



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, January 24, 2025
10:00 A.M. – 2:00 P.M.**

On Location/Virtual Hybrid Meeting

**Sutter Theater Center for the Arts
754 Plumas Street
Yuba City, CA 95991**

**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.	1. Call to Order	R. Messina Captor
10:00 A.M. (5 min)	2. Roll Call and Establishment of Quorum	C. Gutierrez
10:05 A.M. (5 min)	3. Land and Peoples Acknowledgement	R. Hirabayashi
10:10 A.M. (5 min)	4. Opening Remarks	R. Messina Captor
10:15 A.M. (10 min)	5. Welcome from David Read, Executive Director of Yuba Sutter Arts Culture; Dave Shaw, Mayor of Yuba City; Gary Bradford, District Four Supervisor of Yuba County; and Jeff Stephens, District Five Supervisor of Sutter County	D. Read D. Shaw G. Bradford J. Stephens
10:25 A.M. (10 min)	6. Chair’s Report (TAB A) • <i>Committee Assignments & Charter</i>	R. Messina Captor

10:35 A.M. (10 min)	7. Executive Director’s Report (TAB B) <ul style="list-style-type: none"> Agency Overview & Budget 	D. Brazell
10:45 A.M. (5 min)	8. VOTING ITEM: Minutes from Previous Meetings (TAB C) Council will vote to approve the following minutes: <ul style="list-style-type: none"> Council Meeting – December 13, 2024, Hybrid 	R. Messina Captor
10:50 A.M. (75 min)	9. VOTING ITEM: FY 2025-2026 Programs (TAB D) Council will vote to approve the FY 2025-2026 programs. <ul style="list-style-type: none"> Presentation (15 min) Public Comment (30 min) Discussion (30 min) 	G. Clarke C. Duarte
12:05 P.M. (30 min)	WORKING LUNCH	
12:35 P.M. (15 min)	10. DISCUSSION: Strategic Framework Committee (TAB E) Strategic Framework committee will present on the development of a pre-Decision Support Tool. <ul style="list-style-type: none"> Presentation (5 min) Discussion (10 min) 	R. Hirabayashi D. Keehn
12:50 P.M. (15 min)	11. PRESENTATION: Poetry Out Loud 20th Anniversary (TAB F) Overview of the initiative and plans for the 2025 California State Finals in March.	K. Margolis

<p>1:05 P.M. (30 min)</p>	<p>12. General Public Comment</p> <p><i>Two forms of general public comment will be offered:</i></p> <ol style="list-style-type: none"> 1) <i>Comments will be accepted during the meeting in person or over Zoom.</i> 2) <i>Written comment submissions will also be accepted online prior to and up through 10 a.m. on the second business day following the close of the meeting.</i> <p><i>Live public comments will be limited to three minutes per person and 30 minutes in total, as allowed by Bagley-Keene.</i></p>	<p>C. Gutierrez</p>
<p>1:35 P.M. (15 min)</p>	<p>13. Council Open Discussion</p>	<p>R. Messina Captor</p>
<p>1:50 P.M. (5 min)</p>	<p>14. In Memoriam</p>	<p>L. Goodwin</p>
<p>1:55 P.M. (5 min)</p>	<p>15. Closing Remarks</p> <p><i>Call for agenda items for the February 28, 2025 Council Meeting.</i></p>	<p>R. Messina Captor</p>
<p>2:00 P.M.</p>	<p>16. Adjournment</p>	<p>R. Messina Captor</p>



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**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 January 20th 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 | 01/24/2025



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DATE: January 24, 2025
TO: All Council Members
FROM: Roxanne Messina Captor, Chair
RE: Chair's Report

It is with a heavy heart and mixed feelings that I report at this first council meeting of 2025.

Much has changed in this first month of this year. A new administration in Washington and devastating fires in much of the Los Angeles area. Along with unprecedented cold weather in the southern states.

As an arts organization, whose concerns are the artists we support Our hearts ache as wildfires continue to affect Los Angeles County. We are deeply grateful to the courageous first responders who are worked tirelessly to safeguard the fire hit neighborhoods and continue to safeguard the areas as weather conditions continue to be tenuous.

Business continues, and CAC'S support of our grantees, council members and staff are strong.

Quoting our Governor: "The bravery and heroism of firefighters from across California, the United States, and even across North America — saved a tragic wildfire from becoming something absolutely unimaginable for many more families.

In the face of one of the worst natural disasters in America's history, this moment underscores the critical need for partnership and a shared commitment to facts."

For those who have lost their home or been displaced by the fires, we would like to echo the many organizations offering help to these individuals. Some are as follows:



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1. WGA and the Entertainment Community Fund are providing grants for affected writers. [WGAW Wildfire Resources](#) The ECF is also providing support for all artists in its general fund. [here](#).
2. Santa Monica College has an ongoing Distribution Drive providing clothing, food and necessities to those affected by the fires. SMC website has all the information. <https://foundation.smc.edu/areas-to-support/smc-disaster-support.php>
3. The Motion Picture Television Fund is providing emergency assistance, connections to vital resources and counseling. Their intake line is 323-634-3888
4. Other LA county sources are:
 - LA County Emergency Alerts at <https://lacounty.gov/emergency/>
 - For those who have been displaced and are seeking temporary housing: <https://211la.org/>
5. The upcoming FireAid Benefit Concert, which will aid communities affected by the Los Angeles area wildfires. The event is being held Jan. 30 at two venues simultaneously: Los Angeles' Kia Forum and Intuit Dome

The Council and staff of the CAC are here for all of our artists affected by these unprecedented events.

TAB B

California Arts Council | Public Meeting | 01/24/2025



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DATE: January 17, 2025
TO: All Council Members
FROM: Danielle Brazell, Executive Director
RE: Agency Updates

Introduction

I'm pleased to share key updates and highlights reflecting the California Arts Council's ongoing commitment to advancing the arts as a force for connection, equity, and transformation across the state. This report provides critical updates on current programs, emergent issues, and other updates reflecting the agency's progress in advancing our mission through the Strategic Framework adopted by Council in 2019.

PUBLIC ENGAGEMENT AND FIELD UPDATES

LA Fires

CAC staff are actively tracking and amplifying the State's response to the catastrophic fires that started in the early morning of January 7, 2025, in Los Angeles County and, at the time of this writing, are still in the process of becoming contained. Governor Newsom swiftly declared a State of Emergency the same day, and Former President Biden approved a Major Disaster Declaration on January 8, 2025, which authorizes local, state, and federal government(s) authority to implement policies and resources to protect the safety of its population(s).

Agency staff is in active communication with our local partners in the region, including the Los Angeles County Department of Arts and Culture State and Local Partner (SLP) as well as other local arts agencies (City of Los Angeles Department of Cultural Affairs, Pasadena Department of Arts and Culture, City of Santa Monica Division of Arts and Culture among others) regularly to support their short-term response, and lay the groundwork for recovery efforts.

Central to this coordination and response are members of the State and Local Partners network (SLP) and members of CAC's Statewide and Regional Network (SRNs) such

as [Arts for LA](#), Association of California Museums, California for the Arts ([CFTA](#)), the Alliance for California Traditional Arts ([ACTA](#)), and others. Collaborative discussions have included regional and national partners like Southern California Grant Makers LA Arts Funders ([SCG](#)), National Coalition for Arts Preparedness & Emergency Response ([NCAPER](#)), Federal Emergency Management Agency (FEMA) [FEMA's Heritage Emergency National Task Force Office of Environmental Planning & Historic Preservation](#).

Each of these partners play an essential role in relaying critical information about relief efforts, building mutual aid networks and connecting resources timely, efficiently, and equitably to those impacted. Once the immediate threat to health and human safety is secured, the community will begin the long road to recovery. Critical data collection and reporting to assess the catastrophic impact the fires have had on the cultural ecology of our region along with helping to center artists, traditional culture bearers, and creativity into these efforts through the [State of California's Disaster Recovery Framework](#) is our priority.

In addition, staff will continue to actively participate in weekly coordinating calls with NCAPER - the national service organization that supports local arts agencies coordinate mid- and long-term recovery. They will assist artists and organizations in the immediate aftermath of disaster, disaster preparedness training, and tools.

CAC Arts Program Specialists are reaching out to grantees in the region to check in and identify needs. CAC's Public Affairs team is actively working to disseminate timely information to the field, Arts Program Managers are supporting specialists and actively managing networks of care for our partners in the region and the executive team is in active conversations with the Governor's Office of Emergency Services (CalOES) and other state agencies to ensure culture and the arts ecosystem are included in all response, relief, and recovery efforts. A comprehensive list of resources is included in the report. A few highlights include:

Individual Support for Artists and Arts Workers

- **LA Arts Fund** - A coalition comprised of philanthropy (local and national), arts institutions, and service organizations announced a \$12M relief fund, which opened on January 20, 2025. The Center for Cultural Innovation is serving as the primary intermediary to distribute relief funding for those in the arts sector affected.
- **Disaster Unemployment Insurance** - Los Angeles County workers impacted by the severe wildfires and winds can now apply for [federal Disaster Unemployment Assistance \(DUA\)](#), or [regular unemployment benefits](#). The Employment Development Department (EDD) administers these benefits. DUA is for workers—such as self-employed people—who are not eligible for regular unemployment benefits and lost their jobs or had hours reduced because of the disaster.

Immediate Business Support and Financial Assistance

- **The U.S. Small Business Administration (SBA)** has established Disaster Loan Outreach Centers (DLOC) in Los Angeles and Ventura counties to assist

businesses, nonprofits, and residents impacted by the January 2025 wildfires. Please refer to the list and addresses [here](#). Walk-ins are welcome, or you can schedule an in-person appointment in advance at appointment.sba.gov.

Application Deadlines:

Physical Property Damage: March 10, 2025

Economic Injury: October 8, 2025

For more information, contact the SBA Customer Service Center at (800) 659-2955 or send an email to disastercustomerservice@sba.gov.

- **California to Provide Tax Relief to Businesses Impacted by Los Angeles Wildfires** Learn about tax filing extensions, penalty waivers, and other tax relief programs to support wildfire-impacted businesses.
- **State Treasurer's Office: Resources for California Fire Victims** - Explore financial relief programs and resources available to businesses and individuals impacted by wildfires.
- **January 2025 Los Angeles City Wildfires: Resources for Impacted Businesses and Workers – EWDD** - Explore grants, loans, and workforce initiatives for businesses and workers affected by the 2025 wildfires
- **MySBA Loan Portal** - Apply for federal loans to aid in recovery and rebuild your business.
- **Business Assistance Resources for Those Affected by Wildfires – Los Angeles County Economic Development Corporation** - Access resources to help businesses navigate financial relief and economic support.
- **Discounts for PG&E Electricity Rates** - Includes the Economic Development Rate to reduce operational costs during recovery.

Local Community and Relief Support

- **Greater Los Angeles Wildfires | 211LA** - Find local resources and support for recovery efforts.
- **Eaton Fire Recovery Resources – Los Angeles County** - Access updates, services, and community support specific to the Eaton Fire.
- **Resources to Help Recent Wildfire Victims** - Explore insurance-related resources and assistance for wildfire victims.
- **Emergency – County of Los Angeles** - Access emergency services and updates from Los Angeles County.

Federal and State Support

- **FEMA: President Joseph R. Biden, Jr. Approves Major Disaster Declaration for California** - Learn about federal assistance programs available after a major disaster declaration.
- **California Department of Forestry and Fire Protection | CAL FIRE** - Monitor wildfire status, response updates, and recovery guidance.
- **SB/DVBE Emergency Registry – State Department Information** - Contracting opportunities for certified businesses who can quickly offer specialized emergency goods and services.
- **Doing Business with FEMA** - Contracting opportunity with FEMA in disaster impacted area.

The CAC will begin the process of revising its fieldwide disaster plan and develop an ongoing training program to ensure our field is prepared. The plan will align with Federal, State and Regional frameworks to ensure when disaster strikes again, our sector is ready and equipped with the tools to coordinate and respond effectively. The aspects of this plan should center individual artists, culture bearers, and creative workers and:

- Center the tangible and intangible cultural ecology (e.g., networks, practices, places, and the built environment).
- Ensure the rebuilding of the local creative economies is equitable.
- Advocate for inclusive and whole planning processes that center culture.
- Advance trauma-informed arts programs that support healing and mental health.
- Integrate creativity in temporary and permanent housing plans.
- Support efforts to provide immediate disaster relief.
- Support long-term community sustainability and resiliency in affected communities.

PROGRAMS

California Native American and Indigenous Artists Grant Program

On Friday, January 10, and Monday, January 13, CAC staff hosted an informational webinar for potential bidders of the California Arts Council's (CAC) current Request for Proposals (RFP) seeking a consultant to help the CAC prioritize the needs of Native American artists across California. Approximately 35 individuals attended. The RFP and video recordings of the webinars are available on our website: <https://arts.ca.gov/press-release/california-arts-council-seeks-consultant-for-grant-program-design-supporting-california-native-american-artists/>

The deadline to apply for this consulting opportunity is **February 11, 2025**

Grant Guidelines & Applications Process

The 2025-26 Grant application process is as follows. The Council has adopted the following priorities in its adopted strategic framework:

- Field Building
- Geographic Equity
- Prioritize Small and Mid-Sized Arts Organizations

Below is the FY25-26 grants process timeline & check list. Each step requires thoughtful collaboration and coordination to ensure a smooth and effective process.

	TASK	AUTHORIZOR	START	END
	1. Approve FY25-26 Grant Programs	C	Nov '24	Jan '25
X	2. Panelist Applications for the FY 25-26	A	Jan	March
	3. Approve Guideline Framework	C	Feb	Feb.
	4. Guidelines Open Comment Period	A	March	March
	5. Open Guidelines (10-Weeks)	A	March	June
	6. Panelist Pool Approval	A	April	April
	7. Technical Assistance Outreach	A	April	June
	8. Application Deadline	A	June	June
	9. July 2026 Budget Act Signed	G	June	July
	10. Verify Local Assistance Allocation	A	July	July
	11. Review Panels Commence	A	July	July
	12. Panel Ranking(s) Review (QC)	A	Aug.	Aug.
	13. Allocation Recommendations	C	Sept.	Sept.
	14. Grant Awards Approved	C	Sept.	Sept.
	15. Grant Award Notification	A	Oct.	Oct.
	16. Grant Period Begins/Ends	G	Oct.	Sept '26

G = Governor
C = Council
A = Agency

AGENCY & UPCOMING EVENTS

Creative Economy Workgroup Meeting – Sacramento, CA February 19 & 20, 2025

The next Creative Economy Workgroup meeting will develop the recommendations and strategies to meet the goals outlined in the [authorizing legislation](#). The meeting will be held over a day and a half at Miss Tee’s Innovation Factory in Sacramento on February

19 & 20, 2025. Councilmembers serving on this workgroup include Chair Messina-Captor, Vice Chair Goodwin, and Council members Hirabayashi and Keehn.

20th Anniversary of Poetry Out Loud – Sacramento, CA - March 16 & 17, 2025

Poetry Out Loud is a nationwide program engaging high school students in discovery and learning about poetry through memorization, performance, and competition. Poetry Out Loud students gain proficiency in public speaking, build self-confidence, and learn about literary history and contemporary life. An initiative of the National Endowment for the Arts and the Poetry Foundation, Poetry Out Loud is administered statewide by the CAC.

California's Poetry Out Loud is the most extensive program of its kind in the U.S. The 2024 - program involved 18,849 students and 490 teachers from 221 schools across the state – reflecting both the highest overall participation numbers and the highest year-to-year increase in student participation nationwide. Please contact CAC's Executive Assistant to the Executive Director and Council Liaison, Julie Estrella, at Julie.Estrella@arts.ca.gov if you can attend the state finals in Sacramento.

