to not approve limiting the Impact grants to organizations with budgets less than \$3 million.
- Grant funds should be available to all organizations and not be excluded based on budget size.

Lori Sellick, Senior Director of Institutional Giving at the Music Center:

- I would advocate for continuing to make Impact funding available to organizations with annual budgets larger than \$3 million.
- These organizations support a vast ecosystem of teaching artists, public school educators, artists and local partners.

- Many organizations in this ecosystem operate with budgets well below \$3 million.

Julie Baker, CEO, California for the Arts:

- We are a proud Statewide Regional Network grantee and advocacy service organization.
- We have launched a statewide survey to assess field needs.
- Prop 28 will not be enough to provide comprehensive and sequential arts education for all K – 12 students in California.
- By making organizations eligible to apply for only one Arts Education program will lead to greater gaps in arts education especially in rural communities.
- We encourage you to remove this requirement.

Joselyn Therese, Director of Institutional Giving and Government Relations, L.A. Opera:

- LA Opera is committed to providing opportunities for LA County residents of all ages particularly from historically marginalized communities.
- Last season our programs reached 150,000 children and adults in 240 zip codes across five county districts.
- CAC grants have been essential in these efforts.
- Large organizations are essential to the state's art ecosystem and are highly effective in leveraging public dollars to scale equity and access.
- LA Opera urges the CAC to reconsider budget caps and other restrictions that will disrupt this work and legacy partnerships.

Elizabeth Kegley, Director of Institutional Giving, Geffen Playhouse:

- CAC grants give a stamp of approval to the grantee.
- Agenda Items 2, 3, and 4 restrict organizations from applying for more than one Arts in Youth grants and I urge you to remove this restriction.
- Geffen Playhouse is currently the recipient of more than one Arts in Youth grant allowing us to provide holistic education programming.
- CAC grants allow us to engage youth aged 18 – 24 who may not be pursuing college but are still seeking arts engagement.
- This funding is not duplicative, it is greater in its impacts.
- A significant negative effect will occur if we are not able to apply for multiple grants.

Virtual public comment:

Rachel Osajima, Director of the Alameda County Arts Commission:

- I am a member of the Leadership Team of the Coalition of County Arts Agencies that serves as the CAC State and Local Partners.

- We support the recommendations pertaining to the draft guidelines for the State and Local Partners program and the State and Local Mentorship program.

Deja Douglas, former Foster Youth living in rural Amador County:

- The Amador County Arts Council has played a crucial role in my life.
- Thanks to the State and Local Partners program I received free art classes in elementary school, volunteer and leadership experience in high school, and professional development coaching and scholarship funds to support my college education.
- With the help of the State and Local Partners program I served as the second Amador County Poet Laureate during the pandemic.
- I now have a part-time job in a creative field while I attend Sacramento State University.
- Rural students benefit from the State and Local Partners program.

Jennifer Caballero, Executive Director, California Association of Museums:

- CAM supports waiving restrictions on SLPs on a case-by-case basis who have been frozen out by their local boards of supervisors.
- We hope that restrictions on Tiers 2 and 3 organizations will be carefully reconsidered in future years when budgets are not as limited.
- Successful Impact stories should be considered as useful indicators of the ongoing, overall recovery effort we are all investing in for our California art sector, particularly for the museums community.
- We welcome the opportunity to showcase for the CAC the impact we are making.

Nikki Cardoza, Director of Resources, 916 Inc.:

- We are an arts education organization that serves Sacramento County students by providing creative writing workshops in class after school and during the summer intercession period.
- We have been recipients of Artists in Schools and Creative Youth Development funding from the CAC in past grant cycles.
- The recommendation of restricting organizations from applying for more than one Arts and Youth grant will negatively impact organizations like ours.
- This will limit our ability to provide year-round, high quality, hands-on opportunities for California students.

John Highkin, Executive Director, Ernst Street Community Arts:

- We are a San Diego-based CAC recipient since 1992.
- I have strong concerns about having all grants due on the same day.
- This may be convenient for staff and administration, but it causes a huge stress for us in the field who do submit more than one grant at a time.

- CAC grants have become very repetitive and unreasonably long.
- I urge the CAC to stagger deadlines.

Madison Shearer, Senior at Argonaut High School in Jackson, California:

- Thank you for funding the State and Local Partners program that allows me to have creative workforce experience before I graduate.
- Through the Amador Arts Council I get professional development and skills to help me launch my own arts business someday.
- This will help make possible my creative arts dream come true. Thank you for funding this program.

Snehal Desai, Former Artistic Director of East West Players in Los Angeles and current Artistic Director for Center Theater Group in LA:

- Excluding organizations with a budget cap of over \$3 million would exclude both of the organizations that I have led.
- We are a thriving culturally specific organization that has fought long and hard and now we will be excluded once again.
- What we do is very different, and we serve our community in different ways compared to a large organization.
- Barriers based on budget size are the ultimate in colonizing behavior. We should have more clarity on how this restriction was chosen.
- For many of us this restriction places funding and resources superseding measures of indicators of access, equity and reach and places that all over impact.
- We hope you will reconsider this motion.

Susie Tanner, Founder and Director of Theater Workers Project:

- We have an operating budget of under \$5,000 and I am speaking as one of the hundreds of quality arts organizations throughout the state who will benefit from the restriction on the \$3 million budget and over organizations.
- We serve formerly incarcerated youth and adults, teen moms in continuation high school and we do programs in prisons.
- I applaud the CAC for their foresight in including system-impacted youth.

Marie Acosta, Independent Artist:

- Several of the speakers were heads of Institutional Giving Departments. Most small organizations do not have this advantage, and this speaks to the importance of the limiting caps on \$3 million plus organizations.
- I think there are many more sources available to institutions that have budgets above \$3 million.
- I hope the CAC will continue with its efforts to make budgeting equitable, accessible, and diverse as possible in spite of the funding the agency receives.

Amy Eriksen, Executive Director, Angel's Gate Cultural Center:

- We can get donations from many different foundations, but if these foundations do not think local, state, and federal governments believe in our programs; they often do not continue funding programs like ours.
- The percentage of funding that comes from the CAC to organizations like ours is important.
- We have multiple funded programs that affect very different populations of students in our area.
- If we could only apply to one grant program, we would get less than one percent of the funding that we have received in the past.
- Our CYD program enabled us to focus on our teens here on our campus.

Griselda Suarez, Executive Director, the Arts Council of Long Beach:

- We are an independent, non-profit that works as the arts partner for the city of Long Beach and we are a CAC grantee.
- Our budget has grown tremendously, helping serve our local communities. We regrant many of those funds.
- You see a budget of over \$3 million but we are actually operating with barely \$1 million. We provide services to justice-impacted communities and many arts organizations.
- There are few of us in the state that act as independent arts agencies. Please consider agencies like ours when changing and approving these policies.

9. VOTING ITEM: 2024 Grant Programs Guidelines

Council Discussion on Item 9

MOTION: Council Member Israel moved to take consideration of Items 2, 3, 4 together, seconded by Council Member Mercado.

MOTION: Council Member Estrada moved to approve Voting Item 1, seconded by Council Member Gavin.

Executive Director Brazell informed the Council that the motion being discussed was to bundle Items 2, 3, 4, for discussion and approval moved by Council Member Israel. This was the only thing being discussed.

Parliamentarian Mezzera:

The Council was informed that a motion to divide was made and seconded, Robert's says that it is not debatable. You immediately vote for a majority of Council members, or you can say that if there is no objection then that motion is adopted by unanimous consent.

Chair Messina Captor:

Since there is no objection Items 2, 3, 4, will be taken as one unit.

MOTION: Council Member Mercado moved to group 5, 6, together, seconded by Council Member Israel.

Since there were no objections, this motion was accepted.

MOTION: Council Member Estrada moved to accept Voting Item 1 with the correction of Tiers of **more** than \$3 million, seconded by Council Member Mercado.

Item 1 Discussion

A discussion ensued where Council Member Estrada asked as to how the \$3 million number was reached. Council Member Gavin relayed the intention of the committee to support small, midsize and slightly larger organizations in light of tough times. Council Member Israel requested clarity around how need is determined for organizations and to better define impact. Council Member Gavin stressed the importance of needing more data.

- Vice Chair Goodwin responded noting that the Committee had clear graphs and panels in their own documents that state the need across the state for the smaller agencies and relayed that equity played an important role in this. She shared that a decision-making tool was developed to inform these recommendations. She asked the Council to consider how they could grow the ecosystem so that small grantees could grow. That it is often a do-or-die for smaller organizations.

Council Member Clarke asked if there was a mechanism to see how much pass-through of funds the larger organizations have.

Executive Director Brazell stressed the need to support everybody in making sure that you have data-informed decision-making. She asked the committee how the DST was used in developing their recommendations.

Director of Programs Margolis informed the Council that staff did not do a decision support tool for this. The Committee had little to no time to do a decision support tool for this. It would be a helpful tool here.

Council Member Duarte relayed his support of the cap and it noted that it places art in the hands of committees that are trying to create urgent acts of making or presenting. He stated that smaller organizations have more direct access to the concerns of the community.

Chair Messina Captor stated that as the CAC is a statewide organization, it has a responsibility to recognize all arts across the state and thus was against the cap. She shared that bigger organizations can do outreach that smaller organizations are not able to.

MOTION: Chair Messina Captor moved to accept the recommended guidelines for Item 1 but to not have a cap, seconded by Council Member Israel.

Public Affairs Director Gutierrez read the following into the record:

The motion is to accept the Programs Policy Committee recommendations that the Council vote to approve the Impact Project Guidelines including the following policy changes – To restrict applicants with Tiers; to amend that by removing and not restricting applicants with Tiers of more than \$3 million in the most recently completed fiscal year from applying for Impact Project grants.

VOTE:

YES: Council Members Estrada, Israel, Messina Captor.

NO: Council Members Duarte, Clarke, Goodwin, Gavin, Mercado, Raynor

ABSTAIN: 0

There were 3 Yes Votes and 6 No Votes. The motion failed.

Chair Messina Captor continued by calling for a vote on Item 1 as written by the Committee. The Chair asked for a motion.

MOTION: Council Member Mercado moved to accept the Committee recommendation as submitted including the typo correction, seconded by Council Member Estrada.

Public Affairs Director Gutierrez read the following into the record:

The motion is that the Council accept the Programs Policy Committee recommendation that the Council vote to approve the Impact Project Guidelines including the policy change of restricting applicants with Tiers of more than \$3 million in the most recently completed fiscal year from applying for Impact Project grants.

Council Member Israel stated that regardless of voting to keep the cap, all applications would still go to the peer panels. He expressed concern about removing the power of the peer panels to determine what they deem to be a valuable application.

Vice Chair Goodwin responded to Council Member Israel's concern and stated that peer panels determining the quality of the grant is one of the equity issues the Council had

previously discussed. She expressed that bigger organizations having more expertise in grant writing, for example, gave them an unfair advantage.

Chair Messina Captor asked for the motion to be repeated.

Public Affairs Director Gutierrez read the following into the record:

The motion on the table is that, does the Council accept the Programs Policy Committee recommendations that the Council vote to approve the Impact Project Guidelines including the following policy change – restricting applicants with Tiers of more than \$3 million in the most recently completed fiscal year from applying for Impact Projects grants.

VOTE:

YES: Council Members Clarke, Duarte, Estrada, Gavin, Israel, Mercado, Raynor, Goodwin, Messina Captor.

NO: 0

ABSTAIN: 0

The motion passed unanimously.

Public Affairs Director Gutierrez repeated the final vote:

The Council has approved the Programs Policy Committee's recommendations and that the Impact Projects Guidelines including the following policy change which restricts applicants with Tiers of more than \$3 million in the most recently completed fiscal year from applying for Impact Project grants.

Chair Messina Captor announced voting on Items 2, 3, 4 as one piece.

Public Affairs Director Gutierrez read the following into the record:

Voting Item 2

This lists that the Programs Policy Committee recommends that the Council vote to approve the Creative Youth Development Guidelines including the following policy change – restricting organizations from applying to more than one Arts & Youth grant program, either Creative Youth Development, Arts Education Exposure or Arts Integration Training.

Voting Item 3

The Programs Policy Committee recommends that the Council vote to approve the Arts Education Exposure Guidelines including the following policy change – restrict organizations from applying to more than one Arts & Youth grant program, either Creative Youth Development, Arts Education Exposure or Arts Integration Training.

Voting Item 4

The Programs Policy Committee recommends that the Council vote to approve the Arts Integration Training Guidelines including the following policy changes – restrict organizations from applying to more than one Arts & Youth grant program, either Creative Youth Development, Arts Education Exposure or Arts Integration Training.

MOTION: Council Member Raynor moved to accept the recommendations for Items 2, 3, 4, seconded by Vice Chair Goodwin.

Council Member Mercado asked if 80 percent of the applicants were in fact applying for multiple grants and if that wasn't indicative of the importance that organizations be able to apply for more than one grant.

Director of Programs Margolis informed the Council that the answer to this was not readily known but quite a few do apply for multiple grants. We can provide that number at the next Council meeting.

Executive Director Brazell re-emphasized that this was the data-informed decision-making that we want to be able to bring to Council.

Council Member Estrada shared her concerns of the people that may be affected by these recommendations.

Council Member Gavin responded to Council Member Estrada and restated that fairness was important to the committee and found that larger organizations have the ability to apply for multiple grants. She shared it was a question of scarcity and drastically reduced funding.

Council Member Duarte asked for data on how the rural communities would be affected by these recommendations.

Vice Chair Goodwin stated that the committee is trying to be equitable and maximize the funding that is available.

Council Member Clarke supported the motion and shared his appreciation of the reminders of the budget context. He stated that future accurate data on effects of this will be important.

Director of Programs Margolis emphasized that the CAC wants to reach out to as many organizations as possible. We need to be mindful of the effects of our decisions in all the different legislative districts in this really tight time.

Arts Program Specialist Miller informed Council that staff was still working to determine the numbers of actual applicants and grantees that overlap by category. We have had much more need in funding requests than funds available.

Public Affairs Director Gutierrez read the following into the record:

As so motioned by the Board to include Voting Items 2, 3, 4 together.

Voting Item 2

The Programs Policy Committee recommends that the Council vote to approve the Creative Youth Development Guidelines including the policy change – restrict organizations from applying to more than one Arts & Youth grant program, either Creative Youth Development, Arts Education Exposure or Arts Integration Training.

Voting Item 3

The Programs Policy Committee recommends that the Council vote to approve the Arts Education Exposure Guidelines including the same policy change – restricting organizations from applying to more than one in Arts & Youth grant programs.

Voting Item 4

The Programs Policy Committee recommends that the Council vote to approve the Arts Integration Training Guidelines including the following policy change – once again, restricting organizations from applying to more than one Arts & Youth grant program.

The motion was made for all three by Council Member Raynor and seconded by Vice Chair Goodwin.

VOTE:

YES: Council Members Clarke, Duarte, Gavin, Israel, Mercado, Raynor, Goodwin, Messina Captor.

NO: Council Member Estrada.

ABSTAIN: 0

The motion passed with a vote of – Yes 8, No 1, Abstain 0.

Chair Messina Captor announced that Voting Items 5, 6 would be taken as one unit.

MOTION: Council Member Estrada moved that Items 5, 6 be approved, seconded by Council Member Mercado.

Discussion on Items 5, 6.

Council Member Clarke asked the council to consider what circumventing county supervisors' approval of these organizations might have.

Council Member Gavin stated that the intention of this item is to give the developing SLPs the support if they are not getting support from their county.

Director of Programs Margolis informed the Council that there is not a requirement to waive county approval but rather that there is the option to waive it.

Vice Chair Goodwin offered to work collaboratively with staff in determining this waiver.

Public Affairs Director Gutierrez read the following into the record:

Voting Item 5

The motion is that the Programs Policy Committee recommends that the Council vote to approve the State and Local Partner Guidelines including the policy change – allow the California Arts Council to waive the county board of supervisors' partner designation on a case-by-case basis.

Voting Item 6

The motion is that the Programs Policy Committee recommends that the Council vote to approve the State and Local Partner Mentorship Guidelines including the following policy change – make optional the previously required letter of commitment from the mentee county which was moved by Council Member Estrada and seconded by Council Member Mercado.

VOTE:

YES: Council Members Clarke, Duarte, Estrada, Gavin, Israel, Mercado, Raynor, Goodwin, Messina Captor.

NO: 0

ABSTAIN: 0

The motion passed with a vote of – Yes 9, No 0, Abstain 0.

Public Affairs Director Gutierrez read the following into the record:

Voting Item 7 – The Programs Policy Committee recommends that the Council vote to approve the Arts & Cultural Organization General Operating Support Guidelines.

MOTION:

Council Member Gavin moved to approve the Programs Policy Committee recommendation, seconded by Council Member Mercado.

Council Member Clarke:

- I want the Tiers to be stated publicly.

Vice Chair Goodwin explained Tiers funding and some rationales.

Public Affairs Director Gutierrez read the following into the record:

The Programs Policy Committee recommends that the Council vote to approve the Arts & Cultural Organization General Operating Support Guidelines which was motioned by Council Member Gavin and seconded by Council Member Mercado.

VOTE:

YES: Council Members Clarke, Duarte, Estrada, Gavin, Israel, Mercado, Raynor, Goodwin, Messina Captor.

NO: 0

ABSTAIN: 0

The motion passed with a vote of – Yes 9, No 0, Abstain 0.

Chair Messina Captor rescheduled Item 10, Committee Assignments after lunch. (A lunch break was taken at 1:37 p.m.)

10. PRESENTATION: 2024 Committee Assignments

(The Council meeting was reconvened at 2:44 p.m.)

Chair Messina Captor mentioned that Committee assignments were made very cautiously and with great consideration. They are as follows:

- Allocations – Phil Mercado, Nicola Miner
- Equity – Vicki Estrada, Olivia Raynor
- Executive – Leah Goodwin, Roxanne Messina Captor
- Governance – Vicki Estrada, Alex Israel
- Legislative – Roxanne Messina Captor, (New Council Member)
- Nominating – Nicola Miner, Olivia Raynor
- Programs Policy – Gerald Clarke, Caleb Duarte

- Strategic Framework – Ellen Gavin, (New Council Member)
- Disability & Access, Inclusion Ad Hoc – Ellen Gavin, Olivia Raynor
- Partnership – Leah Goodwin, Phil Mercado

Council Member Raynor asked that the responsibilities of and necessity of the Nominating Committee be revisited.

Council Member Gavin expressed her expectations of the committees including sharing lessons learned between committee members, that venue for that sharing would be that of a public meeting, that transitions would be improved by better informing new members, and that Allocations and Program should talk to each other in a public meeting.

11. General Public Comment

(In-person Public Comment)

Maevea, Interdisciplinary Conceptual Artist, Los Angeles:

- I support funding smaller organizations.
- We have to learn to let go so that others can benefit.

Leticia Soto Flores, the Alliance for California Traditional Arts (ACTA):

- We are a statewide intermediary with direct programming.
- We are also a long-term partner in the CAC, SRN program.
- We are a statewide Administering Organization for Folk and Traditional Arts.
- The allocation of one million dollars indicates the needs and opportunities in this field.
- Our reviewers found that over 80 percent of applicants were suitable for funding which would \$2.5 million.

Betty Marin, Associate Program Director, Alliance for California Traditional Arts (Through interpreter):

- We are the Administering Organization for Folk and Traditional Arts (FTA).
- The 30 percent for program implementation and administration is necessary.
- In-person info sessions throughout the state bolster our efforts tremendously.
- We have provided English/Spanish information and outreach.

(Virtual Public Comment)

Jennifer Caballero, the California Association of Museums:

- The vast majority of CAC work is handled in private, two-person meetings.
- There is no clear path for input from the field using this venue.

- It would be helpful to be able to make contact with CAC members via email.
- There doesn't seem to be good, efficient or transparent mechanisms for communication.
- I ask that you consider onboarding an orientation.

Amy Ericksen, Angel's Gate Cultural Center:

- We must work together to bring more funding to the CAC.
- We would like to advocate with you to increase funds.

C Scoti Scott, Catherine Scott, Independent Cultural Worker:

- I have been funded through the Folks and Traditional Arts program.
- We are working with the Pala Tribe in Southern California.
- Many elders are aging, and the traditions need to be continued.
- ACTA has allowed me the opportunity to do this.

(In-person Comment)

Benita Martinez Sousa (Through an interpreter):

- I come from Oaxaca, and this is my greeting in Zapoteco.
- I am grateful for receiving funding from the Folk and Traditional Arts program.
- My work and purpose is to continue the work of Zapotec textile art.
- We use sheep wool in our textile art using natural dyes.
- Our work reflects the knowledge and essence of our ancestors.
- We will use part of this funding to create an online web space.

Elizabeth Cagley, Director of Institutional Giving at Geffen Playhouse:

- We are the grateful recipient of multiple grants.
- These grants enable us to provide services to teens and young adults.
- Our students have prospered and developed through these grants.

12. PRESENTATION: 2024-25 Governor's Budget

Deputy Director Kiburi highlighted the following:

- We will provide 2024-2025 Budget updates as the process progresses.
- There are three columns in the Governor's Budget – FY 2022-23 (actual expenditures), FY 2023-24 (projected expenditures), and FY 2024-25 (proposed expenditures).
- There are four fund accounts – General Fund, Federal Trust Fund, Graphic License Plate Fund, and Keep Arts in School Fund.

Executive Director Brazell noted that a budget is a value statement and pandemic funds served as a tremendous influx of money for the CAC. California is now facing a \$68 billion deficit and all agencies have received cuts except the CAC.

Our budget is going back to pre-pandemic levels and the reality in the field is not pre-pandemic. This is the weight that we bring to our current decisions, and we consider these decisions very carefully.

My goal is to get through this year without a cut and then figure out how we grow.

13. Committee Reports

Executive Director Brazell highlighted the following:

- I run this organization with a team structure of staff and the Council.
- This team operates in an intersectional manner.
- My job is to support this staff and to support this Council.
- There has been a tremendous amount of staff turnover in the last couple of years.
- We must fill vacancies before the next hiring freeze hits.
- There is a need to make meeting minutes more streamlined and accessible.

No Committee reports were given.

14. In Memoriam

- Colin John Burgess was an Australian rock musician and original drummer for AC/DC.
- Laura Lynch was the original bassist for the Dixie Chicks.
- Mike Nussbaum was an American actor seen on television and film.
- Tom Smothers of the Smothers Brothers was an American comedian, composer, and musician.
- Maurice Hines was an American actor and choreographer.
- Dexter Scott King was the third child of the Reverend Martin Luther King Jr. and Coretta Scott King.
- Cindy Morgan was best known for her role in the Love Boat.
- Shecky Greene was known for his performances on the Ed Sullivan Show.
- Scott N. Momaday was a Pulitzer Prize winning storyteller, poet, educator and folklorist.
- Chita Rivera was a dynamic singer, actress, and dancer and had 10 Tony nominations.
- Herbert Coward played the toothless man in the movie Deliverance.
- Charles Osgood was the longtime anchor of CBS Sunday Morning.
- Gary Graham was best known for his role in Star Trek: Enterprise.
- Joyce Randolph played Trixie on the Honeymooners.