State of the Arts Summit: Health, Healing, & Hope - Sacramento, CA - April 22, 2025

Produced and presented by California for the Arts, the 3rd annual CA Arts & Culture Summit's theme is dedicated to the vital role of arts and culture in promoting Health, Healing, and Hope within our communities. This summit is a confluence of artists, cultural workers, advocates, and policymakers all united by a shared vision to connect and relate, guiding us into a space of belonging in our community practices. We will delve into innovative policies and programs that embed these principles into advocacy work, recognizing artists as essential "second responders" who facilitate community wellness and recovery.

Council members are encouraged to attend. Contact Julie Estrella at Julie.Estrella@arts.ca.gov by January 30, 2025, if you can attend, and she will add your name to the list of CAC attendees.

Closing

As the Council begins to develop plans to commemorate the 50th anniversary of the CAC, the agency and its dedicated staff will continue to bolster partnerships with the field and with non-arts statewide agencies to create a more resilient, creative, and inclusive California.

The agency and its dedicated staff are fervently committed to being a responsive, resilient, effective, and mission-centered agency that meets the region's diverse arts and cultural ecology needs. On behalf of the entire CAC team, I thank the Council for your stewardship, thoughtful policy-setting, and enduring commitment to California's arts ecosystem. Together, we will continue to build a future where every community thrives through creativity and cultural expression.

TAB C

California Arts Council | Public Meeting | 01/24/2025

**Minutes of Public Meeting
CALIFORNIA ARTS COUNCIL
Friday, December 13, 2024
10:00 A.M. – 3:00 P.M.
On Location/Virtual Hybrid Meeting
Bowers Museum
2002 N Main St
Santa Ana, CA 92706**

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.

Council Members Present In-Person:

Council Chair Roxanne Messina Captor
Council Member Gerald Clarke
Council Member Vicki Estrada
Council Member Roy Hirabayashi
Council Member Phil Mercado
Council Member Nicola Miner
Council Member Alex Israel
Council Member Olivia Raynor

Council Members Present Remotely:

Council Member Caleb Duarte
Council Vice Chair Leah Goodwin

Council Members Absent:

n/a

Arts Council Staff Present:

Danielle Brazell, Executive Director
Michelle Radmand, Chief Deputy Director
Carissa Gutierrez, Public Affairs Director
Kimberly Brown, Public Affairs Specialist
Rebecca Ratzkin, Equity Measures & Evaluation Manager
Zachary Hill, IT Associate
Steve Mok, Graphic Designer

1. Call to Order

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

2. Roll Call and Establishment of Quorum

Public Affairs Director called the roll and established a quorum, with all 11 council members present (9 in person, 2 virtual).

3. Land and People's Acknowledgement

Council Member Dorka Keehn read the California Arts Council's Land and People's Acknowledgement.

4. Opening Remarks

Chair Messina Captor Messina Captor welcomed the attendees and acknowledged the interpreters in the room including Paula DiMuro and Daniel Swartz (ASL), Darlene Rochella (captioner), Jeanette Hernandez and Aldo Renteria (Spanish/English simultaneous translation).

5. Welcome from Mayor Valerie Amezcuca, City of Santa Ana and Rick Stein, President & CEO of CAC State-Local Partner, Arts Orange County

Representative J Luis Correa and Orange County Supervisor Vicente Sarmiento offered welcome remarks. Assembly Member Sharon Quirk-Silva (later in the meeting) and Senator Tom Umberg (during the working lunch) also attended the meeting. Mayor Amezcuca was unable to attend.

6. Chair Messina Captor's Report

Chair Messina Captor presented a reflective end-of-year report highlighting the accomplishments and challenges of 2024. The Chair acknowledged the busy and sometimes stressful nature of the season but emphasized the importance of gratitude and community.

The report noted significant events of the year, including leadership changes, budget cuts, and initiatives like the Creative Economy Workgroup. Despite the challenges, the Council demonstrated resilience, with both the Council and the public addressing budget constraints and implementing positive changes. The Chair commended the Council's committee work, which has led to meaningful revisions benefiting the CAC, its grantees, and partners, setting the stage for continued progress in 2025.

The Chair reflected on the importance of collective efforts to protect the arts and support those dedicated to bringing creativity and joy to the community. She expressed pride in serving as Chair during a year of both trials and triumphs and in the progress made toward the upcoming 50th anniversary. The Chair called for continued unity and commitment to fostering a sustainable future, thanking the CAC's partners and grantees for their unwavering support and belief in the organization's mission.

7. Executive Director's Report

The Executive Director delivered [her report](#), beginning with an expression of gratitude to the nonprofit sector for its critical partnership in advancing CAC's mission. She

emphasized that government efforts alone cannot meet the needs of the communities served, and the nonprofit field plays an essential role in making a meaningful impact. Reflecting on her journey, the Executive Director shared her personal connection to the work of the Council, recounting her experiences as a practicing artist who once relied on CAC programs. She credited those experiences with shaping her perspective and expressed heartfelt thanks to Mr. Wayne Cook, a longstanding contributor to the agency and a mentor in her career.

The Director reiterated CAC's commitment to listening and learning from the field. She encouraged Council members to review public comments and actively participate in the robust discussions ahead, as the meeting would include critical decisions to align with CAC's strategic framework and values within the constraints of limited resources. Highlights from the Director's report included updates on key programs:

- The **Arts and Corrections** initiative now includes 21 selected providers who will carry forward this important work.
- A new **California Native American and Indigenous Artists Grant Program** is in development. An open RFP invites consultants to collaborate with the Native artist community, with proposals due February 11. To support this process, two informational webinars are scheduled for January 11 and 13.
- The team successfully processed 806 grant applications, ensuring that contracts are signed and queued for fiscal payment. The Director commended staff for their extraordinary teamwork in meeting this commitment to the field.

Looking to the future, the Director announced preparations for CAC's upcoming 50th anniversary in 2026, noting that efforts in the coming year would focus on laying the foundation for this milestone. She also shared plans to embark on a new strategic framework to ensure the agency's work remains deeply aligned with its mission and values.

Director Brazell concluded her remarks by expressing gratitude to the field, the Council, and the CAC team. She reflected on her first year as Executive Director, describing it as an incredible honor and privilege to serve in this capacity.

8. DISCUSSION ITEM: Community Agreements

Chair Messina Captor and Vice-Chair Goodwin facilitated a discussion around revising the current slate of community agreements for the Council. These [revised agreements](#) were presented to the council for unanimous consent.

There were no objections by the Council thus the community agreements were approved and adopted.

9. VOTING ITEM: Minutes from Previous Meetings

Chair Messina Captor Messina-Captor presented the council meeting minutes for November 22nd to the Council for unanimous consent.

There were no objections noted by the Council thus the minutes were approved.

10. VOTING ITEM: FY 2025-2026 Programs

The California Arts Council (CAC) Programs Policy Committee presented its proposed grant programs for fiscal year 25-26, emphasizing equity, accessibility, and streamlined processes to serve priority populations. Seven programs were recommended, including General Operating Support, a consolidated Project-Based Grant, Individual Artist Fellowships, Folk and Traditional Arts, and a Pilot Micro-Grant Program to aid small organizations.

The committee highlighted alignment with CAC's 2019-2027 Strategic Framework, prioritizing underserved regions, individuals with disabilities, and those with limited resources.

Discussions underscored the importance of equity, public feedback, and data-driven program evaluation. Interim and final reports will monitor success, with guidelines focusing on clarity and priority population eligibility. The committee committed to adaptability, emphasizing the role of council and public input in finalizing plans. The Chair commended the committee's efforts, noting the challenges ahead in balancing program consolidation with equitable access and effectiveness.

Council Member Estrada motioned and Council Member Israel seconded the Committee's recommendation.

PUBLIC COMMENT (listed at the end of the minutes)

At the California Arts Council meeting, Assembly Member Sharon Quirk-Silva was introduced and delivered a heartfelt speech about the vital role of the arts in education and community. Representing North Orange County and parts of Los Angeles, she highlighted her longstanding belief in the importance of arts education, particularly for vulnerable students. As the Budget Chair of Subcommittee 5, she shared her support for restoring funding to the California Arts Council (CAC) and praised the resilience of the arts, especially post-pandemic, noting that the arts were "the light" during challenging times.

The meeting then shifted to a discussion on the proposed consolidation of seven grant programs for 2025. The Programs Committee outlined the new structure, which includes programs like General Operating Support, Project-Based Grants, and Individual Artist Fellowships.

Council Member Estrada emphasized the importance of considering public comments and potentially revising the recommendations. Council Member Clark supported the motion but acknowledged the concerns, suggesting that these could be addressed in the program guidelines. Vice Chair Goodwin voiced strong reservations, particularly regarding the impact of consolidation on SRNs and arts education and stressed the importance of technical assistance and public input.

Discussions also focused on specific programs like the Folk and Traditional Arts Program, which serves communities with limited cultural infrastructure. Executive Director Brazell clarified that intermediary organizations manage this program to reach underserved populations. The council also discussed the potential for integrating folk and traditional arts more broadly within the overall funding structure, though concerns about losing the program's unique identity remained.

As the meeting continued, procedural clarifications were made about how to address the motion. Parliamentarian David Mazzer outlined several options, including amending, substituting, or dividing the question for separate votes on individual program elements. The Parliamentarian also offered the option of superseding the active motion of the committee's memo with the new motion to move this agenda item to the January council meeting.

Staff emphasized that if the motion failed, the Programs Policy Committee would revisit the recommendations and bring revisions to the January 24th meeting. Council Member Estrada rescinded the initial motion.

Vice Chair Goodwin reiterated the importance of keeping distinct categories for SRNs, arts education, and impact projects. While the council acknowledged the need for streamlining processes, there was concern about unintended consequences that could undermine the effectiveness of these programs.

The Chair stated that the motion on the floor is to postpone the active motion noted in the Programs Policy memo to January 24, which was motioned by Council Member Estrada, seconded by Councilmember Israel. The Chair called for the vote. Chair Messina Captor, Vice Chair Goodwin, Council Members Duarte, Estrada, Israel, Mercado, Miner voted in favor. Council Member Clarke and Keehn voted against postponing. The motion passed. The motion put forth in the Programs Policy memo to open specific programs for 2025 was postponed to the January council meeting.

11. VOTING ITEM: Council Attendance Procedure

At the California Arts Council meeting, the Governance Committee presented a proposal to revise the council's bylaws regarding attendance at council meetings. The recommendation included the requirement that council members attend meetings in person. Should members needed to participate remotely, they must notify both the Chair and the Executive Director at least 30 days in advance. This advance notice

would ensure that a quorum could be established and help the staff with logistical planning.

Additionally, Executive Director Brazell highlighted that losing quorum could prevent the council from accomplishing its mandated policy requirements.

Council Member Raynor noted the possibility of future council members, especially those with disabilities or health conditions, not being able to attend in person. The Executive Director reassured the group that the Bagley-Keene Act already provides provisions for such accommodations, allowing remote participation when necessary. This was important to ensure inclusivity and prevent any council member from being excluded due to health reasons.

After considering all points, the Chair called the question. Council Member Estrada reiterated the committee's recommendation as a motion to approve the changes to the bylaws, which was seconded by Council Member Israel. The motion passed unanimously, with all members voting in favor.

This revision to the bylaws will now include the notification requirement for remote participation, ensuring better coordination and communication for future meetings.

12:15-12:45 WORKING LUNCH

12. VOTING ITEM: Council Elections

Council Member Miner presided over the nomination process and explained the procedure. In November, the council had reviewed the election process and received electronic nominations.

For the position of Chair, Roxanna Messina Captor was nominated, and for Vice Chair, Leah Goodwin was nominated. Council Member Miner opened the floor for any further nominations and no additional nominations were received. The council proceeded with a vote by acclamation.

The roll call vote for Chair was held, and each member unanimously voted in favor of Roxanna Messina Captor as Chair for 2025. Similarly, the roll call vote for Vice Chair was held, with unanimous consent for Leah Goodwin.

The council congratulated Roxanna Messina Captor as Chair and Leah Goodwin as Vice Chair for the California Arts Council in 2025.

13. VOTING ITEM: Partnership Committee Recommendations

The Partnership Committee, led by Councilmembers Goodwin and Mercado, presented their recommendations to the council. This ad hoc committee was established to

expand the California Arts Council's influence by building alliances and partnerships with other statewide agencies and coalitions in areas of mutual interest.

Councilmember Mercado provided background on the committee's purpose and work, noting that the committee had met several times to discuss priorities and potential new partnerships. The committee agreed on the purpose of developing and maintaining partnerships with other state agencies to build a strong base of support for the California Arts Council within state government. However, the committee revised its charter to remove fundraising as a focus, aligning the committee's mission with its new goal of expanding arts, culture, and creativity in California through effective partnerships.

The committee also developed a rubric, available for review in the memo, to guide this partnership-building process. They expressed openness to additional partnership suggestions from council members, staff, and the public.

PUBLIC COMMENT

No public comments were received in person or online.

DISCUSSION

Councilmember Estrada inquired about the next steps following the vote on the goals and framework presented by the Partnership Committee. The committee explained that once the vote is passed, an implementation plan would be developed and integrated into the agency's core functions.

Vice Chair Goodwin added that fostering open relationships with partners could lead to expanded visibility and collaboration, particularly in arts-related initiatives like arts in the parks.

The discussion also touched upon the potential for fundraising, which had initially been considered unfeasible. However, the Appointments Secretary confirmed that fundraising is an option, prompting the council to reconsider this aspect. Councilmember Mercado emphasized the importance of sponsorships rather than direct fundraising to avoid competition with the arts and cultural sector.

Councilmember Raynor shared an example of a successful past partnership with the California State Council on Developmental Disabilities, which highlighted the importance of collaboration with underrepresented groups and state agencies.

Councilmember Estrada then moved to approve the recommendations of the Partnership Committee with the modification to include Caltrans in place of Clean California, considering Clean California's upcoming conclusion. The motion was seconded by Councilmember Raynor and the committee proceeded to vote on the recommendations. The motion passed unanimously.

14. VOTING ITEM: 2025 Council Meeting Dates and Locations

The council discussed the proposed dates and locations for their meetings in 2025. Vice Chair Goodwin highlighted the importance of having these dates set in advance to aid in planning and attendance. As outlined in voting item #11 of this agenda, Council members are expected to be present for all of its public meetings unless extenuating circumstances arise.

Councilmember Clark raised a point about ensuring that meetings are held in accessible locations but also recommended that tribal community centers and complexes be considered as venues to honor the council's responsibility to indigenous peoples. The council acknowledged this and agreed to consider it when selecting venues for future meetings.

The proposed dates and locations, which included several cities across California, were referenced and included in the council book. Chair Messina Captor also read out each date and proposed location. The motion to approve the schedule was made by Chair Messina Captor and seconded by Councilmember Mercado. The motion passed unanimously, confirming the following meeting dates and locations for 2025:

- January 24th, Yuba /Sutter Region
- February 28th, San Jose
- April 11th, Pasadena
- June 20th, San Diego
- September 26th, San Francisco
- October 24th, San Bernardino
- December 12th, Central Valley

The dates and locations for the 2025 Council Meetings were officially set.

15. GENERAL PUBLIC COMMENT

Public Comment

All public comment listed at the end of these minutes.

16. Council Open Discussion

Item 16 opened for open discussion, allowing council members to address any specific topics they wished to discuss. The Chair referenced previous mentions of the Strategic Framework memo and the Equity memo and invited members to report out on their work at this time.

Equity Committee Report

Councilmember Goodwin introduced the Equity Committee's update. The committee is charged with finalizing equity language recommendations for grant guidelines and the equity statement.

Since the Council's last meeting in November, the committee has reviewed federal legislation related to phasing out subminimum wages for workers with disabilities and discussed potential accessibility recommendations for future program and panel guidelines. The committee also finalized the review of equity language used in all public-facing documents.

A key recommendation from the committee was to revisit training for all council members to better understand and align around equity guidelines and statements. Councilmember Goodwin emphasized the importance of ensuring that accessibility remains a critical part of the committee's work and future equity definitions.

Strategic Framework Committee Report

Councilmember Hirabayashi provided an update on the Strategic Framework Committee. The committee is tasked with reviewing the Decision Support Tool (DST) and assessing whether any refinements or simplifications are needed. While no major revisions are being recommended at this time, the committee is working to support the Council's use of the DST by developing a Pre-DST worksheet.

The committee finalized this document on December 4th, and it will be presented to the Council at an upcoming meeting (either in January or February). The intent is to simplify and clarify the process, ultimately enhancing the effectiveness of the DST.

Chair Messina Captor then invited all council members to discuss any matters of interest. A council member raised the topic of committee terms, suggesting that committee terms should extend beyond one year to allow for greater continuity.

50th Anniversary Ad Hoc Committee

The Chair shared plans for the formation of an ad hoc committee focused on the upcoming 50th anniversary of the California Arts Council. This committee will play an important role in developing a plan, but it will be the full Council's input and decisions that will shape the event. Council members were encouraged to contribute ideas, particularly regarding awards and sponsorships, which were highlighted as crucial to the success of the 50th anniversary.

Council Member Presentations

The Chair introduced an idea to address the issue that some council members feel they don't know their colleagues well. The proposal was to allow council members to present themselves and their work at future meetings. This would help to build understanding among members and provide insight into their diverse backgrounds. Each presentation would be limited to three minutes to keep it concise and engaging. Members were invited to email the Chair if they were interested in participating.

Chair Messina Captor concluded with a reminder to send emails expressing interest in presenting, and a call for any further discussion from council members.

17. In Memoriam

Vice Chair Leah Goodwin led a moment of remembrance for several influential figures in the arts who passed away over the past year. Below is the list of individuals honored:

- **Paul Caponegro (November 10):** American photographer, known for his landscape photography, passed away at 91.
- **Roy Haynes (November 12):** American jazz drummer who played with legendary musicians like Charlie Parker and Chick Corea, passed away at 99.
- **Robert Cohen (November 15):** Professor of Drama Emeritus at UC Irvine and a transformative figure in theater education, passed away at 86.
- **Alice Rock (November 21):** American restaurateur and artist, the inspiration behind Arlo Guthrie's song "Alice's Restaurant," passed away at 83.
- **Helen Gallagher (November 24):** Emmy and Tony Award-winning singer, dancer, and actress, known for her roles in *No, No Nanette* and *Ryan's Hope*, passed away at 98.
- **Earl Hollyman (November 25):** American actor and pop singer, known for roles in *The Rainmaker* and *Policewomen*, passed away at 96.
- **Jim Abrams (November 26):** American comedy screenwriter and director, known for films like *Airplane!* and *The Naked Gun*, passed away at 80.
- **Michael North (November 27):** San Diego photographer and historical documenter, passed away at 77.
- **Marshall Brickman (November 29):** Academy Award-winning screenwriter, known for works with Woody Allen, including *Annie Hall*, passed away at 85.
- **Wayne Northworth (November 29):** American actor known for *Days of Our Lives*, passed away at 77.
- **Martin Benson (November 29):** Co-founder and co-artistic director of South Coast Repertory, passed away at 87.
- **Angela Alvarez (December 6):** Cuban American Latin jazz singer-songwriter, Latin Grammy Award winner, passed away at 95.
- **Janet Hilbert (December 9):** Co-founder of the Hilbert Museum of California Art, passed away.
- **Yolanda Nikki Giovanni (December 9):** American poet, civil rights activist, and educator, passed away at 81.

The Vice Chair's words concluded with a poetic tribute to Nikki Giovanni, describing her passing as "just like cotton candy on a rainy day... she faded away."

18. Announcement

Council Member Reynor made a heartfelt announcement regarding her decision to step

down from the Arts Council for personal reasons. She shared her reflections on her experiences and the critical role the council plays in shaping the arts in California. Reynor expressed her passion for making the arts more accessible and equitable for every Californian, a belief that guided her work on the council. She highlighted her pride in how the council used modest funds to support the arts, foster relationships, and champion the importance of accessibility.

As a former administrator of the California Arts Council's Art and Accessibility program (2000-2019), Reynor advocated for disabled artists and worked to ensure that accessibility remained central to the council's commitment to equity and inclusion. She emphasized the importance of adopting accessibility as a core pillar of the council's equity framework, noting that it is essential to equity and can inspire others to follow the council's lead.

Reynor also expressed her gratitude to her colleagues on the council, including Megan Morgan, Gabrielle Rosado, and Council Member Vicky Estrada, for their collaboration. She thanked the staff for their tireless work and praised the arts in California as a vital part of the state's identity, economy, and culture.

Despite her departure, Reynor reiterated her ongoing commitment to advocating for accessibility and supporting artists with disabilities, vowing to continue her work in these areas. She expressed confidence in the council's ability to build on its successes to foster inclusion, equity, and creativity across California. In closing, Reynor shared that the arts are not only a reflection of who we are but also a vision of who we can become, thanking the council for the privilege of serving alongside them.

The Chair thanked Council Member Reynor for her service, acknowledging that she would be greatly missed but understanding her decision. The Chair expressed deep appreciation for Reynor's contributions to the council and her lasting impact on the arts in California.

19. Closing Remarks

The Chair expressed concern and solidarity with the artists in the Malibu area who have faced devastating challenges due to recent disasters. Many homes were destroyed, and access to the outside world was completely cut off due to closures of major roads like Pacific Coast Highway and Topanga. Despite these hardships, the Chair acknowledged the exceptional efforts of the firefighters who saved many homes, people, and animals, particularly at the ranches in the area. The Chair extended support to these artists, recognizing the difficult circumstances, but expressed confidence that they would continue creating incredible work.

The Chair also reminded council members to submit any agenda items for the upcoming January 24th meeting by emailing either the Chair or Danielle and assured that the executive committee would review these items for inclusion in the agenda. The

Chair encouraged council members to consider and send their items via email before the meeting.

In closing, the Chair wished everyone happy holidays. The Chair ended the meeting with a warm farewell and noted that the California Arts Council would return in the New Year, ready for new developments in 2025.

20. Adjournment

Chair Messina Captor adjourned at 2:22 PM at the Bowers Museum in Santa Ana, with a final expression of holiday wishes.

CAC PUBLIC COMMENT SUBMISSIONS COUNCIL MEETING December 13, 2024

PUBLIC COMMENT

Sarah Weber, Executive Director, Association of California Symphony Orchestras (ACSO)

"Good morning. My name is Sarah Weber. I'm the Executive Director of the Association of California Symphony Orchestras, or ACSO. ACSO is an SRN grant recipient and a service organization that supports hundreds of orchestras and music organizations, and the thousands of people who work for them around the state. I speak today on behalf of ACSO and also as part of a coalition of over 30 SRNs from around the state to urge the Council not to consolidate the SRN program under general operating support, but to keep it as a distinct program.

Erasing the SRN grant as a distinct program diminishes the value that service organizations play in the arts ecosystem. It forces us into competition with our own constituents, which will be harmful to smaller and lesser-resourced arts organizations. It will be difficult for grant reviewers to fairly assess the merit of applications of art service organizations versus direct arts organizations, as we have very different roles and operations.

The CAC strategic framework prioritizes capacity building and geographic equity for the field. SRNs are a partner to you in that work, as our missions are to strengthen and build the constituents we serve, and we represent every corner of the state.

We support the Council's goal of simplifying the grant program. To that end, earlier this year, the SRN Coalition presented CAC staff with a list of recommendations on how to streamline the SRN program, and we would like to be able to present those to the Council.

I strongly urge the Council to keep the SRN as a distinct grant program and to engage with us in dialogue to understand our role and to view us as a partner and ally. Just six

months ago, for example, we mobilized our constituents to advocate for the preservation of the CAC budget, exemplifying the power of our service organizations to build networks. If the proposal passes as is—which I hope it does not—we urge you to consult with the coalition before revising the GenOps program guidelines. Thank you."

Alicia Rojas, Artist and Former Fellowship Recipient

"Buenos dias! Good morning, everybody! Welcome to Santa Ana, my city! Thank you for having you here.

I wanted to speak in support of the Individual Fellowships. I was one of the recipients of the inaugural grant in 2020–2021 as the established artist, which helped me tremendously in continuing to build my portfolio, and it was a catalyst for me receiving the Create a Corps grant through 18th Street Arts Center, which is the book that you will be gifted today—and thank you to Supervisor Sarmiento for his amazing words on my project.

Putting hands and money directly into the artists and in our communities is so important, especially in communities like Santa Ana. And when you get to see the book, you will see these amazing oral histories of 63 women who are first responders, American heroes of the pandemic, who would be otherwise unseen.

The public art project also has a monument in the Latino Health Access building—a sculpture to brown women. So this Individual Artist Fellowship was a seed for me to begin this type of work. So thank you so much for encouraging the California Arts Council to continue these grants for other artists in our communities, and I hope you enjoy the book. Thank you."

Sean Avejas, Youth Program Leader

"Hello! I'm bad at public speaking, so I'm going to be buried here in my notes. Good morning, and thank you for the opportunity to speak with you. My name is Sean Avejas, and for the past two years, I've been running a program that brings mobile recording studios and cameras into youth detention facilities. This gives kids the chance to write, record, and produce their own music while also learning audio engineering, podcasting, and filmmaking.

In that time, I've seen some pretty radical transformations. Kids who once told me they wanted to be gangbangers their whole lives now talk about becoming songwriters, producers, filmmakers, and podcasters. The officers have also expressed their gratitude for the opportunities we provide, noting that the program has brought huge positive impacts. In fact, there hasn't been a single fight on a music day since we started—an incredible benefit for everyone in the facility. As our program therapist shared, this program provides hope and vision for life beyond detention. Emotional regulation, self-esteem, and teamwork have all improved dramatically.

We're also focused on heavy data collection, working with a licensed therapist to track emotional growth, well-being, and teamwork. Our goal is to create a model replicated across California, bringing this impact to more youth.

We're grateful for the funding we have received from the Arts Council, but the demand is growing. We're currently in three facilities, but five more are ready to launch. These programs reduce violence, improve learning, and give kids tools to imagine a future, including careers in California's creative economy. With your continued support, we can expand this proven program and bring these life-changing opportunities to more young people across the state. Thank you, and thank you all for the work you do. I appreciate you."

Erica Miller, Chance Theatre

"Good morning. Thank you for the opportunity to speak today. My name is Erica Miller, and I'm honored to represent Chance Theatre, Anaheim's Official Resident Theatre Company.

Since 1999, Chance Theatre has used the transformative power of storytelling to foster connection, empathy, and understanding within our community. We are especially grateful to the California Arts Council for your previous support of our outreach programs like *Veterans Speak Up* and *Teens Speak Up*, which empower participants to share their personal stories through storytelling and performance. These programs have provided meaningful platforms for veterans and young people to find their voices, heal, and inspire others. Your investment in these initiatives has truly changed lives, and we thank you for your partnership in making them possible.

As you prepare to vote on the 2025–2026 fiscal year grant programs, I'd like to highlight a few concerns. While we understand the goals behind consolidating grant categories, we are concerned that this could reduce opportunities for funding specific programs that have a direct and measurable impact. Programs like ours rely on targeted funding streams to serve unique community needs, and we hope you will consider preserving avenues for these specialized initiatives.

In addition, I'd like to emphasize the critical importance of support for general operating expenses. Sustaining daily operations of art organizations ensures that we can deliver all of our programs effectively, build capacity, and plan for the future. General operating support is vital for organizations of all sizes but particularly for those in the mid-range budget category, which often lack access to the resources available to both smaller grassroots groups and larger institutions.

Thank you for your dedication to supporting arts and culture in our state. Your decisions today will help shape the future of organizations like ours. Thank you."

Jennifer Caballero, Executive Director, California Association of Museums (CAM)

"Good morning. I'm Jennifer Caballero, the California Association of Museums' Executive Director. I'm so grateful to have all of you here at the beautiful Bowers Museum, demonstrating how museums truly function to convene communities.

I'm also part of a coalition of State and Regional Networks who are speaking today and have some concerns about what is before us for the vote. My comment regards the Programs Policy Committee's recent recommendations.

CAM supports simplifying grant applications to increase access to funding for smaller organizations and understands the need to reduce funding due to budget constraints. However, on behalf of the CAM Board of Directors, I strongly urge you to reject the Programs Policy Committee recommendation to end the Statewide and Regional Networks category as a distinct program.

Removing this category of grant funding will create a detrimental situation. As a service organization, CAM's bylaws and policies were carefully written so that our actions do not bring harm to, or create any potential for negative outcomes for, the organizations and individuals that we serve. CAC's moving of SRN eligibility for grants into a generic category means that we would effectively have to compete with our own institutional members for the same pool of grant funding.

This is out of alignment with our intended objectives to serve our constituency. As a current recipient of the Statewide and Regional Networks grant funding, CAM has used these funds to strengthen this field in our state—to ensure that California museums will be able to move forward under conditions of equity, access, transparency, and long-term value.

This funding has allowed CAM to expand the geographic reach of CAC funds. I hope you will continue this grant program as a distinct and essential service to California and our museums. Thank you."

Julie Baker, CEO, Californians for the Arts

"Good morning. Julie Baker, CEO of Californians for the Arts, an SRN grantee under the CAC and a statewide advocacy service organization. I'm also speaking on behalf of a coalition of 31 SRNs.

The field has overwhelmingly requested general operating support over project support, and we agree. However, we still believe there needs to be distinct programs. We support simplifying grant applications, but we do not support dissolving the Statewide and Regional Networks program as a distinct program. We believe this sets a dangerous precedent that leads to the erasure of the value and impact of service organizations and other networks, which provide critical infrastructure to the State of California and to the arts ecosystem.

The current SRN program is for general operating support already, but there are specific criteria to be able to apply. We feel this is critical to maintain. This proposal would also put service organizations, as others have said, in direct competition with the folks we serve. We urge you to keep it as a distinct CAC program with its own line item and guidelines and to keep all distinct programs, including Creative Youth Development, for general operating support instead of project-based program funding with specific criteria for each distinct program.

I want to make sure that the Council is looking at your own Decision Support Tool. I think it really points out concerns that we have. While this decision may feel like you need to make it today, I urge the Council to listen to public comments and consider the impact on the field.

When you make changes to programs almost every year, it creates instability. Consistency is what the field is looking for. The CAC's many distinct programs reflect the beautiful mosaic of the arts and culture ecosystem. This diversity is important to educate lawmakers on the wide-ranging impact arts and culture have as solution partners for California's civic issues. Thank you."

Griselda Suarez, Executive Director, Arts Council for Long Beach

"Buenos días. I'm the Executive Director of the Arts Council for Long Beach. Thank you again for being here, and thank you to OC Arts for hosting us at this museum. We really appreciate coming together in community.

I've reviewed your Decision Support Tool, and thank you for the wonderful presentation of your proposal here. Looking at the question, 'What might be unintended consequences, drawbacks, opportunities, or domino effects?' I want to share some thoughts.