- David Soul was one of the leads on Starsky and Hutch.
- Glynis Johns was a Tony Award – winning stage and screen star.
- Bill Hayes was a two-time Daytime Emmy - nominated for actor.
- Rod Holcomb was an Emmy winning director.

Council Member Gavin added:

- Joan Holden was a founding member of the San Francisco Mime Troupe.
- A homeless man in Central Park who we helped, died 10 days ago.

15. Adjournment

Chair Messina Captor adjourned the meeting at 3:36 p.m.

DRAFT

TAB G

California Arts Council | Public Meeting | 03/01/2024



THE CENTER FOR
CULTURAL
POWER

CONSTELLATIONS
CULTURE CHANGE FUND and INITIATIVE

Supporting Folk and Traditional Artists



THE CENTER FOR
CULTURAL
POWER

Culture

Worldview

Politics

Governance

Economics

Resources



Photo credit: Adam Perez, Constellations Fellow

ARTIST DISRUPTORS

powerfully manifest narratives and stories that engage our senses and inspire us.



Photo credit: Red Rojas, Constellations Awardee

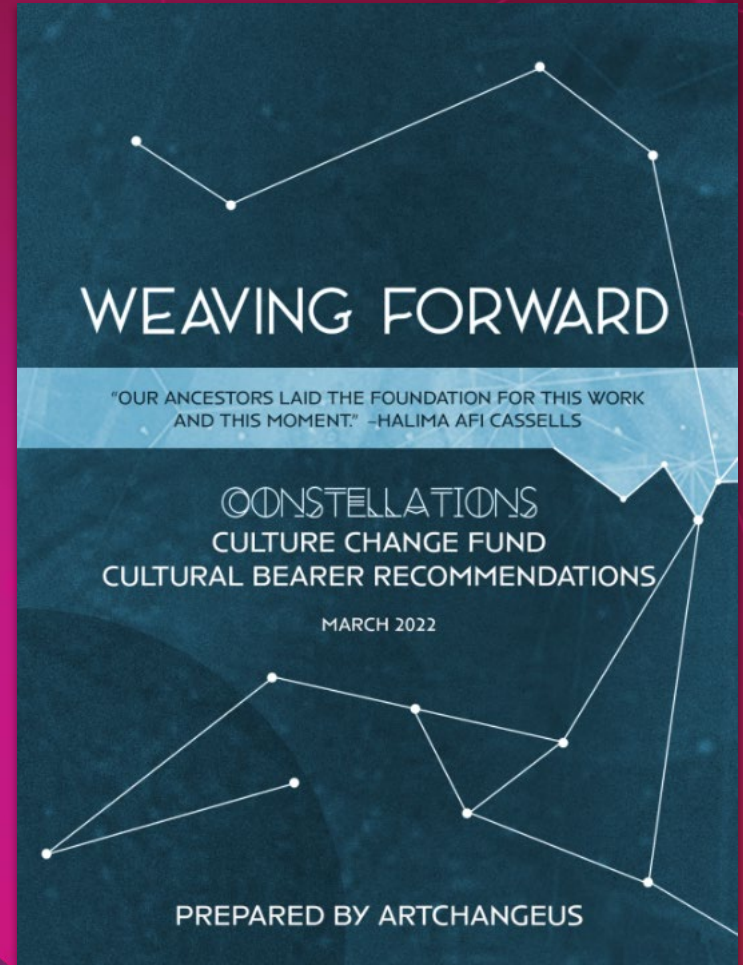
CULTURE BEARERS

are carriers of indigenous, ancestral and traditional knowledge. They rekindle our connection to practices that are steeped in regeneration and biodiversity.

Deepening our work with Traditional and Tradition-Based Culture Bearers

Partnered with ArtChangeUS who held listening sessions and commissioned Weaving Forward Report

Prioritize ongoing learning through Cultural Tuning Sessions and centering our work with Culture Bearers



SAMPLE CULTURE BEARER & FOLK ARTIST CRITERIA

- Cultural Preservation (Music, Dance, Ritual, Craft, etc.)
- Rooted & Trusted in Community, Community Engagement
- Working at the Intersection of Arts, Culture & Social Justice



\$663K

Awards to Artist
Disruptors, Culture
Bearers & Narrative
Strategists

Since 2020, we Initiated,
Designed and Launched

\$7.22M

in resource redistribution to
the field of cultural
strategy

Deepening our
work with
Traditional and
Tradition-Based
Culture Bearers

\$1.4M

Salaries & Full
Benefits to
Fellows

\$350K

Participatory &
Mutual Aid
Awards

\$220K

Network
Weaving

\$4.82M

General support
regrants to BIPOC-led
Cultural Strategy
Organizations

CONSTELLATIONS 2.0 PLANNING UNDERWAY FOR 2025 LAUNCH!

TAB H

California Arts Council | Public Meeting | 03/01/2024



ALLIANCE for
CALIFORNIA
TRADITIONAL ARTS

actaonline.org

Amy Kitchener
Executive Director

Betty Marín
Associate Program Director

California Arts Council Meeting

March 1, 2024
Oakland



What We Do

- **Stewarding Resources For Perpetuating Living Cultures**
Direct funding for artists, culture bearers, and organizations
- **Field Building**
Building a stronger field through capacity building, networking, and advocacy
- **Creative Workforce for Social Change**
We employ artists as teachers, leaders, and activists in their own communities and beyond
- **Traditional Arts and Health Equity**
Community-based programs that activate local traditional arts assets towards collective engagement, education, and power-building



House of AWT (Artists Working Together), specializing in art forms of the queer House and Ball community in Los Angeles



ACTA + CAC History

- **1997:** CAC convenes folk and traditional arts leaders at Asilomar Conference. **Alliance for California Traditional Arts** forms as a coalition and conferees endorse a resolution for CAC to support ACTA to rebuild a statewide folk & traditional arts infrastructure.
- **1998:** CAC Council makes a five-year commitment to support the regional/statewide programs of ACTA at \$75,000/year.
- **2000-2001:** Public planning process to determine program structure and scope for ACTA.
- **2001-2002:** ACTA incorporates as a 501(c)3



Performers from Au Co Vietnamese Cultural Center in San Francisco



ACTA + CAC History

- **1998-2019:** CAC executive directors have annually affirmed ACTA as the CAC's official statewide partner serving the folk & traditional arts field.
- **2020:** NEA changes administrative structure of partnership funding for folk and traditional arts
- **2022-2023:** Statewide AO for the Folk and Traditional Arts (FTA) program for the inaugural contract (\$1M over 1 yr)
- **2023-2025:** Statewide AO for the FTA program for 2nd contract (\$903,751 over 2 yrs)



Uzo Nwankpa leads a storytelling ritual session in San Francisco



Administering Organization for the CAC's Folk and Traditional Arts

2023



Ousseynou Kouyaté, West African dance,
Emeryville.



ACTA's Living Cultures Grant Program

2023 Outreach and Assistance

- 3 online webinars
- 6 in person outreach sessions from San Diego to Humboldt County
- Partnerships with organizations with strong networks
- One-on-one assistance to over 100 potential applicants
- Promotional materials and all outreach delivered bilingually in Spanish and English



*Engraving by Hilario Lugo,
Hanford.*



ACTA's Living Cultures Grant Program

2023

Applicant Pool	Individual Artists	Organizations /Groups	Total Pool
Number of Proposals Submitted	160	183	343
Grants Recommended	50 \$5,000 ea.	48 \$12,500 ea.	98
Dollar Amount Requested	\$800,000	\$2,287,500	\$3,087,500
Dollar Amount Granted	\$250,000	\$600,000	\$850,000
Percent Funded	31%	26%	28%



Shirley Muramoto, “Desert Winds and Strings” Performance, Emeryville.



ACTA's Living Cultures Grant Program

Panel Process 2023

- 12 cultural specialists in 4 different panels
- Provide crucial context about locale, genre, and cultural community
- All eligible applications were reviewed by 3 panelists
- In-depth discussion allows for learning between panelists
- 80% of applicants suitable for funding equaling 2.5M

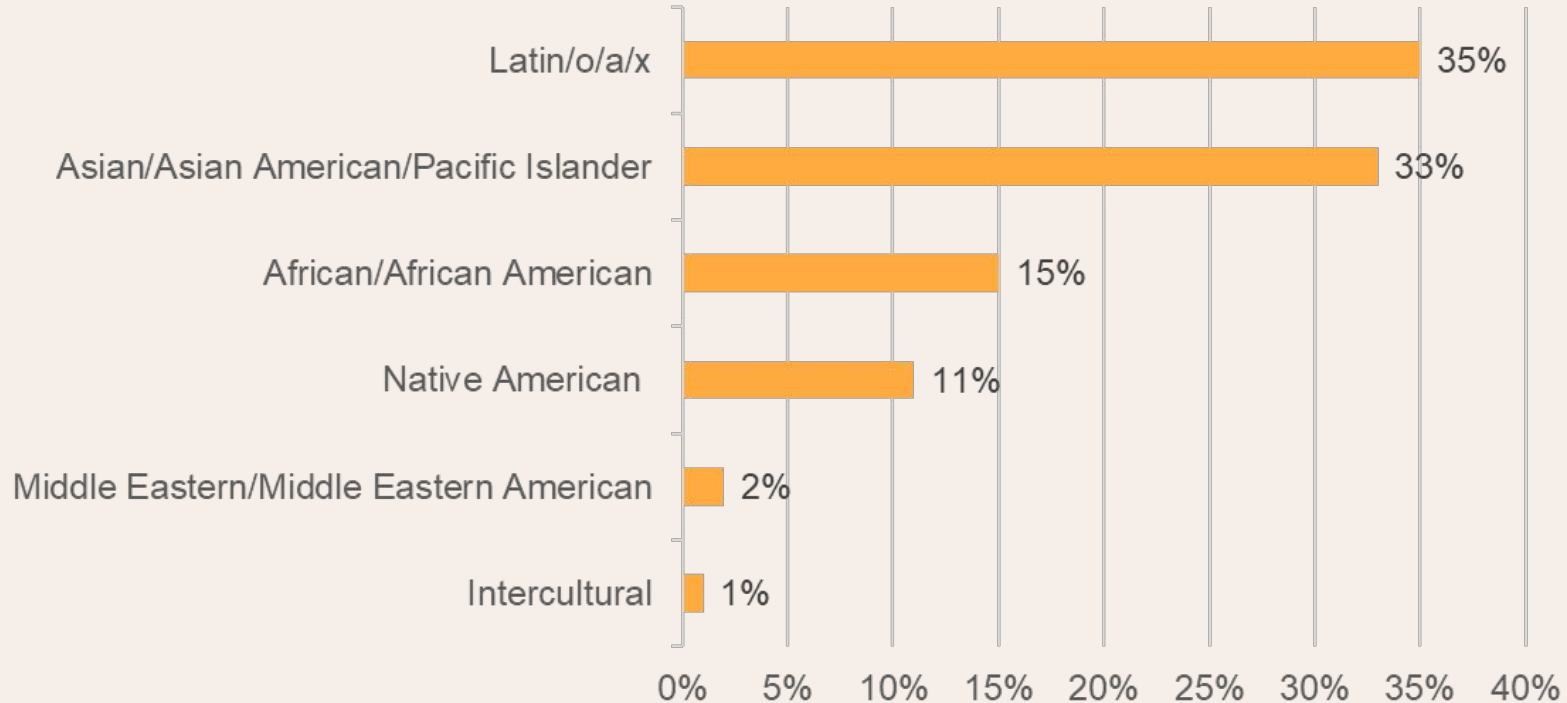


Acacia WoodsChan cultural tour at the Women of the Black Panther Party mural, Oakland.