As the Arts Council for Long Beach, we're considered medium-sized. We are not a first-time applicant but a longstanding resource for many of our artists and community organizations. We provide staffing, applications, and convening efforts to ensure the success of our community partners.

An example from your tool is the Creative Youth Development and Jumpstart programs. These are perfect examples of how we, as a medium-sized but grassroots organizer, support justice-impacted communities in Long Beach. Many of the organizations we partner with provide artist residencies and programs directly impacting youth. For example, they've formed an alliance in Long Beach against violence in communities of color, and we act as their arts arm.

By consolidating or minimizing these features, I don't believe panelists will be able to see these details clearly enough to identify the most impactful programs to fund. Thank you very much."

Bob Lehman, Vice Chair, San Diego Arts and Culture Commission

"Good morning. My name is Bob Lehman. I'm the Vice Chair of the San Diego Arts and Culture Commission and here today as the Executive Director of the San Diego Museum Council, serving more than 100 museums and cultural sites in our region—from Oceanside in the north to Tijuana in the south.

Thanks to SRN funding, we've been able to increase access to communities in our region by working collaboratively with our members. This collaborative model allows funding to go further, helping museums of all sizes share resources, gain visibility, and enhance programming. It also creates advocacy power, providing a unified voice with greater community impact.

Our museums in San Diego County are thriving. Nearly all of them are back at pre-pandemic numbers, some even breaking attendance records. This contrasts with national trends, where only 55% of museums have returned to pre-COVID levels.

Through SRN funding, we intentionally provide free services to museums in underserved and underrepresented communities, such as the Barona Cultural Center, the Chicano Park Museum, and the African American Museum of Fine Art.

I urge you to keep the SRN program as its own independent category. Prioritizing networks for funding sustains the organizations we serve and helps us continue expanding access statewide. Thank you."

Amy Erickson, Director, Angels Gate Cultural Center

"Thank you so much, Council, for being here in Southern California with us. I'm Amy Erickson, Director of Angels Gate Cultural Center, a medium-sized organization here in LA County that serves artists across the Harbor region.

We want to uplift the voices of the SRNs today but also acknowledge that many organizations like Angels Gate couldn't make it here. Let's be honest: we all want general operating support. It fills the gaps in program funding, especially when other grants sunset or fluctuate.

I'm also the Chair of Arts United San Pedro, a coalition for the San Pedro Arts and Cultural District. General operating support has been essential in helping us advocate for the arts locally.

However, lumping all programs into one category risks leaving out specialized programming like arts education. If arts education is swallowed whole in this plan, how will we sustain the pipeline of future artists and cultural leaders 5, 10, or 20 years from now? We need clear program categories to ensure advocacy and funding for critical initiatives like arts education. Please think about how you name and structure these programs for the future. Thank you."

Amy Erickson, Director, Angels Gate Cultural Center

"Thank you so much, Council, for being here in Southern California with us. I'm Amy Erickson, Director of Angels Gate Cultural Center, a medium-sized organization here in LA County that serves artists all over the Harbor region.

We wanted to be here to uplift the voices of the SRNs, but also to acknowledge that many organizations, like Angels Gate, couldn't make it today. Let's be honest: we all want general operating support. It fills the gaps in program funding when other grants sunset or fluctuate.

I believe cultural district programming funds and Creative Corps funds have shown you that general operating support is essential. Its impact on artists across the state is undeniable. I'm also the Chair of Arts United San Pedro, the coalition for the San Pedro Arts and Cultural District, where we see this impact firsthand.

However, if you lump everything into one program category, important initiatives like arts education might lose visibility and funding. People at the state level may not recognize the importance of these programs without dedicated advocacy. If arts education is swallowed in this plan, how will we sustain arts and culture 5, 10, or 20 years down the road?

I urge you to carefully consider how you name and structure these programs. Thank you."

Victor Payan, Founding Director, Media Arts Santa Ana

"Hello, Council Members, and welcome to Santa Ana. My name is Victor Payan. I'm the

founding director of Media Arts Santa Ana, a community-based arts and technology organization. I'm also a recipient of the Individual Artist Fellowship and the California Creative Corps Fellowship, which helped us create a free online video game to promote voting called *Votos Locos*. It's playable in three languages: English, Spanish, and Vietnamese.

Ten years ago, we invited the CAC to Santa Ana, and you came. That meeting helped us establish connections with elected officials, fueling advocacy efforts that led to a citywide arts master plan, a City Arts Commission, affordable housing for artists, and a grants program now surpassing \$1 million.

Arts funding is infrastructure funding, and it's more critical now than ever. California's artists are the ones creating the songs, films, poems, and performances that will help us navigate the uncertainty of the coming years. The chief export of California's artists is hope, and this hope benefits every community in the state.

I urge you not to consolidate programs or make cuts. Instead, fund everyone. And if you're interested, we have a sale this weekend at MASAMedia.org. Thank you."

Aqib Rahman, Arts for LA

"Good morning. My name is Aqib Rahman, and I'm here on behalf of Arts for LA. First, I'd like to thank the Council Members for their hard work. We recognize the importance of your efforts to streamline grant programs and remove barriers for smaller organizations without dedicated development teams.

However, we do not support consolidating vastly different programs under general operating support. This change risks creating competition between service organizations and the constituents they serve. Even the committee acknowledges that such consolidation could lead to a loss of distinct funding, disproportionately harming small organizations and programs like Jumpstart and Creative Youth Development. The lack of consistent support for service organizations is deeply disheartening, especially given the strong advocacy SRNs provided last year to preserve CAC funding. If this recommendation moves forward, the vital role SRNs play in the arts ecosystem will be further undervalued.

We urge you to preserve the SRN program and allow our coalition of over 30 SRNs to present recommendations that prevent this situation from recurring. Thank you."

Sarah Guerrero, Founding Artistic Director, Breath of Fire Latina Theater Ensemble

"Hello, my name is Sarah Guerrero, and I'm a proud Santanera. Growing up here, I was exposed to small organizations that helped me find my path as an artist. I'm now the founding artistic director of Breath of Fire Latina Theater Ensemble, the only Latina theater ensemble in Orange County.

Storytelling requires specificity, and the more specific we are, the more universal our stories become. Consolidating grant programs threatens this specificity and, in turn, diminishes the universality and impact of our work.

Breath of Fire has been a Cultural Pathways grant recipient, which allowed us to incubate writing programs for our community to tell their stories. The grant sustained us through the pandemic and supported my ability to create work addressing critical social issues.

I'm grateful for the California Arts Council's support and for the opportunity to speak today. Please consider the importance of maintaining distinct grant programs to continue supporting artists and communities like mine. Thank you."

Deja Douglas, Amador Arts

"Hello! My name is Deja Douglas. I'm from Amador County, a former foster youth, and a white-presenting person of color living in this rural community. The Amador County Arts Council has been transformative in my life, helping me find my voice, overcome invisibility, pursue my college education, and launch my professional journey.

Through the State-Local Partner Program, I was mentored by young adult artists who empowered me to become a leader in my community. Together, we advanced the district arts education plan and championed equity in arts learning.

This program doesn't just fund every county in California; it equips rural working artists with the tools to mentor and inspire the next generation of creative workers. Your investment in the State-Local Partner Program has strengthened my career, education, and voice.

What does the future hold? Thanks to your continued support, I and other young artists are mentoring high school students and welcoming them into the creative workforce.

Thank you for your dedication to arts and culture across California—a predominantly rural state. Your investment makes a lasting difference in communities like mine."

Susie Tanner, Theater Workers Project

"Hi, I'm Susie Tanner, founder and director of Theater Workers Project and a longtime, very appreciative grantee. We work mainly with incarcerated and reentering populations and at-risk youth.

I want to echo the comments of those who oppose consolidating project-based grants into one category. As a former panelist on both CAC and LA County arts panels, I've been tasked with adjudicating grants based on my expertise as a theater artist.

Consolidating programs would lead to panelists judging applications outside their areas of expertise. This is deeply unfair to applicants, especially since in-person panel discussions—where panelists could share perspectives—have been discontinued.

Simplifying applications is a worthy goal, but lumping all project-based grants into a single pool would diminish the specificity and effectiveness of the adjudication process. I urge you to vote against this consolidation and restore individual grant categories.

Thank you for your work and for listening."

Celedine Hopkins, Amador Arts

"Good morning. My name is Celedine Hopkins, and my pronouns are they/them. I'm the Outreach Coordinator for the Amador County Arts Council, or Amador Arts.

Since I was 15, I've been involved with Amador Arts, working as a student director and engaging in arts administration, advocacy, and community engagement. With their support, I received a scholarship to attend Dell'Arte International School of Physical Theatre and later returned to Amador County to serve as Outreach Coordinator. Growing up in Amador County as a queer, non-binary, autistic person was challenging. But Amador Arts was a place where I felt at home—a space where my creativity and identity were supported. Living in a small, conservative county can be isolating, but Amador Arts creates a safe and inclusive environment for everyone. I want to thank the California Arts Council for its continued support of Amador Arts as a State-Local Partner. Without this funding, we wouldn't be able to continue this lifesaving work. Thank you for your time."

Ricky Abilez, Arts for LA

"Hello, my name is Ricky Abilez. My pronouns are they/them, and I'm the Director of Policy and Advocacy for Arts for LA.

We appreciate the Council's efforts to streamline grant programs and simplify applications, which is critical for smaller organizations without dedicated development teams. However, we oppose consolidating programs under general operating support, as this would create unnecessary competition and disproportionately harm small organizations.

I've heard from many organizations with budgets under \$400,000 that didn't receive CAC funding this year and are now on the brink of closure. If competition is already high, consolidation would make the situation catastrophic.

SRNs explicitly advance the geographic equity goals of the CAC's strategic framework. They train artists, build diverse networks, and educate lawmakers. In Los Angeles, with the 2028 Olympic Games approaching, SRNs will play a critical role in connecting communities to opportunities.

Last year, we rallied to protect the SRN program and offered to meet with Council Members to discuss changes. These efforts were ignored in developing this recommendation. We urge you to maintain SRNs as a distinct program and allow our coalition to present our recommendations. Thank you."

Sean Fenton, Executive Director, Theatre Bay Area

"Good morning, Council Members. My name is Sean Fenton, Executive Director of Theatre Bay Area, an SRN grantee and one of the nation's largest regional arts service organizations, supporting 200 theater and performance companies and thousands of individual artists.

I'm here on behalf of Theatre Bay Area and a coalition of 31 organizations to voice concerns about dissolving the SRN program. Eliminating SRNs as a distinct program diminishes the critical role service organizations play in the arts ecosystem and forces us to compete for funding with our own constituents.

Theatre Bay Area strengthens the arts field in ways that align with the CAC's geographic equity goals. While based in San Francisco, we serve 11 counties, from

Mendocino to Monterey. We support a wide range of organizations, including La Lengua Teatro en Español, San Francisco Recovery Theatre, and Oakland Theater Project. We urge you to retain SRNs as a distinct CAC program with its own line item and guidelines. Service organizations like ours are steadfast partners to the CAC. We rallied to preserve CAC funding six months ago. We ask the Council to recognize our value and support us as the backbone of the arts ecosystem. Thank you."

Sarah Weber, Executive Director of the Association of California Symphony Orchestras (ACSO)

Item 13

Hi, thank you so much for doing that. My name is Sarah Weber, and I'm the Executive Director of the Association of California Symphony Orchestras (ACSO). I just wanted to ask the Partnership Committee to consider including ACSO as a partner, alongside our colleagues at other statewide service organizations such as California for the Arts, Cal Humanities, Create California, and the California Association of Museums.

We've been working for over 55 years to represent orchestras and music organizations of all sizes across the state. We work with a wide range of organizations, including youth, collegiate, community, professional festivals, choruses, and presenters. We provide professional development, advocacy, resource sharing, and capacity building. Along with these other esteemed service organizations, we believe we are ideally situated to help this committee achieve its goal of expanding the sphere of influence in arts, culture, and creativity in California.

We know that the performing arts sector would be a valuable ally and partner, and I hope you will consider including ACSO on the list of partners. Thank you.

Michelangelo Camacho (San Diego County)

Item 15

Hello, everyone. My name is Michelangelo Camacho, and I come from San Diego County. I work with San Diego Art Matters. If you're not familiar with us, think of us as the "Arts for LA" for San Diego. We are the primary advocacy organization for arts in San Diego. Before joining this organization, I worked with the Visual and Performing Arts Foundation for San Diego Unified, which was founded by previous Chair Larry Baza to enhance access to art education. I just want to give a quick shout-out to Councilmembers Leah and Vicki for representing San Diego and speaking up in the way that was needed during the earlier discussions. The thoughtful, heartfelt discussion from all the California Arts Council members was really appreciated. I know this was a rollercoaster of emotions for you all, and I think people out in the field will feel the effects

of your decisions, but I want to thank you for slowing down and being considerate. I truly appreciate it. I believe the staff will be able to do the work needed to deliver a better set of guidelines and programming. Thank you so much for taking the time to make these decisions carefully. I wanted to thank you, as I'm sure you don't hear it enough.

Jennifer Caballero

Thank you for the opportunity to speak today. As a state and regional network, we have a vested interest in the outcomes of these discussions. We really appreciate that time was taken to avoid rushing through these decisions, especially around the guidelines. From a real-world perspective, thank you for being thoughtful in your deliberations. As arts workers out in the field, we really appreciate the time and space for these conversations. We recognize the work you do, and we want to be a partner in the process. We are well organized and accessible, and we are ready to help in any way we can. Thank you again for everything you do.

Megan Crosby-Jolliffe (Theater Bay Area)

Good afternoon, council members. My name is Megan Crosby-Jolliffe, and I'm the Membership and Community Engagement Officer at Theater Bay Area. I speak on behalf of TBA and the 200 arts organizations and 3,000 individual artists in our membership. I want to thank you for recognizing the impact of CAC funding for the San Francisco Bay Area. Despite facing significant challenges—rising costs, gentrification, severe wealth inequality, and displacement of artists—this funding continues to be a lifeline for many arts organizations. TBA's membership includes organizations like SF Batco, Zspace, and Magic Theatre, which rely on CAC funding to support artists, create new work, and collaborate across sectors. The Bay Area is a hub of experimentation, and CAC funding is an investment in innovation and equity. It helps to support the voices of our communities and allows for collaboration that ripples out across California. Thank you for supporting the growth and resilience of the Bay Area arts community.

Jennifer Drolet (Arts Council for Long Beach)

Good afternoon, members of the California Arts Council. My name is Jennifer Drolet, and I am honored to serve as a board member for the Arts Council for Long Beach. Yesterday, I had the privilege of taking 60 junior high students on a field trip through downtown Long Beach to explore public art. We discussed the meaning of murals, sculptures, mosaics, and installations. It was inspiring to witness how the students connected with the art, interpreted it, and found their voices. This type of arts education is essential for the growth and development of young people. It is made possible through targeted arts education programs, which I hope continue to receive priority funding. As the funding model shifts, I urge the Council to maintain a focus on arts education. Without intentionality, programs like the one I participated in could lose visibility and resources, and our communities would miss out on these transformative

experiences. I hope arts education remains a priority as the funding decisions are finalized. Thank you for your time.

Selena Mendoza (Artist Safe Spaces)

Hello, everyone. My name is Selena Mendoza, and I'm the founder and CEO of Artist Safe Spaces. I started this organization in March 2020, and though it was the worst time to start something new, we've pivoted a lot since then. Our mission is to create spaces for artists, and we are now moving toward building the first Art Park, which is a concept I'm passionate about. I'm looking for a new fiscal sponsor and to raise funds for this project. If you're curious about what an Art Park is, I'd be happy to share more. I'm also very connected to the city of Santa Ana, where I previously worked with Loki Galleries. Many galleries closed during the pandemic, and I'm working to reconnect artists to these spaces. I love the idea of corporate sponsorships as a way to invest in the arts and bring attention to the value of culture in our cities. I'm also an artist myself, and I'll be showcasing my Taino art at Fullerton Museum Center in March. Thank you for the opportunity to speak today.

Dr. Ana Jimenez (Orange County Children's Therapeutic Arts Center)

Good afternoon, everyone. My name is Dr. Ana Jimenez, and I'm the founder of the Orange County Children's Therapeutic Arts Center, which is located just a block away from the Bowers Museum. I'd love to give you a quick tour of our center if you have time. We serve mostly Latino families from low-income backgrounds, as well as children with special needs. I'm very proud of the growth we've seen over the years. When I started this nonprofit, our budget was only \$50,000, but now we're close to \$3 million. This has been made possible through the help of our community partners. One of the things I wanted to emphasize today is how important operational funding is for nonprofits. It's easy to get program funding, but operations and administration costs are always a challenge. We're constantly fundraising for those expenses. Just last year, we raised \$80,000 during Giving Tuesday, and we're aiming for \$100,000 this year. Operational funding is critical, and I hope the California Arts Council will continue to prioritize this. Thank you for all that you do to support the arts.

Jan Williamson (18th Street Art Center)

Good afternoon, everyone. My name is Jan Williamson, and I'm the Executive Director of 18th Street Art Center in Santa Monica. I'd like to speak in favor of the California Arts Council's Creative Core program. With your support, we hired 18 artists across 18 counties in California, offering them salaries, health benefits, and retirement planning. The artists also received a project budget to produce their work. This program didn't just provide jobs for the artists; it supported over 250 artists in total. As part of our program design, we gathered oral histories and created cultural maps of the community projects. These maps are a valuable tool for bringing non-arts people into the creative process and promoting health and well-being in our communities. We're so grateful for this

program and the incredible opportunities it created for artists. Thank you for your support.

**CAC PUBLIC COMMENT WRITTEN SUBMISSIONS
PRE-COUNCIL MEETING
DECEMBER 13, 2024**

- **Beatrice Cleophat (She/Her/Hers)**
Cleophat Bea World's Art Inc, Del Norte County
Current or Former Grantee: Artists in Communities, Arts & Cultural Organizations General Operating Relief, Arts and Accessibility, Arts and Public Media, Arts Education Exposure, Cultural Pathways, Research in the Arts
RE: Agenda Item 14. VOTING ITEM: 2025 Council Meeting Dates and Locations, 15. General Public Comment

Art's is about to makes smile in people's face and understand error's one and each other.

- **Meg Hamill (She/Her/Hers)**
California Poets in the Schools, Sonoma County
Current or Former Grantee: Artists in Schools, Impact Projects, Statewide and Regional Networks
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

I am concerned with the proposed consolidation of grant programs - specifically eliminating the SRN grant and folding it into the GenOps support, as well as merging all project-based grants into one category.

I see a clear benefit for more nuanced grant programs that are separated by category.

As a Statewide & Regional Network grantee, California Poets in the Schools supports a network of around 100 literary teaching artists, spanning 25 counties. The SRN grants helps us to build our infrastructure and capacity so that we can carefully train and guide these teaching artists to launch and grow their careers in their home counties. In turn, poets who have gone through our training program, gain a viable method of financially supporting themselves, as poets, where they live. In turn, these poets reach nearly 20,000 youth each year in top notch arts education programs, and greatly advance the audience for poetry in California.

As California Poets in the Schools celebrates our 60th birthday, we consider ourselves to hold a genuine expertise in this arena of career development for poets. And yet the

intricacies of this work are not necessarily flashy or exciting in a grant proposal. I am deeply concerned that the very important, nuanced work of organizations like ours, to the overall health of the arts landscape in California, will be lost in the vast array of different types of organizations applying for one general operating support program.

Anonymous

San Francisco County

Current or Former Grantee: Artists in Communities, Artists in Schools, Arts & Cultural Organizations General Operating Relief, Creative California Communities, Creative Youth Development (formerly Youth Arts Action), Impact Projects, Local Impact, Statewide and Regional Networks

Greetings. Is there any way to adjust the timeline for when grantees receive funding so that the funding comes in at the start of the grant period? It is very difficult to be expected to start a project Oct 1, 2024, for example, and then not received funding until March 2025. This is especially true if one is a small organization, which is a priority area for CAC.

Also - PLEASE bring back Artists in Schools funding. It is super valuable.

IF programs are cut due to budget issues, can that be announced earlier? We plan our programming based on what funding is available, and have to do a major adjustment QUICKLY if a program is not offered.

THANK YOU!!

- **Dan Zev Levinson (He/Him/His)**
Humboldt Arts Council; California Poets in the Schools, Humboldt County
Current or Former Grantee: Artists in Schools
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

Please restore the Artists in Schools grant! My colleagues and I received it for the 16 consecutive years it was offered, except for 2021-22 when it was not offered and we received an Impact projects grant instead. We were able to bring poetry residencies into schools for the first time, while other schools were able to financially meet us halfway. Schools came to rely on CAC funding for this work which has become integral to their curricula. We have been in some of these sites for decades, instilling a love for poetry in the students who grow up with it and pass it along to their children. In fact, we regularly teach students whose parents we had also taught. We regularly get our students published in a statewide anthology and on websites, and feature their work in other ways, and we lead poetry readings in the community. Because Proposition 28 does not specifically include poetry, several of our sites believe that they cannot use it to fund us, and we have lost work. For myself, I do this as a living, with my entire calendar filled

with residencies as a teaching artist. While we were able to receive an Impact Projects grant one time, it is not a good fit for what we do, especially as its criteria become more specific over time. We need statewide funding to help keep our program alive. We know that poetry matters to the CAC and trust that you all will find ways to continue to support us.

- **Margo Perin (She/Her/Hers)**
California Poets in the Schools
Current or Former Grantee: Artists in Schools
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

Please go back to funding arts in education. Children and youth have so few opportunities to explore their thoughts and feelings, practice critical thinking skills, and develop their artistic imaginations and skills in public education. Every child in every school should have this opportunity; the fact that very few have due to significant underfunding and knowledge of how valuable the arts are has a deeply deleterious effect on society, as you know. Schools may say they teach poetry, but how many actually teach poetry writing and have the ability to teach children and youth how to spread their wings so needed in other academic subjects, further education and jobs?

- **Brittany Delany (She/Her/Hers)**
Orange County Museum of Art, Orange County
Current or Former Grantee: Creative Youth Development (formerly Youth Arts Action)
RE: Agenda Item 15. General Public Comment

Thank you to the California Arts Council for supporting the Orange County Museum of Art with a Creative Youth Development grant, which supported:

- 4 weeks of ArtistAs Camp at Washington Elementary school in Santa Ana with 4th grade students, two teachers in the District and an OCMA Teaching Artist who is also based in Santa Ana. Each week was a version of showing an artist and the different roles that take, for example Artist as Observer, Artist as Storyteller.
- They came to OCMA for a tour of the museum to see the art they were learning about during the week, engage with different staff at different departments (educators, installers, etc.). It was a great exposure opportunity for them.
- It was our first offsite school program and we've grown our relationship with the Santa Ana Unified School District.

We look forward to staying updated on upcoming opportunities are available so we can continue to grow our programs!

- **Kim Presley**
Liberty Painting Corp dba Liberty Arts, Siskiyou County
Current or Former Grantee: Arts & Cultural Organizations General
Operating Relief, Arts Education Exposure, Impact Projects, Local Impact

I am writing from Siskiyou County, unknown by most but the 5th largest county by area in the state. Ironically, we rank 7th/58 in population. Our largest city has a population of 7,500.

This is a rural county with a declining population and economy which doesn't attract new business or a diverse labor force.

These facts were made clear in the Healthy Places Index (HPI) with the county ranking 57th.

To fulfilled the CAC mision to serve all California counties, I ask for county demographics be considered when weighing the responses to ethnic diversity/inclusion. We work hard for inclusion but, the truth is that this county is 80% white/ 11% multi-racial, 1.6% Black and 1.6% Asian.

If it is a numbers game we will always lose- despite outreach to areas so remote they don't even rate on the HPI, and hosting over 1,300 student visits in a county that doesn't yet have a Strategic Arts Plan.

- **Lenore Hamel (She/Her/Hers)**
, Riverside County
Current or Former Grantee:

If more help can be given to artists who seeking to get grants, perhaps workshops. Maybe a clear explanation between emerging artists and other categories. Also, if artists should give detailed account on their work. Or could there be a contact person to answer questions.

- **Amber Jo Manuel (She/Her/Hers)**
The Center for the Arts, Grass Valley, Nevada County
Current or Former Grantee: Artists in Communities, Arts & Cultural
Organizations General Operating Relief, Arts Education Exposure

Since 2019, The Center for the Arts in Grass Valley has been a crucial provider of youth arts education. We have expanded our programs by 400%, now serving up to 5,000 youth in the Sierra foothills. We unequivocally bring the arts to more young people in our community than any other organization in the county. Recently, we became a bus stop, highlighting the demand for our afterschool programs. However, this year, due to

our limited operating budget of \$3 million, we could only apply for 1 grant. Despite applying, we were denied funding for the Arts Education Exposure grant, which historically supported a free student matinee program that brought impactful productions to hundreds of children. Rural communities are in dire need of access to the arts. The recent election results, with our county voting red for the first time in decades, pose a critical question: How will decreasing arts education in rural America influence our electoral outcomes in the future? Moreover, where will our youth cultivate empathy, artistic expression, and motivation to stay engaged in school when arts education is diminished? This is a disservice to children in rural areas, many of whom come from socio-economically disadvantaged backgrounds. I urge the California Arts Council to reassess its funding priorities and again offer more options for arts education. Please consider not only the size of an organization's budget but also the significant impact it has on a community that has no other options.

- **Bernard Wozny (He/Him/His)**
California Writers Club (CWC) Sacramento Branch, Sacramento County
Current or Former Grantee: Not a current or former grantee, Unsure what this means

As President of the California Writers Club, Sacramento Branch, I want to ask what support the CA Arts Council provides to writers and developing authors. This can also impact the entire spectrum of literacy from children to adults.

As authors, we want the written word to be recognized as an art form. In order to encourage literacy and written art, the CWC is sponsoring a Sacramento Book Festival on May 31, 2025. The Branch also celebrates a Centenary in October 2025.

Our connections date back to Jack London, Ina Coolbrith and many other historical authors. We also promote California Writers Week in the third week of October. This was set in statute by the California Assembly in 2003.

- **Loy Holder (She/Her/Hers)**
Elk Grove Writers Guild, Sacramento County
Current or Former Grantee: City of Sacramento and City Elk Grove, also County of Sacramento

I would like to see more available grants for Nonprofit writers and authors nonprofit groups. My nonprofit, the Elk Grove Writers Guild could use funding for operations expenses as well as Funds for community Writers Conferences and seminars. We do both.

Sincerely,
Loy Holder, President
Elk Grove Writers Guild

- **Lisa Kaplan (She/Her/Hers)**
Middletown Art Center, Lake County
Current or Former Grantee: Artists in Schools, Arts & Cultural Organizations General Operating Relief, California Creative Corps, Impact Projects, Local Impact
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

Thank you for receiving my comment! I applaud CAC's support for small to mid size organizations in rural communities over the years.

I am writing to underscore how important that is for rural Northern California counties that do not have access to many philanthropic grants. Most philanthropic grants are restricted to the greater Los Angeles, Sacramento or Bay Areas. And, there is not much local philanthropy, in counties with a low in median income. Also—In rural low-income regions where health care, addiction treatment, and housing are great needs, the arts are often not a priority for local philanthropists. Thus, rural arts organizations, rely heavily on the CAC and other state and federal grants. Our need for CAC support can be as much, or greater than many low-income urban areas because access to funding is so very limited.

Also: We generally have few staff members who wear many hats. So writing 2 grants at the same time is very burdensome. For example Operations and Impact, which are both wonderful opportunities for rural organizations, generally are available at the same time. Spacing grants out is a way to provide a kind of equity for smaller limited-staff rural and other small organizations, and support staff health, and through that organization and its operational health.

Thank you for hearing me and for your support of rural CA counties!

- **Anya Behn (They/Them/Theirs)**
Aliencranberry Arts, Contra Costa County
Current or Former Grantee: Not a current or former grantee

I would like CAC to be more focused on helping individual artists survive and work as artists.

Main focus appears to be on arts organizations but that is not money going directly to artists to help us make a living. One way to do this is by CAC pushing for universal income for artists. This will give individual artists a basic level of support. Artists create our culture. Visual artists struggle and most artists have other jobs so they can live. Imagine our world if artists could focus on creating and making a better place! SF ran a

pilot program as did NY. Enough experiments, let's make it real. Let's get the idea out and push our government to make it so.

Thank you.

- **Xuezhong Qin Qin (He/Him/His)**
Los Angeles Beijing Opera Association, San Bernardino County
Current or Former Grantee: Not a current or former grantee

Purpose of this comment: Is it feasible to obtain grant support for creation of new Beijing Opera play? If so, what is the category of the grant it belongs to?

Los Angeles is a global cultural center, and Peking Opera is an important part of this culture. In 1931, Peking Opera master Mei Lanfang visited the United States, introducing Peking Opera to the American people. To honor his contributions, Pomona College in Southern California awarded Mei Lanfang an honorary doctorate. Over the past century, Peking Opera has flourished in the United States and gained great popularity among the American public. Unfortunately, with the passing of the older generation of Peking Opera enthusiasts, the survival of Peking Opera faces significant challenges. The creation of this production will engage Peking Opera fans, attract new audiences, particularly non-Chinese groups, and play an important role in revitalizing the art of Peking Opera and promoting cultural diversity. Additionally, Los Angeles will host the 2028 Olympics, and performances of this production during the event will bring economic benefits to the city. Moreover, the production tells a story of the misfortunes brought by war and celebrates love, carrying significant humanistic and social value.

- **Bobette Stanbridge (She/Her/Hers)**
Ventura County
Current or Former Grantee: Not a current or former grantee, Artists in Communities

Offer grants to individual artists to complete projects. Arrange it to be put on display to the public. Lift up older artists who have been creating all their lives but haven't been recognized.

- **Sarah Weber (She/Her/Hers)**
Association of California Symphony Orchestras, Los Angeles County
Current or Former Grantee: Statewide and Regional Networks
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs, 13. VOTING ITEM: Partnership Committee Recommendations

I represent the Assoc of CA Symphony Orchestras (ACSO), a proud SRN grant recipient. ACSO supports CAC's goal of streamlining and simplifying its grant program to increase accessibility, especially for smaller orgs, to align with its Strategic Framework. However, we are concerned about consolidating the SRN program under general operating support. Erasing the SRN grant diminishes the vital role service orgs play in the arts ecosystem, forcing us into competition with our own constituents and CP orgs. It will be difficult for grant reviewers to fairly assess the merit of applications of arts service organizations vs direct arts providers, as we have different roles.

SRNs help achieve the CAC Strategic Framework's goal of geographic equity, serving vast and often under-resourced regions. We also advocate for the arts and train lawmakers and constituents on the importance of public funding.

ACSO urges the Council to retain the SRN program as a distinct grant. If the proposal moves forward, the Gen Ops Funds program should include subcategories for different types of applicants.