ACTA's Living Cultures Grant Program

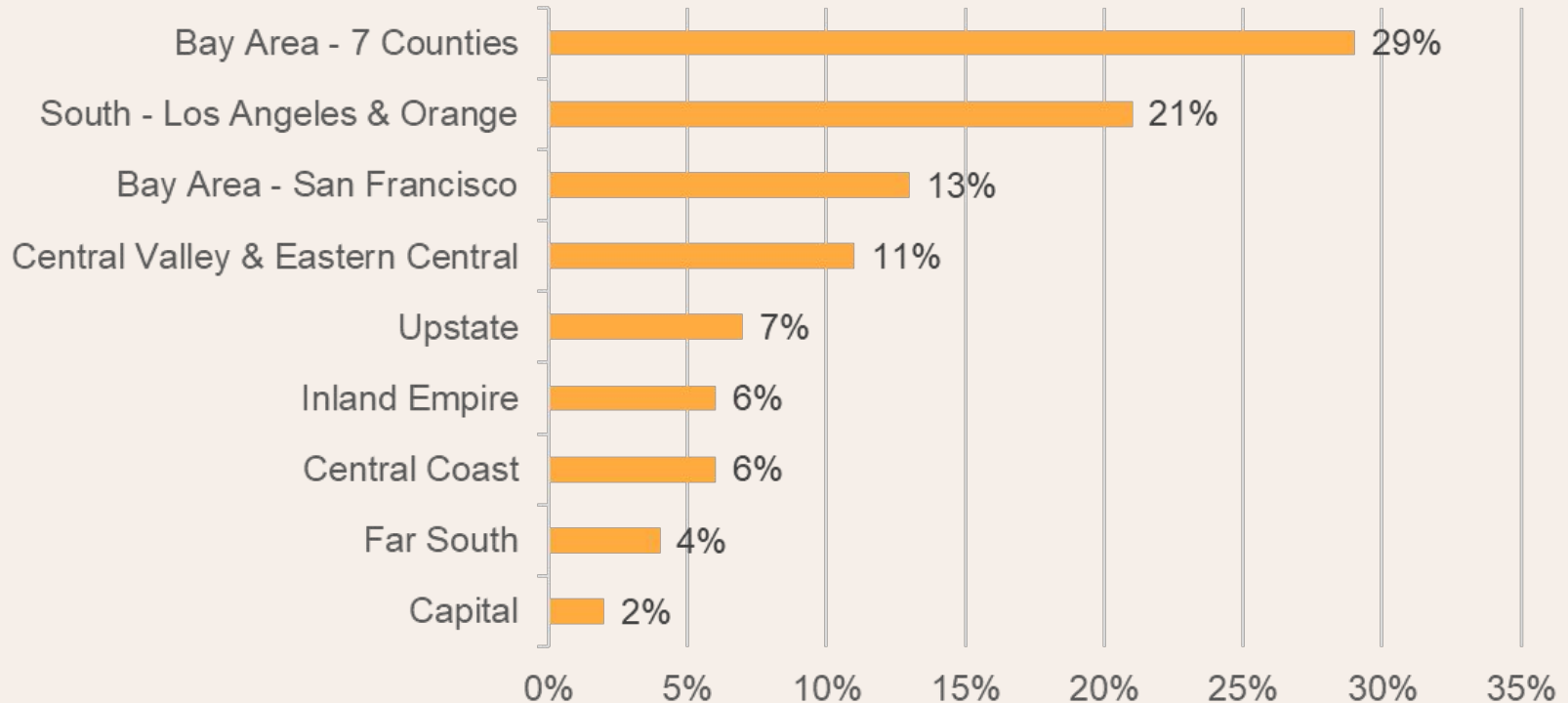
2023 LCGP Grantee General Communities





ACTA's Living Cultures Grant Program

2023 LCGP Grantees by Region





ACTA's Living Cultures Grant Program

2023 Highlights

- 79% of grantees receiving funding for the first-time from the CAC!
- Individual artist grants supporting vital work in community
- 2 online gatherings convened over half of grantees for connection, resource sharing and celebration
- Site visits to learn about grantees
- Digital storytelling celebrating their work



Choummaly Keodara with students in Lao dance, Fresno.



ACTA's Living Cultures Grant Program

What's coming this year 2024 Grant Cycle

- A series of traditional arts roundtables in 9 locations across the state
 - Convening current and past grantees for art shares and dialogue
 - Technical assistance for our new grant cycle
- One-on-one assistance, including in Spanish-English and other languages upon request
- Applications open on June 5!



Krudxs Cubensi, Afro-Cuban traditions and Hip Hop, Berkeley.

Thank you!



actaonline.org

*National Heritage Fellow Artemio Posadas,
son huasteco, San Jose.*

TAB I

California Arts Council | Public Meeting | 03/01/2024



Carlos E. Casillas

Arts Programs Specialist

STATEWIDE & REGIONAL NETWORKS (SRN)

EXAMPLE SRN PROGRAM

- Women's Audio Mission

- <https://www.youtube.com/watch?v=25HobvJBnxw>

A regional organization based out of San Francisco that provides training and mentoring to 25,000+ women, girls, and gender-expansive individuals

UNDERSTANDING SRN

- The SRN program develops the creative workforce in California by creating a strong network of arts service organizations and artists
- **Arts Service Organizations** can be nonprofits or fiscally sponsored organizations that provide practical services and programs for artists, artistic organizations, and cultural communities.
- **Regional** services & programs have representation in at least 3 counties or a county of a population of over 3 million.
- **Statewide** services and programs with significant representation in all of California; Northern, Central, Southern, coastal, and inland regions

SERVICES PROVIDED

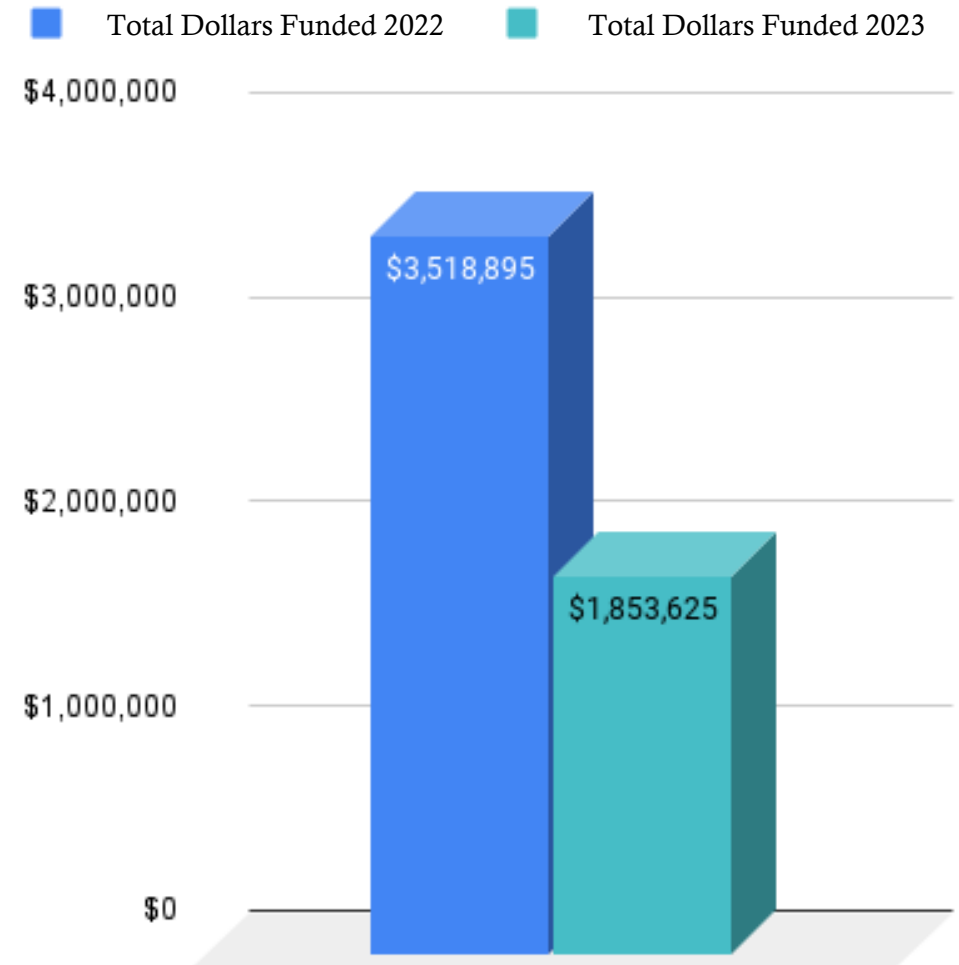


A word cloud of various services provided, with 'development' and 'and' being the most prominent words. Other services include networking, sponsorship, technical, communications, marketing, education, assistance, research, arts, regional advocacy, skills, cultural support, promotion, career, art, financial, statewide, audience, services, fiscal, professional, opportunities, information, exchanges, training, and mentorships.

networking
Re-granting sponsorship Technical
Communications Marketing
Assistance development education
research Arts or cultural
Regional advocacy skills and support
promotion Career Art Financial Statewide
audience services Fiscal Professional
opportunities Information exchanges
training Mentorships

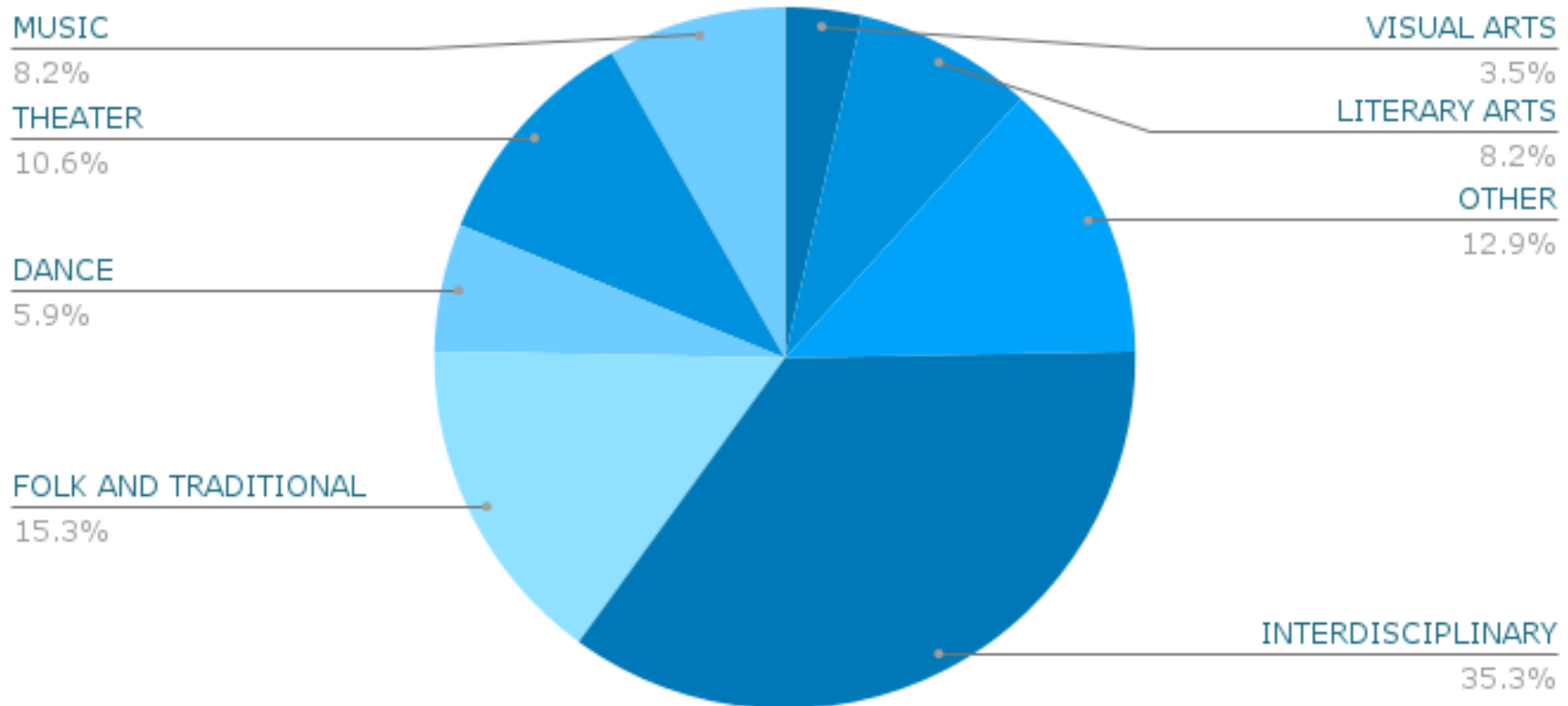
IMPACT

- **Maximum grant amount 2022 & 2023: \$50,000**
 - **Grantees Funded 2022: 72**
 - **Grantees Funded 2023: 43**
 - **Artists Served 2022: 48,569**
 - **Number of Youth Directly Benefited 2022: 98,250**