Additionally, I request that the CAC Partnership Committee include ACSO as a partner, alongside other statewide service orgs such as CA for the Arts, Create CA, CAM, and Cal Humanities. Representing 100s of orchestras and 1000s of individuals in CA's performing arts workforce, ACSO is a valuable partner to help CAC expand its sphere of influence on arts, culture, and creativity across the state.

Anonymous

Current or Former Grantee: Artists in Communities, Artists in Schools, Arts and Accessibility

RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs, 15. General Public Comment

Individual Artist grants need to be assigned to their grant amount level by your committee, and should not be determined by the artist. There needs to be inclusion of disabled artists. Mult-disciplinary artists need higher ranking as they have done twice the work. They should be allowed to apply in tow arts categories. For example poet plus painter or music teacher. Folk arts awards need to state and include Jewish arts.

Please email everyone the contact email for complaints about regional arts councils, and problems with grants.

All applications online are not meeting disabled needs and need to be provided in paper, with disabled granted deadline extensions. Disabled applicants need assistance to review and help with application issues. DEI by race needs to stop it is illegal and is discriminating against Whites and Jews. Read your history, the Jews lost 6 million

people in the Holocaust, and this state needs to include them at all times, and increase their funding to the few whose families survived. You should have blind applications by number without a name, which identifies gender or race, and select the best work. OLDER applicants should sit on panels, and OLDER applicants should be awarded funds, as 18 years of individual awards were defunded. NEW immigrants should not be funded until 20 years living/working here.

Comments should have no word limits.

Anonymous

Santa Barbara County

Current or Former Grantee: Individual Artists Fellowships, poet laureate, discrimination in general in grants

RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs, 15. General Public Comment

Concern about the Santa Barbara Poet Laureates, Individual Fellowship being unfair, racial discrimination, and a Legacy (\$50,000) passed away weeks after receiving it. concerns about the review process and who makes decisions? There needs to be feedback on their application, given to all individual grants applicants as it WAS ONCE STATED then changed. rate on a scale of 100%. Publishing is not a key factor and all other things must be considered, working in schools, recording or spoken word, years writing, voice, and integrating other art forms. Publishing and web presence cannot be required and discriminates against disabled writers. more adventurous voices need support. Poets/artist professors at colleges already have income and shouldn't get grants.* A huge state, diverse voices outside of academia need to be heard. support of a press with Spanish publishing is not ok. English is our shared, official language. All schools teach English. Poet Laureates have mentored others, and these should not be selected as laureates, as a conflict of interest and continues the same style of work. Such as Perie Longo, M. Palacio. Poet Laureates are not meeting local residency requirements, as the past 2 have been multi-states residence at once. A Poet Laureate as well as other award recipients should be for older more experienced writers and artists musicians. Poet Laureates in another state is awarded \$40,000 and here, only \$2000 is given. Change this!

Anonymous

RE: Agenda Item 15. General Public Comment

Public comments should not have a word or character count. I want someone who will respond and their direct email name and title.

- **Kerstin Kansteiner (She/Her/Hers)**
Art Theatre of Long Beach, Los Angeles County
Current or Former Grantee: Not a current or former grantee
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs, 15. General Public Comment

The Art Theatre Long Beach, Long Beach's last independent movie theatre, supports the work of the California Arts Council to support and create opportunities in the arts for Californians.

- **Deborah Brockus (She/Her/Hers)**
Brockus Project Dance Company, Los Angeles County
Current or Former Grantee: Artists in Communities, Artists in Schools, Arts & Cultural Organizations General Operating Relief, Arts Education Exposure, Arts Integration Training, California Creative Corps, California Relief Fund for Artists and Cultural Practitioners, Creative Yout
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

The pie chart for Allocations by Program 2022, 2023, 2024.

This is reflective of money spend, but not showing the number of groups funded.

Due to the new way of allocating money for example by selecting to fund on the top scoring applicants for the full amount of money, a much smaller number of groups and communities are being served - so the full demographic - regionally and economically and racially is now not being funded.

Please look at the numbers of groups and their impact comparison between 2022-23 and 2024-25 funding.

A huge swath of CA nonprofits and the people they served have been completely shut out.

We rallied our people to help ensure there was funding for the CAC, and then the money in the budget of the CAC was not allocated equitable.

Are you funding support for arts access for all Californians or just a few groups? please be clear because small nonprofits are short on time and energy to be doing grants they will most likely not get due to the very high scoring cut off for any funding at all vs the decreasing amount funding from previous years (and the increased of each grant award must be taxing the CAC budget)

sincerely Brockus

- **Tracy Polkownikow (She/Her/Hers)**
Arts Visalia Visual Art Center, Tulare County
Current or Former Grantee: Arts & Cultural Organizations General
Operating Relief

CAC Support for Tulare County is critical to continue to develop the budding art economy in our underserved region. Organizations like Arts Visalia and The Arts Consortium are critical in providing opportunities for artists to develop, exhibit, and engage the community with their art. Please continue and grow your support for our region.

- **Nancy Olivares (She/Her/Hers)**
California Humanities, Los Angeles County
Current or Former Grantee: Creative Youth Development (formerly Youth
Arts Action)
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

Dear Council Members:

Thank you for your support of California Humanities through the CAC's Statewide Regional Network (SRN) grant program. As the statewide affiliate of the National Endowment for the Humanities, and the only nonprofit devoted to promoting the humanities throughout California, it is especially impactful to receive funding from the California Arts Council that helps us connect Californians to ideas & one another through the intersection of the arts & humanities.

The SRN grant program has enabled California Humanities to support the cultural ecosystem of California through statewide grantmaking that amplifies visual and performing arts public programming through an equitable, humanities lens.

We are very concerned about erasing the SRN grants as a distinct program because the reach of regional and statewide networks explicitly advances the geographic equity goals of the CAC Strategic Framework, meeting needs and providing services in under-resourced regions or in underserved urban areas. California Humanities relies on the State Regional Network grant and strongly opposes the erasing of the program.

- **Jenny Darlington-Person (She/Her/Hers)**
Arts Council of Placer County & Association of California Symphony
Orchestras, Nevada County
Current or Former Grantee: State-Local Partnership, Statewide and
Regional Networks
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

I am the ED of the Arts Council of Placer County and a board member of ACSO. I ask you to not eliminate the SRN grant program. Service organizations are vital to small and rural artists and arts organizations. In 2018 as new ED of a rural arts organization, the services and training ACSO provided me were instrumental in my success leading that organization through my first year and the following pandemic. Without the knowledge ACSO helped me gain, that organization may not still exist today. In 2020, ACSO had already built a network of artists and arts organizations, which it quickly activated to provide critical support for our orchestral community. My staff and I started virtually meeting with peers, which was instrumental in helping us navigate the cessation of our live programs and pivot to virtual programs. Arts services organizations, provide critical training, professional development, and advocacy. Due to the significant cost, small and rural organizations cannot individually access these resources without service organizations. Large organizations have entire departments and senior staff train new staff. However, small organizations often have one person doing working on their own with limited access to knowledge and training. Service organizations are the great equalizer: They provide accessible conferences, peer groups, webinars. Our geographically underserved arts organizations will be most impacted if arts service organizations cannot access SRN funding.

- **Marissa Ferreira (She/Her/Hers)**
Amador County Arts Council, Amador County
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

Hello, I am Marissa Ferreira and I am an artist in Amador County and a grant recipient of the amador county arts council.

The Amador Arts has supported my art career for the past year and a half; helping with grant applications, helping promote my art to the community and have helped me pursue other art opportunities. Without an arts council like Amador Arts acting as a local partner to the California Arts Council, my life would be nothing in the art community. Amador Arts has added so much more meaning to my creative life; with the amount of support and outreach, I've been able to build relationships and connect with people that I otherwise would not have. With the support of Amador Arts and Executive Director Meghan O'Keefe, I fully intend to build more relationships and continue to bring more art to our community both in schools and to local businesses. I want to thank you for funding the state local partner program because it brings myself and other artists in Amador County an arts council like Amador Arts; thank you for continuing to sustain our communities with the SLP program.

- **Victor Payan (He/Him/His)**
Media Arts Santa Ana (MASA), Orange County
Current or Former Grantee: Arts & Cultural Organizations General
Operating Relief, California Creative Corps, Cultural Pathways, Impact

Projects, Individual Artists Fellowships, Local Impact, Organizational Development, Professional Development
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

Hello, Council Members and welcome to Santa Ana. My name is Victor Payan, and I'm Founding Director of Media Arts Santa Ana (MASA), a community based arts and technology organization. I am also a recipient of the Individual Artist Fellowship and the California Creative Corps Fellowship, which helped us to create a free online video game to promote voting called VOTOS LOCOS, which can be played online in three languages, English, Spanish and Vietnamese, at www.votoslocosgame.com.

I'm here with our co-founder Pocha Peña, who is a Santa Ana native. About ten years ago, we invited the CAC to Santa Ana, and you came. Since then, we have led successful advocacy efforts that resulted in the creation of a city arts commission, affordable housing for artists, and a grants program that just passed the million dollar mark in its granting to organizations, collectives and individual artists.

Arts funding is infrastructure funding, and it is more critical right now than perhaps ever before. People are scared about the next four years.

The chief export of California's artists is hope. This hope reaches every community in California, and directly benefits the lives of every Californian.

Funding from the CAC is a critical lifeline to California's artists and arts communities. It is a profound investment in the future. It saves lives. It changes lives. And yes, it creates jobs.

I urge you not to consolidate programs and continue to defend arts funding in the face of proposed cuts.

- **Meghan O'Keefe (They/Them/Theirs)**
Amador County Arts Council, Amador County
Current or Former Grantee: Arts Education Exposure, Creative Youth Development (formerly Youth Arts Action), JUMP StArts, Impact Projects, Organizational Development, State-Local Partnership, SLP-Mentor
RE: Agenda Item 10. VOTING ITEM: FY 2025-2026 Programs

Hello, I am Meghan Joy "mojo" O'Keefe (they/them). I am a Teaching Artist for Poetry Out Loud since 2017. I am a working artist who practices all types of art as a way of life. I am queer, nonbinary, learning-disabled, formerly unhoused, and a survivor of sexual assault. I am the Executive Director of Amador County Arts Council, a state-local partner since 1982 serving the Mokelumne and Cosumnes watersheds on Miwok lands. I am also the SLP Mentor serving San Joaquin County.

San Joaquin County (SJC) students cannot access Poetry Out Loud (POL) without an SLP. Students like Ianna Diaz of Tracy have been traveling to another county to participate. Last winter, Ianna traveled to Stanislaus County to participate in POL because no SLP serves her county. This year, Ianna and all of the high school students within SJC have access to POL thanks to the State-Local Partner Mentorship program. Thanks to SLP-M, students like Ianna will have Poet Laureates and Teaching Artists engaging them in this life-changing curriculum and supporting them as they develop their voices and step boldly into the work of Poetry and art-based community service.

This mentorship allows existing SLPs to nurture the CAC strategic vision on the ground in counties that do not currently embody these practices, values, and visions.

Please continue to fund the State Local Partner Mentorship program so that every county can bring the power of POL to all high school students across the state. Thank you.

- **Jacquil Constant (He/Him/His)**
Haiti International Film Festival, Los Angeles County
Current or Former Grantee: California Relief Fund for Artists and Cultural Practitioners
RE: Agenda Item 13. VOTING ITEM: Partnership Committee Recommendations

My name is Jacquil Constant, and I am the executive director of the Haiti International Film Festival. The organization has existed for 9 years as a nonprofit and showcases at the Barnsdall Gallery Theatre in Hollywood, California. Our film festival is in its 10th year, and the theme is liberation through cinema. The organization's mission is to showcase Haiti's positive image through film. We want to establish educational distribution through partnerships with community colleges, universities, museums, high schools, and libraries to create sustainable revenue for the independent film festival in Los Angeles and beyond.

I am also a cinema professor at Pasadena City College and the director/writer/producer of the award-winning film *Haiti Is A Nation of Artists* about Haitian artists creating transformational art after the devastating earthquake in 2010. I want to develop sustainable partnerships through an art ecosystem of art nonprofits, educational institutions, and the creative business industry to showcase Haitian art and high-quality cinema to change the narrative of Haiti through resilience and community resources.

I recently received certification from a Business of Art class as a facilitator and creative entrepreneur through the Center of Cultural Innovation. I am also a fellow for sustainability through the Center of Nonprofit Management.

- **Ingrid Garner (She/Her/Hers)**
Arts Orange County, Orange County
Current or Former Grantee: JUMP StArts
RE: Agenda Item 15. General Public Comment

I wish I could have been there on Friday to express my thanks in person, but I missed it for the best of reasons. I was down the street putting our JumpStarts funding to excellent use at Women's Central Jail. I teach transitional-aged youth there and at Theo Lacy Facility through Arts Orange County's creative writing jail program, which has been the greatest honor of my life.

I'm endlessly moved by my students' creativity. Through writing, they explore places beyond their confines and experiences outside their own. I've learned that the correctional system often reinforces feelings of worthlessness among its residents. I don't know anyone who has been effectively shamed or demeaned into improving their life, yet this is often the promise of incarceration.

I encourage my students to discover something that ignites their passion because I believe artistic expression is a far more effective vehicle for change. I grew up believing I was incompetent until I discovered theatre and writing. When I finally found something I excelled at, the confidence I gained transformed every aspect of my life, including my grades.

I've been an independent theater-maker for the past decade, but a lack of local resources has mostly forced me to leave the country to earn a living in my field. This grant has not only delivered life-saving arts to struggling youth but has also supported me as a local artist, enabling me to present my work in California for the first time in years.

- **Sofia Vivanco Airaghi (She/Her/Hers)**
Nevada County Arts Council, Nevada County
Current or Former Grantee: California Creative Corps, California Cultural Districts, State-Local Partnership

As the Grants Manager for Upstate California Creative Corps, administered by Nevada County Arts Council, I am pleased to report on the tremendous impact we have achieved through our cohort of 80 grantees from across 19 counties in rural northern California. We broke boundaries and reached new corners of our state— 88% of our grantees were individual artists/culture bearers and organizations who had never before received state funds, we had representation from 32 different tribes, and had 32 different languages spoken by people on our project teams – which are truly significant inroad towards CAC's equity goals. Our artists worked on campaigns of awareness

tackling society's most critical issues including homelessness, climate and disaster preparedness, anti-racist curriculum, supporting people in recovery, and community engagement and belonging to name a few. The projects were timely, necessary, and the fullness of their impacts will continue to be felt for years to come.

In early December, we gathered with the other 13 Administering Organizations (AOs) for a final roundtable where we each presented our programs and accomplishments. We are wondering about the Council's prioritization of and timing for a consolidated Final Impact Report featuring findings of all 14 AOs for the Creative Corps? We believe this will be a powerful tool for future advocacy to continue the Creative Corps, stimulating the creative economy and the ongoing professional development of artists.

DRAFT

TAB D

California Arts Council | Public Meeting | 01/24/2025



Policy Memorandum

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

DATE: January 24, 2025
TO: All Council Members
FROM: Programs Policy Committee (Gerald Clarke and Caleb Duarte)
RE: Voting Item - Grants to Open in 2025

The Programs Policy committee recommends that Council approve the following grant programs for 2025, and allow the committee to develop recommendations for granting unexpended or returned funds, should they become available throughout the year:

1. General Operating Support Program;
2. Arts & Youth Program;
3. Individual Artists Fellowship;
4. Folk and Traditional Arts;
5. Impact Projects;
6. State - Local Partner Program; and
7. State - Local Partner Mentorship Program.

Purpose: To provide recommendations for the FY 2025-2026 grant programs.

Background: The Programs Policy committee is charged to provide input on programs and policies, consider adoption of new pilot programs based on Council priorities that are aligned with the Strategic Framework and make recommendations to Council.