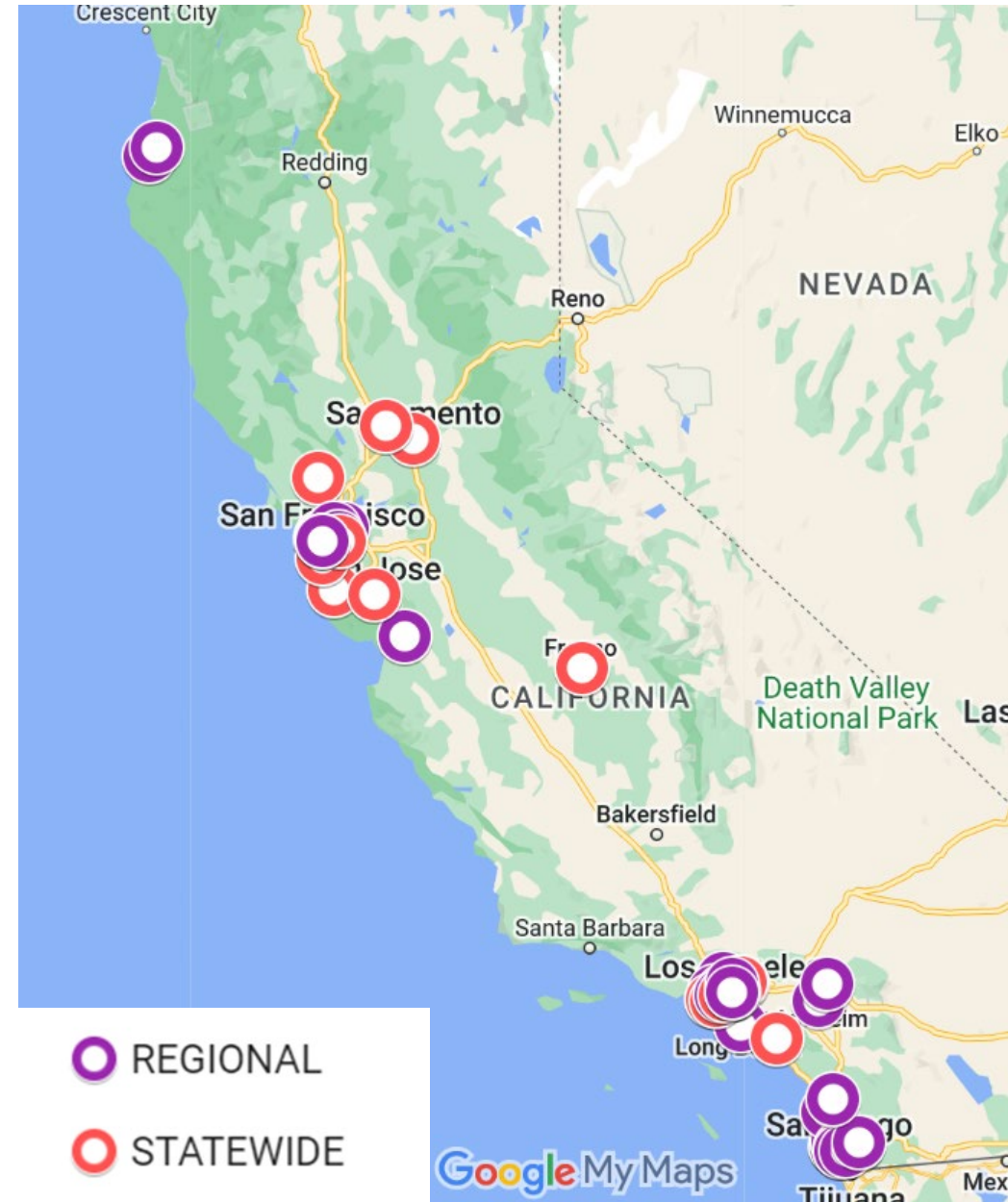
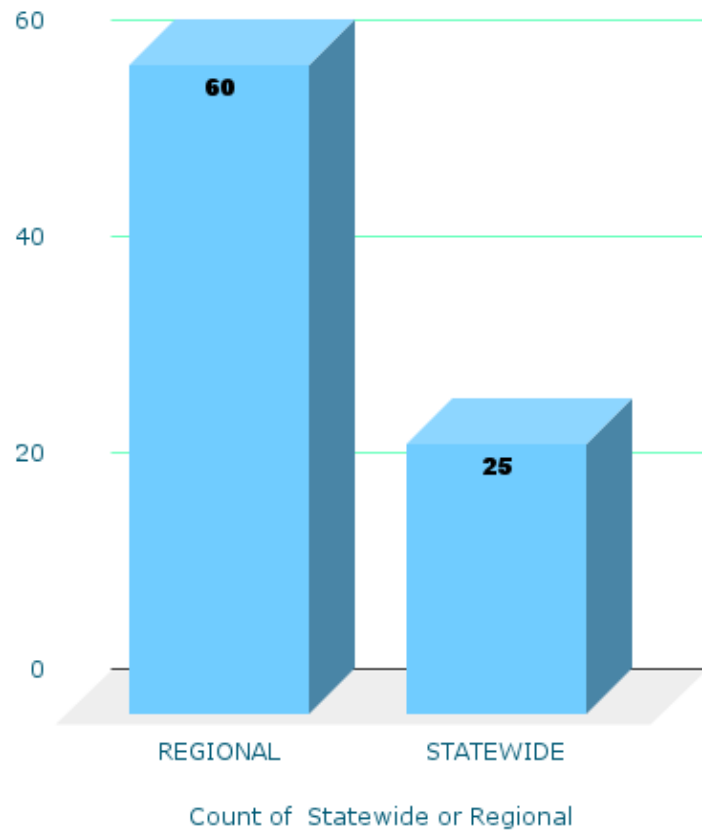
2022 & 2023 GRANTEE DATA

Disciplines 2022 & 2023



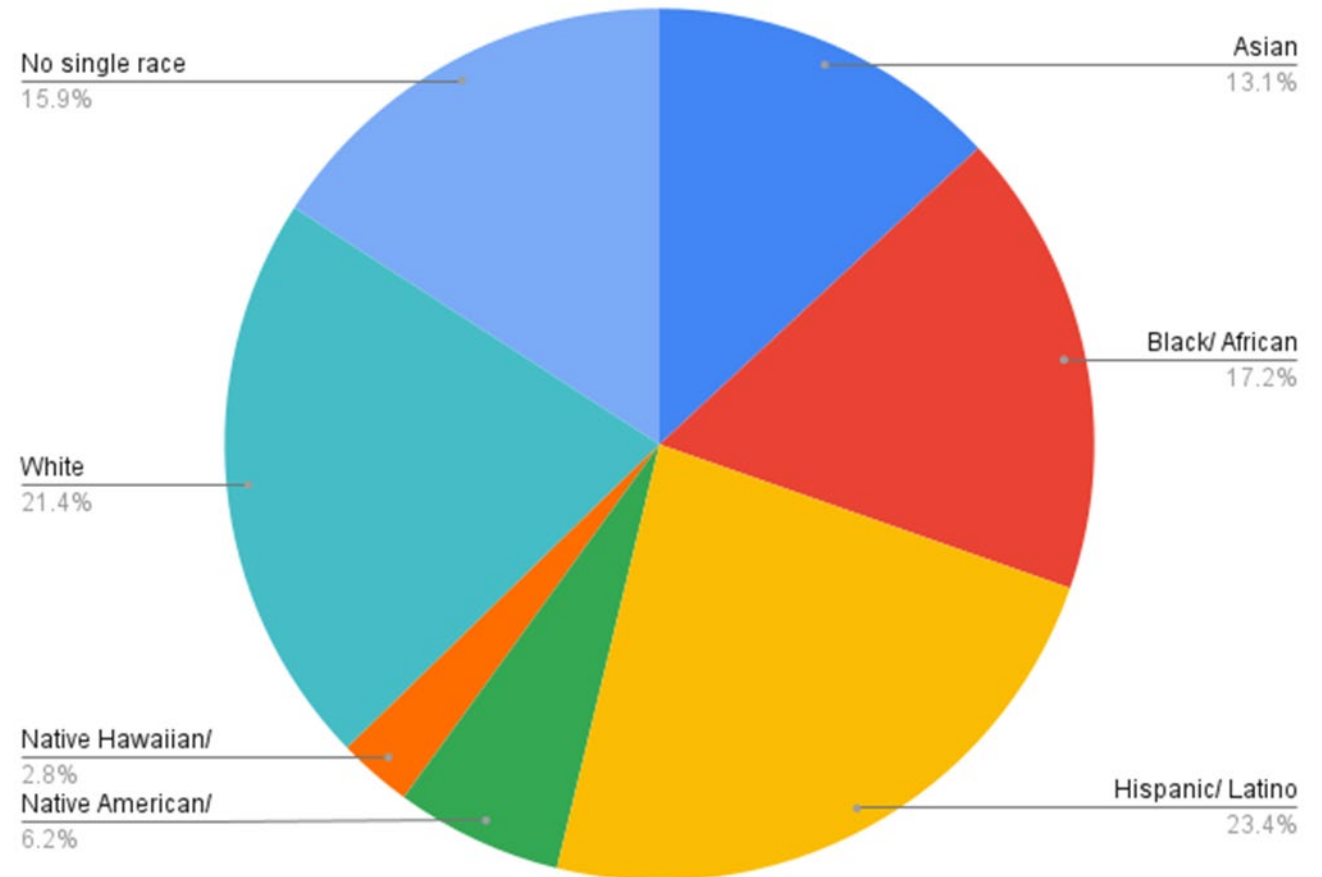
GEOGRAPHY

Count of Total Statewide & Regional Grants 2022 & 2023



POPULATIONS SERVED 2022

*Proportion of grantees reporting that these population groups were 25 percent or more of their total populations benefitted (from NEA survey)



GRANTEES

Latino Arts Network: Statewide Organization providing networking, research, and advocacy for California Latino Arts

Zoo Labs: Regional Organization providing entrepreneurial training and development for BIPOC artists



**Latino Arts Network,
Los Angeles**



Zoo Labs, San Francisco

Future of SRN

Optimizing our Guidelines to clarify the following:

- Communities and Cultures served
- Precise geographic locations impacted by SRN programs
- Activities and Services
- Artistic Disciplines Served

Consider surveying grantees about program enhancements, peer to peer learning, technical assistance etc.

Having an accurate bird's eye view of the landscape to be better able to assess gaps in regions or communities served



THANK YOU

Carlos E. Casillas | Arts Programs Specialist



Policy Memorandum

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

Date: March 1, 2024

To: California Arts Council Members

From: Programs Policy Committee: Ellen Gavin and Leah Goodwin

Re: Discussion and Voting Item – Statewide and Regional Networks Program Guidelines

Background:

The Programs Policy Committee met multiple times over the past months to incorporate input from fellow Council members and the field on policy considerations to be included in the 2024 program year guidelines. The voting item in this memo is the final policy recommendation and guidelines for 2024, for the Statewide and Regional Networks (SRN) program. The guidelines and application questions were reviewed by the committee with additions, clarifications and edits proposed and incorporated. Key technical updates include: clarifying the definition of a “network” and “an arts service organization;” requiring data collection, outreach and survey efforts to support the CAC’s 2025 program priorities; and further delineating services and activities that might be provided with SRN funding. The major policy change proposed is outlined below for Council consideration. The four programs to be researched and developed for potential funding in 2025 (Native Artists Initiative, Disabled Artists Initiative, Multicultural Anchor Institutions Grant Program, and Touring and Presenting Program) will be discussed at the April Council meeting.

How to Read This Memo:

This memo provides pertinent information to support robust Council discussion and final guidelines votes including the recommended policy change. The intent of the “Considerations” sections is to provide a full set of relevant data and background information, including potential benefits and impacts.

Voting Item: The Programs Policy committee recommends that the Council vote to approve the Statewide and Regional Networks Program (SRN) guidelines including the following policy change:

- **Restrict applicants from applying for the SRN grant that have TRs equal to or greater than \$5M in the most recently completed fiscal year.**

Considerations for Council on Policy recommendation:

- Six grantees from the past two years have had budgets over \$5M (out of 85 total grantees from the two years combined).
- The committee reviewed the CAC's Field Scan showing that the vast majority of arts organizations in CA have very small budgets, far under \$5M.
- Organizations with smaller budgets likely need the grant funding the most – this restriction could focus the program where it's most needed.
- There may be organizations with larger budgets making great community impact, particularly in high cost of living parts of the state, that still rely on CAC funding.
- This could disproportionately impact large organizations with TRs comprised mostly of passthrough/regranting funds.



STATEWIDE AND REGIONAL NETWORKS

2024 Grant Guidelines

Deadline: June 6, 2024

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

© 2024 State of California

STATEWIDE AND REGIONAL NETWORKS

DEADLINE: June 6, 2024, 11:59 PM

Grant Request Amount: Up to \$50,000

Grant Activity Period: November 1, 2024 – September 30, 2025

Apply at: calartscouncil.smartsimple.com

Please refer to the California Arts Council Grant Manual [INSERT LINK] for all policies, procedures, and resources for applicants and grantees.

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Program Timeline

Application Opens	March 28, 2024
Application Deadline	June 6, 2024
Panel Review	Approx. July-August, 2024
Funding Decision	Approx. September 2024
Funding Notification	Approx. September 2024
Grant Activity Start	November 1, 2024
Estimated Arrival of Funds	Approx. January 2024 - March 2025
Grant Activity End	September 30, 2025
Final Report Deadline	October 30, 2025

Eligibility Requirements

Requirement	Yes/No	Eligible?
CA Based? Organization must have a principal place of business in CA and a CA address.	Yes	✓
	No	
Minimum two-year history of consistent arts programming and/or services? Prior to application deadline	Yes	✓
	No	
A) 501(c)(3) organization? Organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code or section 23701d of the California Revenue and Taxation Code. OR B) Applying with a 501(c)(3) Fiscal sponsor? An applicant organization without nonprofit status must use a California-	Yes	✓
	No	
	Yes	✓

<p>based fiscal sponsor with a federal 501(c)(3) designation to apply for funding. See additional information on the use of CAC fiscal sponsors.</p> <p>OR</p> <p>C) Municipal, County or Tribal Governmental Entity? Units of municipal, county, or tribal governments are eligible to apply.</p>	No	
	Yes	✓
	No	
<p>Certificate of good standing with California Secretary of State (SOS)? Organizations and fiscal sponsors must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online Business Search tool.</p>	Yes	✓
	No	
<p>Current State-Local Partners (with one exception, below), Cultural Pathways, and Arts and Cultural Organizations General Operating Support applicants</p>	No	
<p>State-Local Partners serving as fiscal sponsors for distinct networks that are not supported through the State-Local Partners program</p>	Yes	✓
<p>Social services or non-arts/cultural services nonprofits</p>	No	

Eligible Request Amounts, Funding Restrictions, Matching Funds

Eligible Request Amount	Up to \$50,000	11-month grant activity period
Funding Restrictions	Organizations with total revenue below \$250,000	No funding restrictions
	Organizations with total revenue above \$250,000	Sum of requests during the same year of funding cannot exceed 50% of the total revenue from the most recently completed fiscal year
	Organizations with total revenue at or above \$5 million	Are not eligible to apply to this program

Matching Funds	No matching fund requirement	
	1:1 match requirement	✓

Background & Purpose

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes a commitment to support networks of arts service organizations that provide practical resources for the communities they serve. Statewide and Regional Networks grantees continue to provide timely and adaptive services which respond to the needs of culturally specific and geographically diverse communities.

The **Statewide and Regional Networks (SRN)** program contributes to the health and vitality of the creative workforce in California by creating a resilient network of arts service organizations and artists. Applicants must be arts services organizations with statewide or regional reach.

An **arts service organization** is defined as a nonprofit or fiscally sponsored organization that furthers the interests of artists, creators, and culture bearers. They also provide programs and services that are substantially focused on enhancing the capacity of individual artists and/or arts and culture organizations. They have as a core purpose the provision of services that assist or promote arts and culture. Together these organizations form unified networks at state and regional levels, working to ensure that the arts and culture sector across California continues to thrive. **An arts service organization shall operate a network.**

Networks are associations or groups of individuals or organizations with common interests, visions or organizational missions that work together to strengthen the collective group. Arts Networks develop professional services for the broad array of individuals and organizations engaged in diverse fields of art (paraphrased from [Americans for the Arts](#) Public Art Network definition).

- For the SRN program, networks must extend beyond solely the employees or constituents of the applicant organization and be composed of a collective or collaboration of peers and/or multiple organizations with similar missions. Grantees will provide field-building, capacity building, and technical assistance support to the entire network and not simply their own organizations.
- **Regional** reach refers to programs and/or services having significant constituent representation in at least three counties, OR a county with a total population of over 3 million in multiple municipalities for example San Diego, Los Angeles, or Orange County.
- **Statewide** reach refers to programs and/or services having significant constituent representation throughout California, including Northern, Central, and Southern, coastal,

and inland regions.

Statewide and Regional Networks grantees will be expected to:

- Attend CAC convening(s) (if applicable).
- Host virtual and/or in-person meetings for the CAC as needed when sufficient notice has been given.
- Participate, where feasible, in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the grantee.
- Collect data on communities served and constituent needs, values, and opportunities to support CAC evaluation and development of new grant programs and initiatives in alignment with the Council's 2025 strategic priorities (inclusive but not exclusive of new initiatives for disabled artists, Native American artists, Touring and Presenting programming, and Multicultural Anchor Institutions Grant Program).
- Promote CAC grant opportunities, workshops, and other resources and information to constituents in all counties and/or municipalities identified in the network.
- Participate in program evaluation (if applicable).

First-time applicants to this program are highly encouraged to consult with the managing Arts Program Specialist prior to application submission.

Program Goals

This grant supports the well-being of California's cultural vitality by creating resilient and diverse networks of arts service organizations and artists. Grantees will be required to accomplish the following within the grant activity period:

- Arts service organizations must provide practical services for artists, creators, culture bearers, and/or arts and cultural organizations.
- Constituent representation must be active, ongoing, effective, and relevant statewide or regional reach.
- Programs and/or services must provide engagement and access throughout all counties and/or municipalities identified within the statewide or regional network.

Grant Application Questions & Review Criteria

Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Centering Equity and Accessibility for an Inclusive Arts Landscape

The application must demonstrate your organization's experience, capacity, and ongoing commitment to engaging and uplifting historically and systemically under-resourced, excluded,

and erased artists, communities, and cultural practices. This experience, capacity, and ongoing commitment should be reflected throughout the proposal.

The application must also demonstrate that the programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Application Questions and Required Documents

- 1) What strategies is your organization currently implementing to further your equity goals?
- 2) Outline ongoing partnerships with systemically under-resourced, excluded, and erased artists/cultural practitioners in your community and describe the actions you have taken to build trust, maintain and/or strengthen those partnerships.
- 3) What strategies has your organization utilized to engage and uplift historically underserved communities, such as those that fall within the lower quartiles of the California Healthy Places Index (HPI) in your region?
- 4) Address how your organization plans to identify and evaluate the impact this grant has in advancing equity for the communities served.
- 5) Describe your organization's approach to ensuring the accessibility of programs and services and inclusion of people with disabilities. Consider organizational personnel and any partnering organizations, as well as the participants and beneficiaries of arts programming and services, including creatives with disabilities and potential audience members, in your response.
 - a. Describe both physical and communication accessibility, including in-person and online activities, and how people with disabilities can request accommodations to access programs and services.
 - b. Describe allocation of financial resources to support accessibility and accommodations.
- 6) Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Management and Leadership

Demonstrates ability to fulfill programs and services identified in proposal in a sustainable manner. Organization provides evidence of strategies to strengthen organizational capacity, ensure appropriate leadership and compensation for staff, employ effective governance policies, and maintain a structure that is representative of the network. Organization provides evidence of strong fiscal and managerial health, including diversity of revenue sources. When applicable, fiscal sponsor demonstrates effective fiscal management and sound relationship with the applicant organization.

Application Questions and Required Documents

- 1) Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
- 2) Upload a matching funds table. Indicate the source type, identify the source, enter the amount, and indicate the status (Committed, Pending, or Projected).
- 3) Provide evidence of the following: strategies to strengthen organizational capacity, ensure appropriate leadership and compensation for staff, employ effective governance policies, and maintain a structure that is representative of the network.
- 4) Provide the executive summary for your organization's current strategic plan. If a current strategic plan is not in place, use up to two (2) pages to describe any existing policies and/or procedures, and timeline for developing a strategic plan.
- 5) Provide a brief biography for each key individual involved in administrative, artistic, or programmatic leadership positions within your organization. Include name, title, relevant experience, and role.
- 6) Provide a current list of Board of Directors, Commissioners, Committee, or other appropriate members of your governing body.
- 7) Letters of Support or Testimonial: Please provide up to two (2) signed letters from key stakeholders, partners, or collaborators. Letters should substantiate the quality of the organization, its programs and services, and tell the story of the organization's impact on its constituents.

Statewide or Regional Services

Contributes to the health and vitality of an identified network of artists, creators, culture bearers, and/or arts and cultural organizations. Programs and/or services provide engagement and access throughout all counties and/or municipalities within the statewide or regional network.

Application Questions and Required Documents

1. Are you focused on statewide or regional networks?

2. Explain how you meet the criteria for either a statewide or regional network. For a regional network, describe the exact regions served, including whether you serve rural and/or Tribal and/or metropolitan communities.

3. Select all activities and services that your organization provides to the identified network.
 - Art skills
 - Arts advocacy
 - Career services
 - Communications
 - Financial support (other than re-granting, including scholarships or other)
 - Fiscal sponsorship
 - Information and research
 - Intermediary/administrative services such as grants administration support
 - Marketing, promotion, audience development services
 - Mentorships
 - Convening and networking opportunities
 - Professional development opportunities
 - Regional or Statewide cultural exchanges
 - Re-granting
 - Technical Assistance, education, and training
 - Other (describe)

4. Please Identify the artistic forms your work supports (check all that apply).
 - Dance
 - Folk and Traditional Arts
 - Literary Arts
 - Media Arts
 - Music
 - Interdisciplinary Arts
 - Performing Arts
 - Theater
 - Visual Arts

- Other (specify):

5. Clearly identify the specific network of artists, creators, culture bearers, and/or arts and cultural organizations directly served through practical services. Do you serve specific ethnic or cultural communities? Does your work uplift historically underrepresented and/or rural communities? Describe.