At the December Council meeting, the committee presented its initial recommendations for Council discussion and vote which included consolidation of both general operating support and project-based programs. Based on Council discussion, the vote was postponed until the January 24, 2025 meeting.

Since the last Council meeting on December 13, 2024, the Programs Policy committee met on December 18, 2024, and January 8 and 15, 2025 to finalize the recommended slate of grant programs for FY 2025-2026.

The committee has revised the list of recommended grant programs in consideration of Council and public input, grantee data analysis, 2020 field scan and guided by CAC's racial equity framework to serve priority communities and intersectional needs, including:

- individuals with disabilities;
- geographically underserved regions;
- individuals that communicate in languages other than English;
- individuals who face social stigma, trauma, and/or safety concerns; and,
- individuals with fewer technological resources and/or expertise ([p. 6](#)).

In addition, recommendations support continued commitment to:

- increase funding for general operating programming;
- multi-year grants;
- geographic equity;
- individual artists; and,
- small organizations ([p. 8](#), [p. 44](#), [p. 45](#), [p. 47](#)).

Results from the [2020 field scan](#) and grantee data analysis raise questions about the reach of CAC grants to the larger arts ecosystem. Data shows that:

- There are over 16,000 nonprofit arts organizations in California,
- Over 17,000 applications were submitted to CAC between 2017 and 2024¹, representing 3,295 unique organizations; and,
- 2,096 unique organizations received grants during this period.

The following recommendations consolidate some programs to reduce redundancies and simplify offerings, improve access, and reach new organizations while continuing to serve the same priority communities.

¹ Includes 3,115 applications for Individual Artist Fellowship in 2021.

RECOMMENDED CONCEPT	PROGRAM	GUIDING STRATEGIES
<p>Program Consolidation</p>	<p>General Operating – consolidate General Operating, Statewide & Regional Networks (SRN), and Cultural Pathways into one grant application opportunity.</p> <p>Note: All current grantees and applicants across all individual programs will have equal opportunity to apply for the new consolidated general operating program.</p>	<p><i>Through consolidation, CAC resources can be redirected to build capacity at the local level, enabling greater and more consistent programming through the SLPs, and more effective grant management (p. 49).</i></p> <p><i>Funding General Operating Support will enable greater autonomy, sustainability and planning capacity for grantees through the reduction of program-specific and single-year grants (p. 44).</i></p> <p>Note (external reference): US Government Accountability Office (GAO) report suggests that consolidation can lead to “improved grant administration and changed programmatic outcomes.”²</p>
	<p>Arts and Youth – consolidates Artists in Schools, Arts Education Exposure, Arts Integration Training, Creative Youth Development, and JUMP StArts into one grant application opportunity.</p> <p>Note: All current grantees and applicants across all individual arts and youth programs will have equal opportunity to apply for the new consolidated general operating program.</p>	
<p>Support of Individual Artists and Folk & Traditional Arts</p>	<p>Re-release Administering Organizations (AO) programs:</p> <ul style="list-style-type: none"> • Individual Artist Fellowship (IAF) • Folk & Traditional Arts (FTA) 	<p>AOs utilize deep, community-based networks which have successfully extended CAC’s reach geographically and to first-time applicants.</p> <p>IAF has four regions based on a per capita approach. IAF uniquely supports individual artists for needs not tied to particular projects.</p>

² United States Government Accountability Office, *Grant Program Consolidations: lessons Learned and Implications for Congressional Oversight*, [GAO-15-125](#) (Washington, D.C.: December 2014).

RECOMMENDED CONCEPT	PROGRAM	GUIDING STRATEGIES
		FTA funds artists and organizations serving underserved communities statewide including indigenous and immigrant communities.
Community-Artist Collaborations	Re-release Impact Projects as a stand-alone program supporting collaborative projects.	Center artists and artistic practice in responding to community-defined needs of California’s historically and systemically under-resourced communities.
Support State-Local Partners Support and Capacity Building	<p>State-Local Partner (SLP) program is currently in its second year of two-year funding.</p> <p>Re-release State-Local Partner Mentorship (SLP-M) program.</p> <p>Note: One county-designated Partner completed the three-year SLP Mentorship program and is eligible to apply for one-year SLP funding in 2025/26 cycle.</p>	<p><i>The state’s arts and creativity infrastructure should be strong at every level (p. 50). The emphasis on funding the SLPs represents the continued commitment of CAC’s partnership with these county agencies.</i></p> <p>SLP-M ensures that all 58 counties in the state are served through SLPs.</p>

The committee is also recommending approval to explore and design recommendations for effectively distributing unexpended funds (after Council grant allocation approvals). A variety of circumstances can result in CAC grant funds, in nominal amounts, not being expended as intended, such as if grantees are unable to complete projects as proposed, fiscal sponsorship issues occur, or organizations close unexpectedly. Without established Council policy for use of these funds, they revert to the state’s General Fund. With Council’s approval, the committee may develop recommendations responsive to current needs, such as emergency funding, gap funding, or capacity building.

The committee believes that these recommendations will focus Council on core Strategic Framework priorities. Next steps are to work on program guidelines to include: a focus on regional equity; opportunities for new organizations to access funding; clarity around priority communities and eligibility for grants; and clear review criteria. CAC staff will develop and

implement extensive technical assistance to ensure clarity on program eligibility and comprehensive panelist training/support.

Timeline: January 24 - Committee to present recommendation, Council to discuss and vote on programs to open in 2025; February 28 - Council to vote and approve program guidelines.

Supporting Materials:

Comparison Map: Creative Corps – Geographies Served to 2024 CAC Grantee Locations

Creative Corps Communities Served (2022 – 2024) Compared to 2024/25 Grantee Locations

PROGRAM POLICY COMMITTEE

DST and Program Policy Recommendations

Gerald Clarke and Caleb Duarte



1

PROGRAM POLICY COMMITTEE
2025/26 Recommendations

PROGRAMS POLICY COMMITTEE RECOMMENDS

The Programs Policy committee recommends that Council approve the following grant programs for 2025, and allow the committee to develop recommendations for granting unexpended or returned funds, should they become available throughout the year:

1. General Operating Support Program
2. Arts & Youth Program
3. Individual Artists Fellowship
4. Folk and Traditional Arts
5. Impact Projects
6. State - Local Partner Program
7. State - Local Partner Mentorship Program

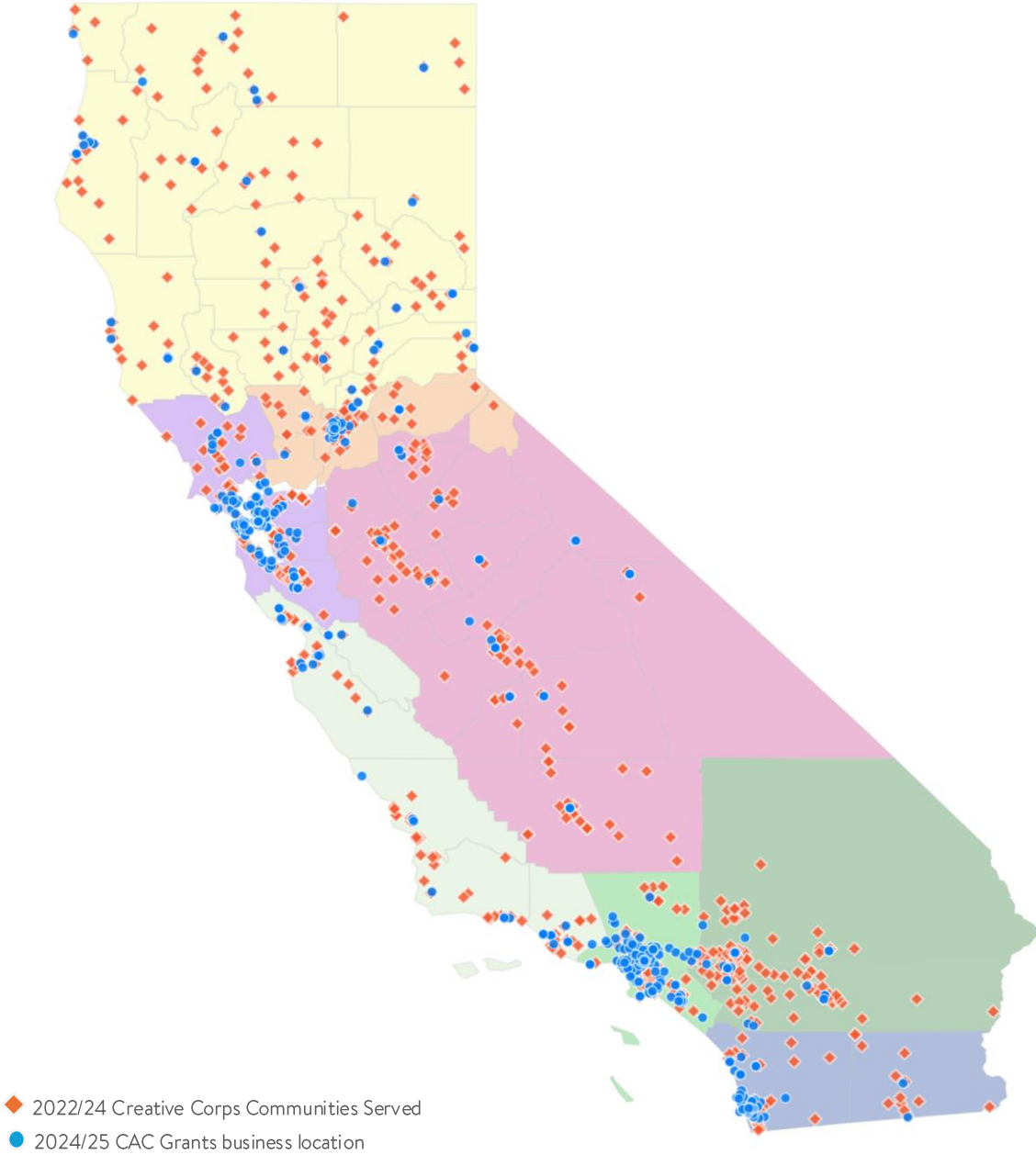
UNDERLYING FOCUS AND CONSIDERATIONS

- CAC's racial equity framework to serve priority communities and intersectional needs.
- Continued commitment to general operating funding, multi-year grants, geographic equity, individual artists and small organizations.

GRANTEE DATA ANALYSIS AND FIELD SCAN

- There are over 16,000 nonprofit arts organizations in CA
- Between 2017 and 2024
 - Over 17,000 applications submitted to CAC programs
 - Applications represent 3,295 unique organizations; and
 - 2,096 unique organizations received at least one grant

2024/25 Grantee Distribution Compared to Creative Corps Communities Served



PROGRAM RECOMMENDATION DETAILS

RECOMMENDED CONCEPT	PROGRAM	GUIDING STRATEGIES
<p>Program Consolidation</p>	<p><u>General Operating</u> – consolidate General Operating, Statewide & Regional Networks (SRN), and Cultural Pathways into one grant application opportunity.</p> <p>Note: All current grantees and applicants across all individual programs will have equal opportunity to apply for the new consolidated general operating program.</p>	<p><i>Through consolidation, CAC resources can be redirected to build capacity at the local level, enabling greater and more consistent programming through the SLPs, and more effective grant management (p. 49).</i></p> <p><i>Funding General Operating Support will enable greater autonomy, sustainability and planning capacity for grantees through the reduction of program-specific and single-year grants (p. 44).</i></p>
	<p><u>Arts and Youth</u> – consolidates Artists in Schools, Arts Education Exposure, Arts Integration Training, Creative Youth Development, and JUMP StArts into one grant application opportunity.</p> <p>Note: All current grantees and applicants across all individual arts and youth programs will have equal opportunity to apply for the new consolidated general operating program.</p>	<p>Note (external reference): US Government Accountability Office (GAO) report suggests that consolidation can lead to “improved grant administration and changed programmatic outcomes.”</p>

RECOMMENDED CONCEPT	PROGRAM	GUIDING STRATEGIES
Support of Individual Artists and Folk & Traditional Arts	<p>Re-release Administering Organizations (AO) programs:</p> <ul style="list-style-type: none"> • <u>Individual Artist Fellowship (IAF)</u> • <u>Folk & Traditional Arts (FTA)</u> 	<p>AOs utilize deep, community-based networks which have successfully extended CAC's reach geographically and to first-time applicants.</p> <p>IAF has four regions based on a per capita approach. IAF uniquely supports individual artists for needs not tied to particular projects.</p> <p>FTA funds artists and organizations serving underserved communities statewide including indigenous and immigrant communities.</p>
Community-Artist Collaborations	Re-release <u>Impact Projects</u> as a stand-alone program supporting collaborative projects.	Center artists and artistic practice in responding to community-defined needs of California's historically and systemically under-resourced communities.
Support State-Local Partners Support and Capacity Building	<p><u>State-Local Partner (SLP)</u> program is currently in its second year of two-year funding.</p> <p>Re-release <u>State-Local Partner Mentorship (SLP-M)</u> program.</p> <p>Note: One county-designated Partner completed the three-year SLP Mentorship program and is eligible to apply for one-year SLP funding in 2025/26 cycle.</p>	<p><i>The state's arts and creativity infrastructure should be strong at every level (p. 50). The emphasis on funding the SLPs represents the continued commitment of CAC's partnership with these county agencies.</i></p> <p>SLP-M ensures that all 58 counties in the state are served through SLPs.</p>

ADDITIONAL PROGRAM POLICY RECOMMENDATION

Approval to explore and design recommendations for effectively distributing unexpended funds.

2

DECISION-SUPPORT TOOL

To consider program consolidation, individual programs focused on artists, folk and traditional arts, projects and SLP partners; and recommendations for use of unexpended or returned grant funds.

WHERE AND HOW DOES THIS LIVE IN THE STRATEGIC FRAMEWORK?

- Alignment with racial equity framework to increase services to priority populations and regions.
- Commitment to:
 - General operating
 - Geographic equity
 - Individual Artists
 - Small organizations
- Consolidation of programs to support capacity for grantees through reduction of specific programs and single-year grants.

WHAT METHODS HAVE BEEN USED TO RESEARCH AND/OR GATHER COMMUNITY INPUT?

The Committee considered

- Public comments
- Input by Council Members
- Data on allocations
- Regional funding maps
- Grantee database review.

WHO IS EXPECTED TO BENEFIT FROM THIS DECISION AND ACTIONS?

Small organizations and first-time applicants:

- Simplify application by removing some program-specific requirements.
- Reduce administrative burden on applicants.
- Level the playing field for small organizations and first-time applicants.

WHAT MIGHT BE UNINTEDED CONSEQUENCES, DRAWBACKS, OPPORTUNITIES OR DOMINO EFFECTS FROM THIS DECISION AND ACTION

Consolidation of certain programs:

- Result in loss of intent of individual programs and the support for communities served
- Would not ensure support specifically for arts service or network organizations.
- Could heighten competition, with unknown impact
- Guidelines could mitigate many of the concerns.

WHAT MIGHT BE UNINTEDED CONSEQUENCES, DRAWBACKS, OPPORTUNITIES OR DOMINO EFFECTS FROM THIS DECISION AND ACTION

- Panelists may be challenged to adjudicate different organization types under one program.
 - Panelist training will address these challenges.
- Consolidation could alter how the agency identifies and evaluates outcomes.