6. Describe how your organization contributes to the health and vitality of the identified network through the selected activities and services. Provide details of the activities and services selected above, as well as any other programming not listed.

7. How are your programs and/or services accessible throughout the entire network served? Does each region have access to a physical location, hub, or event site – or how are opportunities equitably distributed across geographies? Include in this description how constituents access the network’s services and activities. Include outreach methods, criteria for joining (if applicable), and any cost associated with participation.

9. Provide at least one (1) but no more than three (3) samples that best portray your network/region/organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, and other marketing pieces. Samples should have been created within the past three years and be relevant to this grant opportunity.

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. **We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated.** People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

Carlos Casillas

He/Him

Arts Program Specialist

California Arts Council

Carlos.casillas@arts.ca.gov



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?

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

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

- 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.

TAB J

California Arts Council | Public Meeting | 03/01/2024



A comprehensive lobbying organization for the arts, culture and creative industries, working to influence equitable and just systems change through public policy and public investment



Champions arts and culture as essential to vibrant CA communities through statewide programming, services, and advocacy networks that foster public awareness and generate resources to cultivate a thriving cultural sector and creative industries. A Statewide Regional Network grantee to CAC.

Your statewide
advocacy
partner
and network

Julie Baker, CEO

julie@caforthearts.org

caforthearts.org

caartsadvocates.org

Board Chairs

CAA: Jennifer Laine

CFTA: Leticia Buckley



EQUITY

- Access to arts and culture for all people in all parts of the state
- Support for artists, creative spaces/communities that are thriving and able to achieve their fullest expression
- Equitable distribution of programmatic, financial, and informational resources
- Arts as a tool for social change to reshape systems toward equity and justice

INVESTMENT

- Sustained and increased investment in arts, culture and creativity, prioritizing historically underinvested communities
- Inclusion and recognition of arts and culture in all community and economic development solutions
- Resources to expand and promote cultural placekeeping

SUSTAINABILITY

- Thriving wages, affordable housing/space, equitable creative employment opportunities, and social protections for the creative workforce
- Incentivizing creative industries and investing in creative workforce development
- Preserving charitable tax deductions benefiting individuals and nonprofit arts organizations
- Support for creators' rights, public art, business loans & technical assistance

24 - 25 DRAFT POLICY PRIORITIES

PROTECT CULTURAL FUNDING

- ★ PRESERVE + Protect Arts Funding
- ★ IMPLEMENT SB 1116(Portantino)"Equitable Payroll Fund" Funding
- ★ SOCIALIZE Increase to CAC of \$20m (cost for inflation increase)
- ★ SOCIALIZE Re-Investment in Creative Corps, Cultural Districts, Creative Youth Development

INVEST in CREATIVE WORKERS

- ★ Artist's housing/work space - AB 812 (Boerner) implementation
- ★ Workforce development & thriving wages SB 628 (Allen) implementation
- ★ Economic prosperity and entrepreneurship (CAL-OSBA program)
- ★ Climate Resilience & Adaptation

BUILD our CREATIVE FUTURE

- ★ Address mental health and loneliness:
advocate for "Arts on prescription" pilot
- ★ Explore "Guaranteed Basic Income for Artists" pilot
- ★ Creative Economy Strategic Plan



ART WORK IS REAL WORK!!!

Overview:

- 2,124 Bills introduced
- Projected budget deficit \$73B (LAO) vs \$38B (DOF)
- Multiple Ticketing and AI Bills
- AB 2263 (Friedman) The California Guaranteed Income Study and Funding Act
- SB 988 (Wiener) Freelance Workers Protection Act
- AB 2720 (McCarty) Department of General Services to establish a process to allow for 1% of state capital infrastructure improvement project budgets to be set aside for the commission, purchase, and installation of artworks throughout the state; Consult with CAC

Select Committees to watch:

- Assm. Matt Haney: Downtown Recovery
- Speaker Emeritus Anthony Rendon: Happiness
- Joint Committee on the Arts/Assembly Arts..

24 - 25 Legislative Session Headlines



PARTICIPANT DATA

→ **1,683 total respondents**

- ◆ **1,076 Individuals**
- ◆ **607 Organizations**

→ **Location**

- ◆ **URBAN: 47%**
- ◆ **SUBURBAN: 35%**
- ◆ **RURAL: 18%**



TOP 4 CHALLENGES

→ INDIVIDUALS

- ◆ Insufficient public funding **50%**
- ◆ Challenges in engaging or increasing patrons, collectors, or customers **36%**
- ◆ Lack of access to affordable housing **36%**
- ◆ Lack of support systems for the self-employed (unemployment, healthcare, retirement) **33%**



→ ORGANIZATIONS

- ◆ Insufficient public funding **52%**
- ◆ Rising operational costs due to inflation - **40%**
- ◆ Existing grant opportunities not applicable to what we need or do **32%**
- ◆ Engaging or increasing patrons, collectors, or customers **32%**

→ INDIVIDUALS

- ◆ Increase access to affordable housing and/or work spaces 49%
- ◆ Develop social safety net programs for the self-employed 47%
- ◆ Increase funding to artists and cultural orgs through the CAC 46%
- ◆ Diversify and increase sources of state funding for the arts 44%

→ ORGANIZATIONS

- ◆ Increase funding to artists and cultural organizations through the CAC 83%
- ◆ Diversify and increase sources of state funding for the arts through cross-sector initiatives 70%
- ◆ Increase access to affordable housing and/or work spaces 33%
- ◆ Develop social safety net programs for the self-employed 28%

Top 4 Policy Priorities



2007

- First Otis Statewide Creative Economy Report

2015

- New Lobbyist hired > CAC increase

2018

- First ED for CAA/CFTA hired, Newsom wins election

2019 - 2020

- April 2019: April established as CA's Arts, Culture and Creativity Month + First Arts Advocacy Day
- June 2019: Single largest increase to CAC in 20 years of \$10m

* AB 5 - Employee/Contractor Law became law Jan 1, 2020

2020 - 2021

- Reopening Guidelines for Live Events
- Artists declared "essential" and the state's "Second Responders" CA SCR40
- AB 2257- CA improved Independent Contractor Law (Jan 1, 2021)
- \$50m for cultural institutions relief funding introduced

2021 - 2022

- Over \$350M in Historic Relief Funding to CAL-OSBA
- \$60M CA Creative Corps
- \$40M Creative Youth Development
- Passage of SB 628 (Allen) - CA Creative Workforce Act
- CA Nonprofit Paymaster funded
- CAC expedited release of \$12M funds

2022 - 2023

- \$30m to cultural districts
- \$25m to Arts in Parks
- Prop 28 passes- \$1B to arts education annually.
- Launched the CA Forward Creative Economy Working Group
- SB 1116 (Portantino) signed by the Governor

2023 - 2024

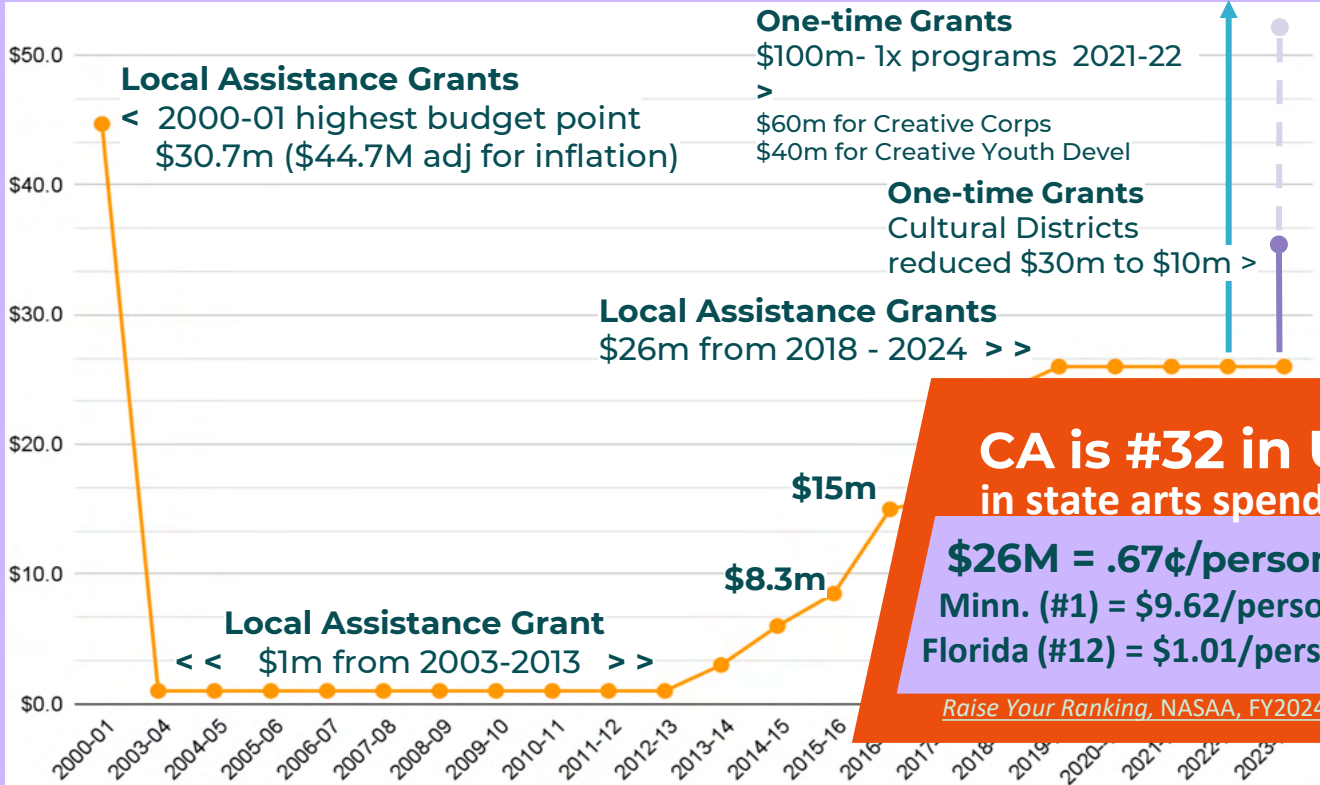
- Cultural Districts reduced to \$10m
- \$1m for CA Creative Economy Strategic Plan
- \$11.5 m for SB 1116 - Equitable Payroll Fund
- Passage of AB812 (Boerner) - Pro Artist Affordable Housing



Economic Impact vs State Investment



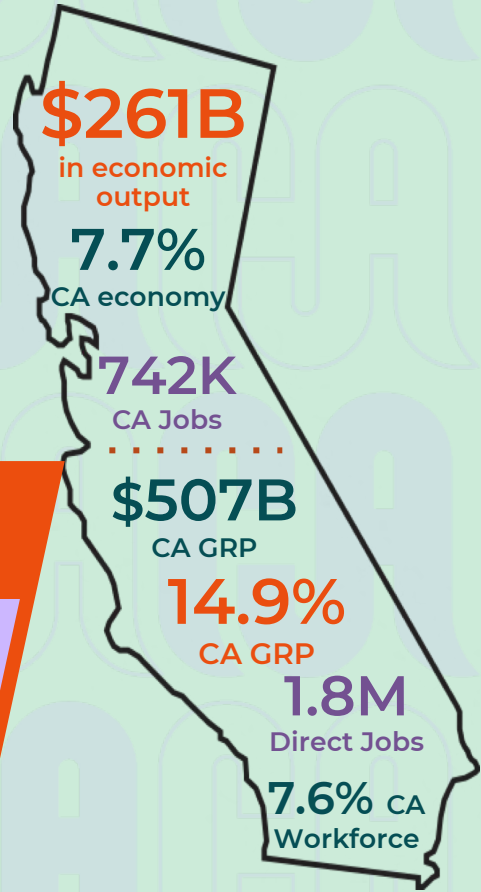
History of State Arts Funding to CAC



CA is #32 in US
 in state arts spending

\$26M = .67¢/person
 Minn. (#1) = \$9.62/person
 Florida (#12) = \$1.01/person

Raise Your Ranking, NASAA, FY2024



Save
the
Date!

APRIL 16, 2024

2ND ANNUAL

CA ARTS & CULTURE SUMMIT

WHERE CREATIVITY MEETS



How Can Individuals Participate in ACCM?

Attend the Summit & Advocacy Day.
Meet with your electeds!
Share social media posts

How Can Communities Participate in ACCM?

A cross-city collaborative event?
Proclamations, Press Launches
Example: Fremont Creates

SACRAMENTO

Arts Advocacy Day

April 17, 2024



Questions?

Contact:

Julie Baker, CEO

julie@caforthearts.org

CA For The Arts - caforthearts.org

CA Arts Advocates - caartsadvocates.org



TAB K

California Arts Council | Public Meeting | 03/01/2024



Memorandum

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

Date: February 16, 2024

To: California Arts Council

From: Equity Committee, Gerald Clarke & Caleb Duarte

Re: Equity Committee Members Transition Notes

Background

As 2023 Council Committee assignments end, the Equity Committee would like to provide an update on work in progress to benefit incoming 2024 Committee members Estrada and Raynor, as well as the rest of the Council.

Progress

The following work is currently in progress with the Equity Committee:

Native American Artists Grant

- Throughout 2024 design community outreach/input on the research and development for a future Native American Artist grant:
 - Host surveys and information gathering.
 - Recommend new committee members review the [2019 Native Artists convening report](#).
- Research networking opportunities or convenings for artists of color and indigenous communities. For example:
 - I. 2024 State Local Partner (SLP) convening will take place in April 14-15, 2024. In 2023 one suggestion was to create approaches to support SLPs to develop their equity statements and share their best practices and mentorship skills at the 2024 SLP Convening.
 - II. Californians for the Arts (CFTA) Arts & Culture Summit is April 16, 2024
 - III. Arts Advocacy Day on Wednesday, April 17, 2024

IV. Upcoming regional California Arts Council public meetings.

Decision Support Tool

- A new streamlined version of the Decision Support Tool (DST) is being finalized. And since future voting items will not be brought forward to the full Council without an accompanying completed DST:
 - Continue evaluating the Equity Section on the DST.
 - Continue training and information sessions on the how and why importance of DST usage.
 - Share any DST equity language revisions to the Strategic Framework Committee for review.

New Hires: Equity Measures & Evaluation Manager, Public Affairs Director

The Equity Measures & Evaluation Manager position has been finalized, approved, and filled; the accepting candidate begins work in March. Work with new Equity Measures and Evaluations Manager and new Public Affairs Director and existing Race Equity and Programs Managers to inform panel guideline changes and outreach strategies to encourage diversity.

Ensuring a Diverse Panelist Pool & Adjusting Panel Guidelines & Outreach Strategies

This is ongoing work during each cycle of the granting process at the California Arts Council. We recommend that like the outgoing members, the incoming members of the Equity Committee attend a panelist training as an observer only, to help provide feedback as a committee that will encourage any needed shifts, additional learning, content development as well as diversity and outreach strategies during the granting cycle.

Racial Equity Logic Model

Internally, the CAC uses a Race Equity Logic Model that consists of segments that Normalize, Organize and Operationalize our work. This is a measurement tool to see if we are Developing, Implementing or Sustaining in our Racial Equity efforts. We are suggesting we might also want to consider using this for our committee work and highlighting Council specific applications for consistency. Equity Committee can share more about this with the Council for review in 2024.

TAB L

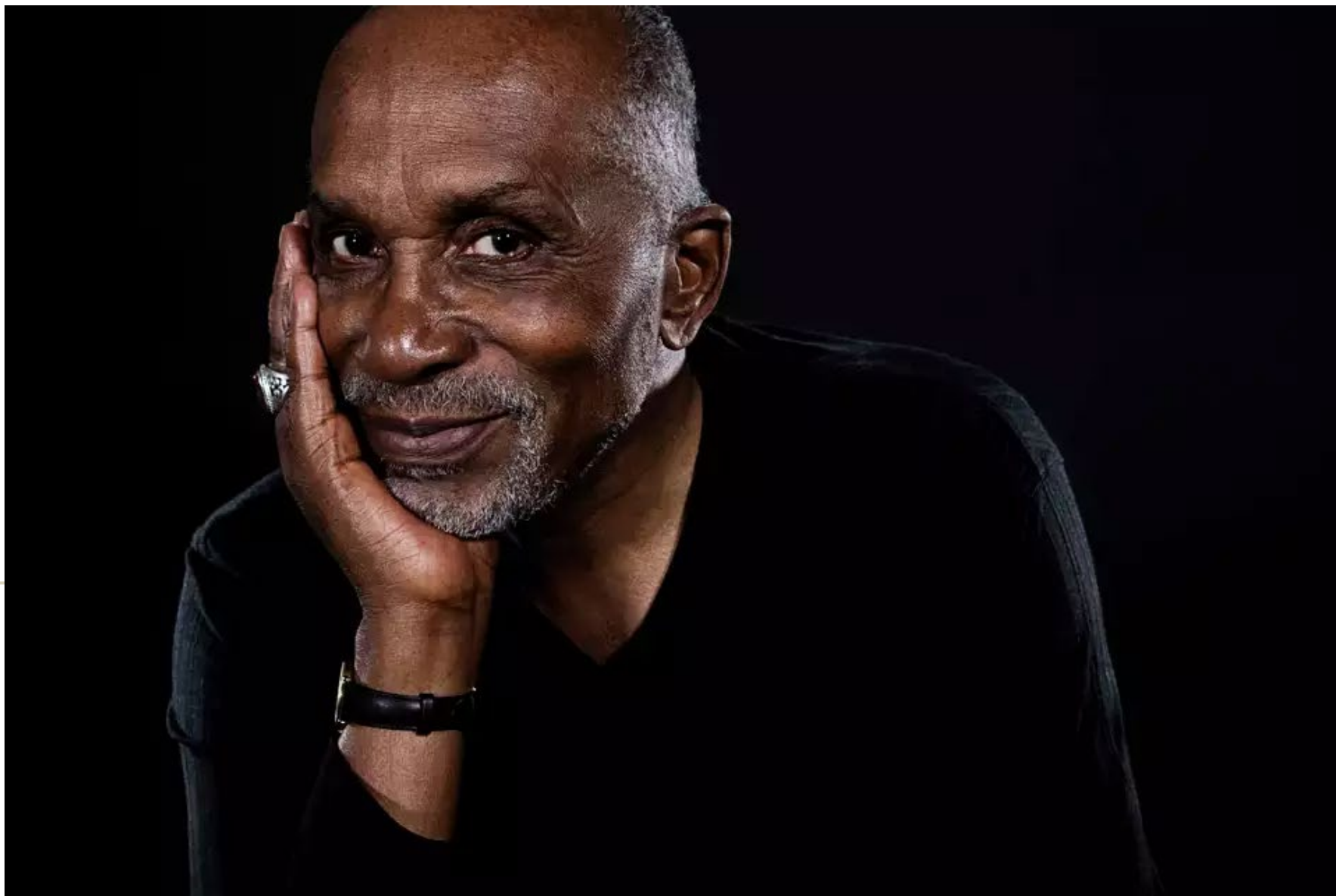
California Arts Council | Public Meeting | 03/01/2024

In Memoriam



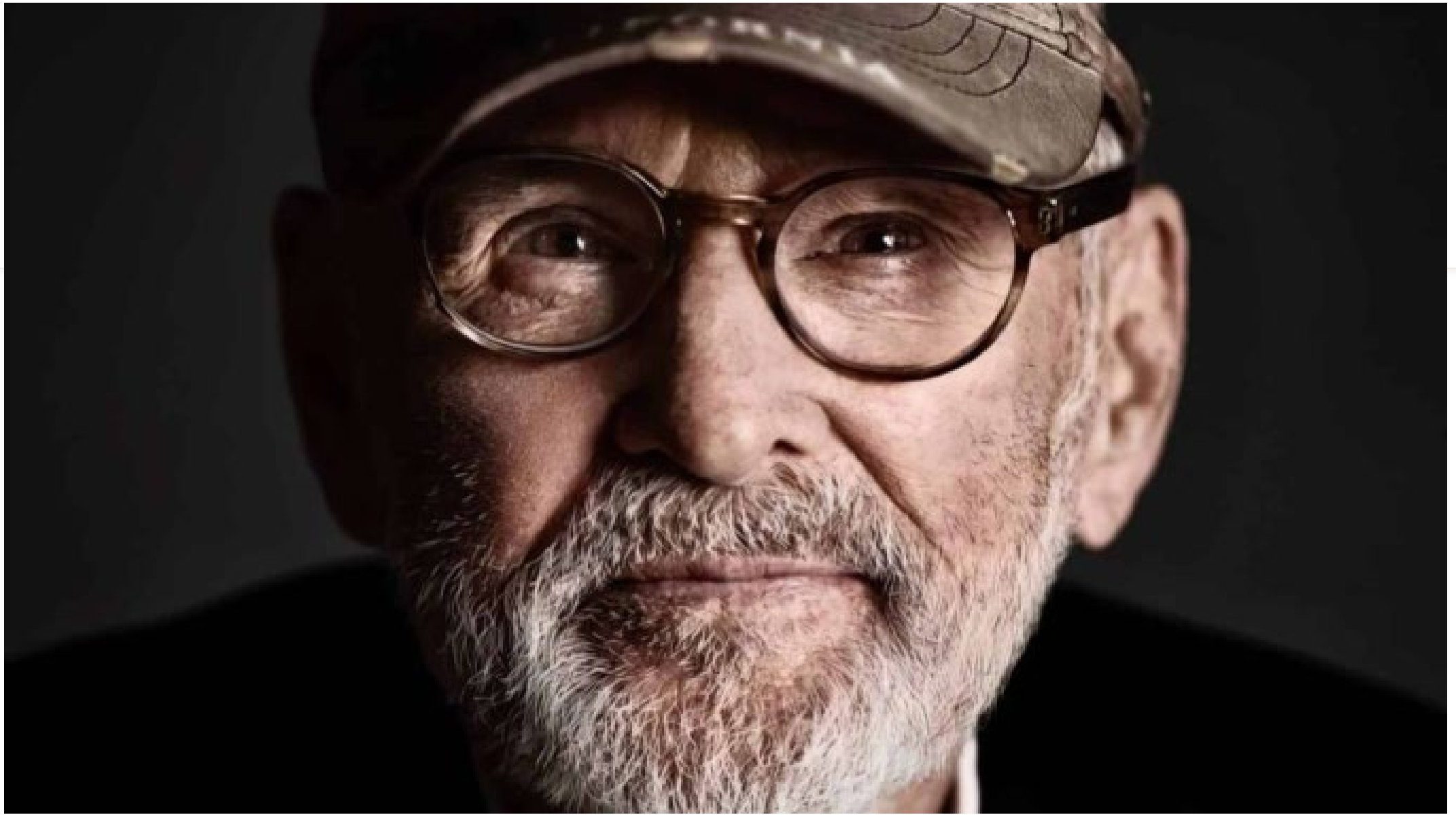


Ed Reed





Glynis Johns



Norman Jewison



Hinton Battle



Lisa Lopez-Galvan



Israeli and Palestinian Writers and Artists: The Toll of War



Inas Al-Saqa



Yahav Winner



Halima Karim Al-Kahlot



Matan Elmalam



Seiji Ozawa and N. Scott Momaday