Discussion



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“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>To open the recommended slate of programs for FY2025: consolidated General Operating Support; Arts & Youth; Individual Artist Fellowship Program; Folk and Traditional Arts Program; Impact Projects; State-Local Partner and State-Local Partner Mentorship Programs; and authorize the committee to make recommendations regarding use of unexpended or returned grant funds.</p>
<p>Why is this decision important and what situation or process is informing it? (1-3 sentences)</p>	<p>Council needs to decide which grant programs to open for FY2025 and have been tasked with aligning these decisions with the Strategic Framework.</p>
<p>When does this decision need to be made? What is the proposed timeline? Is there flexibility on the timeline?</p>	<p>This decision must be made before program guidelines can be developed. Guidelines are scheduled to be developed in January for consideration by Council in February. Deviation from this schedule impacts the 2025 grant timeline including adjudication, awards, and payments.</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 	<ul style="list-style-type: none"> • Increase services to individuals with disabilities; geographically underserved regions; individuals that communicate in languages other than English; individuals who face social stigma, trauma, and/or safety concerns; and individuals with fewer technological resources and/or expertise (p. 6); • Increase funding for general operating programming, multi-year grants; geographic equity; individual artists, and small organizations (p. 8); and • Consolidating programs (p. 8), enabling greater autonomy, sustainability and planning capacity for grantees through the reduction of program-specific and single-year grants (p. 44).
<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. If no, please stop here.</p>	<p>Programs and IT staff will need to build out new processes and applications, which may require enhanced software support, increased outreach and technical assistance to the field, and revised panelist training.</p>
<p>Do we have funding for this decision and action? If yes, please state briefly the source of funding. If no, please stop here.</p>	<p>N/A. This is a policy decision.</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>Council</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>Consolidation of specific programs is expected to pool and equalize applicants of all current programs and to simplify the application form by removing some program-specific requirements. This streamlined approach could:</p> <ul style="list-style-type: none"> • Improve access to CAC funds; • Reduce the administrative burden on applicants; and • Level the playing field for small organizations and first-time applicants. <p>The Committee considered public comments, input by Council members, data on allocations and regional funding maps, and grantee database review. A US Government Accountability Office (GAO) report suggests that consolidation can lead to <i>“improved grant administration and changed programmatic outcomes.”</i></p>
<p>What might be unintended consequences, drawbacks, opportunities or domino effects from this decision and action?</p>	<p>Consolidating programs could result in the loss of individual program intent and the support for communities they serve. For example, consolidating Statewide and Regional Networks Program into a General Operating Support Program would not ensure support specifically for arts service or network organizations.</p> <p>The consolidated approach could heighten competition for all applicants, with unknown impact to organizations such as first-time applicants without grant writing experience. However, guidelines could mitigate concerns, including prioritizing small organizations and first-time applicants.</p>

Panelists may be challenged to adjudicate different types of applicants within one umbrella program, resulting in more subjective judgments; Panelist training will address these challenges.

By removing specific program requirements, the consolidated approach could alter how the agency identifies and evaluates outcomes.

Will this action hinder or help:

- 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?

Note that the decision should help at least one of the above.

If yes to any hindrance, what adjustments could be made to offset the disadvantage?

- This action could help small organizations by releasing a simplified application but the heightened competition for funding could hinder them.
- This action could help underserved regions such as rural areas provided guidelines incorporate a regional approach.
- This action could help communities with disabilities provided principles of accessibility are integrated into guidelines.
- Priority populations are a focus of this recommendation.

Different grant programs have different maximum request amounts. For example, the current maximum request amount for Statewide and Regional Networks is \$50,000; while General Operating Support is \$30,000. Equalizing request amounts within one broad program may help distribute Local Assistance funds to more organizations but could lessen funding and limit the impact of current programs that provide arts services, build networks, and regrant funds.

<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>The Committee is informed by the Strategic Framework, the Field Scan, and CAC allocations data. Race equity could be best addressed through program guidelines.</p>
<p>What is the potential impact on staff at different levels of the organization?</p>	<p>There is the potential for significant public feedback for staff at all levels of the organization. Building consolidated offerings would entail new guideline and application development with new ranking criteria, panelist training, outreach to the field, and technical assistance.</p>
<p>What is the potential impact on the field?</p>	<p>This recommendation is intended to maintain a broad applicant base and improve access to funds for priority populations including first-time applicants. Some current grantees may not be funded.</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>The Committee intends to address root causes of inequity identified in the Strategic Framework through this consolidation and the forthcoming development of guidelines.</p>
<p>Please outline next steps to support the decision-making that is needed to move forward from now.</p>	<p>Council must discuss and vote.</p>
<p>How will the decision and progress on the action be tracked and communicated to various audiences both internally and externally?</p>	<p>External communications will be through guidelines, outreach, and technical assistance.</p>
<p>How will we know if the expected goal or benefit is achieved?</p>	<p>The goal will be achieved if the slate of recommended programs is approved to open for FY2025.</p> <p>Intended program results will be monitored through interim and final report data collection.</p>
<p>What is the support mechanism if progress is stalled or if unexpected consequences, criticism or backlash develops?</p>	<p>If there is criticism/backlash in public comment or by Council, Council may decide to amend the recommendation or decline to approve this slate of programs and propose a new motion.</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 E

California Arts Council | Public Meeting | 01/24/2025



Policy Memorandum

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

DATE: January 24, 2025
TO: All Council Members
FROM: Strategic Framework Committee – Roy Hirabayashi
RE: Strategic Framework Committee Update

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

Background: The Committee's charter this year includes the mandate to review the Decision Support Tool (DST) to determine if there are refinements that can be made or a simplified version that can be applied to more minor decisions. The Committee updated Council at the November 22, 2024 meeting that no major revisions to the DST are recommended at this time, but the Committee would like to offer further support for Council to use the DST as intended.

Activities: Since the last Council meeting, the Committee met on January 13 and January 21 to finalize recommendations and prepare for presentation to Council. In collaboration with staff supporting the committee and CAC agency's Race & Equity Manager, the Committee reviewed and updated a pre-DST worksheet, which provides a place to brainstorm and collect information. The pre-DST worksheet is intended to build scaffolding for use of the DST to its full potential as a powerful decision-making tool. The pre-DST worksheet will help committees provide Council with enough information to thoughtfully approach major decisions and ensure that Council is provided the opportunity to consider multiple ideas and approaches.

- The Committee recommends that the pre-DST worksheet become the first step of the DST process, to help determine when a full DST may be needed.
- If a full DST is needed, committees can create a preliminary draft using data from the pre-DST worksheet.
- For transparency, committees could then workshop the draft DST live through group discussion at a Council meeting.

In the future, Council may wish to further update or shorten the DST as part of updating the Strategic Framework.

Timeline: January 24, 2025 - Committee to present the pre-DST worksheet to Council.

Supporting Document: Pre-Decision Support Tool Worksheet

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

Pre-DST Worksheet

Roy Hirabayashi | Council Member



The DST

- Committee charter includes reviewing the DST
- Intention to facilitate Council using the DST as a robust decision-making tool



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California Arts Council
Decision Support Tool

Asking questions, cultivating transparency and being honest is key in the decision-making process
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This tool is meant to be used after your initial brainstorming phase to test the action's alignment within our [Strategic Framework](#) and [Budget/Scope Rationals](#). Sections can be completed by staff or council, as needed, to complete this exercise.

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

Who is completing this DST?

What is the decision that needs to be made? (1-3 sentences)

Why is this decision important and what situation or process is informing it? (1-3 sentences)

When does this decision need to be made?

What is the proposed timeline?

Is there flexibility on the timeline?

Where and how does this action live within the agency's Strategic Framework, specifically:

- Better identifies and meets local needs.
- Reduces barriers to accessing CAC funds, programs and meetings
- Amplified leadership engagement with constituents
- Focuses on public input
- Evaluates funding programs and grantmaking processes

Do we have the staffing capacity to support this decision and action? If yes, please list who will be accountable for each stage of implementation.

If no, please stop here.

Do we have funding for this decision and action? If yes, please state briefly the source of funding.

If no, please stop here.

Who needs to make the final decision?

- Management
- Council
- Other

(Please explain and provide a brief outline of the process.)

Who is expected to benefit from this decision and action, and what methods have been used to research and/or gather community input?

What might be unintended consequences, drawbacks, opportunities or domino effects from this decision and action?

Will this action hinder or help:

- 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 internet?
- Communities who have been historically marginalized or oppressed?

Note that the decision should help at least one of the above.

If yes to any hindrance, what adjustments could be made to offset the disadvantage?

Has a survey of research or best practices been conducted to support this action in a Racial Equity context? For example, this could include research from other institutions or sectors that are related, or a list of relevant articles or policies from similar agencies or organizations.

If yes, briefly state this research here in a few sentences. If no, please stop here.

What is the potential impact on staff at different levels of the organization?

What is the potential impact on the field?

Does this action address the following in the long-term? Your response should include at least one of the below options, please briefly elaborate on your answer:

- Addresses root causes of inequity
- Instills faith in government transparency, accountability and stewardship
- Positions CAC as a leader in the field

Please outline the next steps to support the decision-making that is needed to move forward from now.

How will the decision and progress on the action be tracked and communicated to various audiences both internally and externally?

How will we know if the expected goal or benefit is achieved?

What is the support mechanism if progress is stalled or if unexpected consequences, criticism or backlash develops?

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

Purpose of the Pre-DST Worksheet



Brainstorming



Collecting information



Informing committee work



Surfacing alternate ideas

CALIFORNIA
ARTS COUNCIL
A STATE AGENCY

Pre-DST Worksheet

- _____
- _____
- _____
- _____
- _____

- _____
- _____
- _____
- _____
- _____

Pre-DST Worksheet | questions 1-5

1. Today's date, persons present, notetaker
2. Briefly state the type of decision, action or proposal being vetted.
3. Why is it important?
4. **Who** will benefit from this decision?
5. What preliminary research supports or negates this action?

Pre-DST Worksheet | questions 6-10

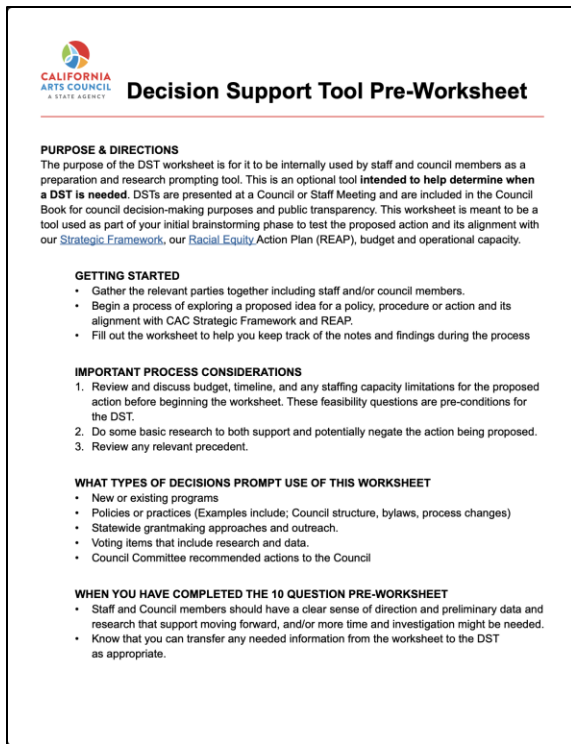
6. What might be the unintended consequences or opportunities of This decision?
7. Where and how does this action [Align with Tier 2](#) impact in the Strategic framework?
8. Where and how does this action [Align with Tier 3](#) or our Strategic Framework's equity goals?
9. Where does this action align with the Strategic Framework [Aspirational Areas](#)?
10. What else don't we know and who can we ask or where can we look?


Pre-DST Worksheet | Summary

1. Will there be a DST as a result of information gathered with this worksheet?
Yes or No, why or why not?
If Yes, continue with questions 2-5, if No, stop here.
2. What is the primary recommendation that will be considered using the Decision Support Tool?
3. What are two potential other scenarios that can be considered given the information gathered?
4. Do additional Pre-Worksheets or DSTs need to be completed? Explain.
5. What is the timeline for considering these scenarios and are there upcoming meetings where this work could be presented?

Recommended Process

- Committees start with the pre-DST worksheet
- Draft preliminary DST if needed



 **CALIFORNIA ARTS COUNCIL**
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Decision Support Tool Pre-Worksheet

PURPOSE & DIRECTIONS
The purpose of the DST worksheet is for it to be internally used by staff and council members as a preparation and research prompting tool. This is an optional tool **intended to help determine when a DST is needed**. DSTs are presented at a Council or Staff Meeting and are included in the Council Book for council decision-making purposes and public transparency. This worksheet is meant to be a tool used as part of your initial brainstorming phase to test the proposed action and its alignment with our [Strategic Framework](#), our [Racial Equity Action Plan \(REAP\)](#), budget and operational capacity.

GETTING STARTED

- Gather the relevant parties together including staff and/or council members.
- Begin a process of exploring a proposed idea for a policy, procedure or action and its alignment with CAC Strategic Framework and REAP.
- Fill out the worksheet to help you keep track of the notes and findings during the process

IMPORTANT PROCESS CONSIDERATIONS

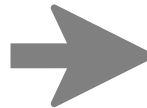
1. Review and discuss budget, timeline, and any staffing capacity limitations for the proposed action before beginning the worksheet. These feasibility questions are pre-conditions for the DST.
2. Do some basic research to both support and potentially negate the action being proposed.
3. Review any relevant precedent.

WHAT TYPES OF DECISIONS PROMPT USE OF THIS WORKSHEET

- New or existing programs
- Policies or practices (Examples include: Council structure, bylaws, process changes)
- Statewide grantmaking approaches and outreach.
- Voting items that include research and data.
- Council Committee recommended actions to the Council

WHEN YOU HAVE COMPLETED THE 10 QUESTION PRE-WORKSHEET

- Staff and Council members should have a clear sense of direction and preliminary data and research that support moving forward, and/or more time and investigation might be needed.
- Know that you can transfer any needed information from the worksheet to the DST as appropriate.



 **CALIFORNIA ARTS COUNCIL**
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*"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.

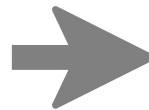
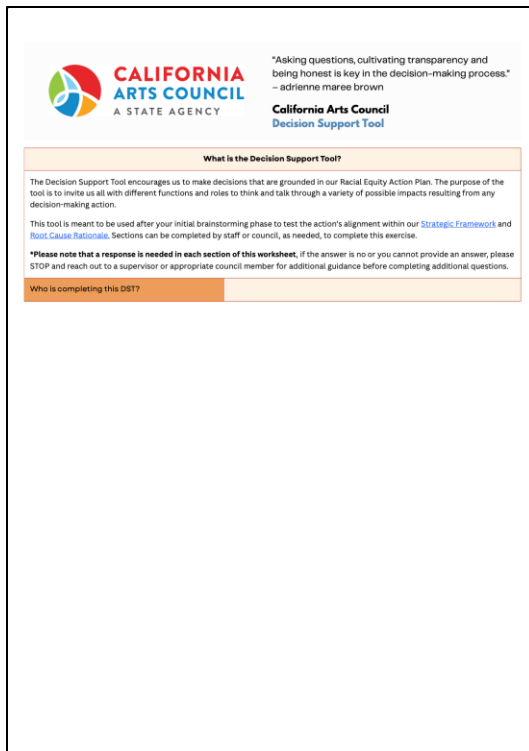
This tool is meant to be used after your initial brainstorming phase to test the action's alignment within our [Strategic Framework](#) and [Root Cause Rationale](#). Sections can be completed by staff or council, as needed, to complete this exercise.

***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?

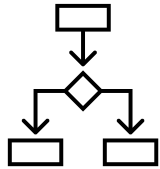
Recommended Process

Bring the draft DST to workshop live in Council discussion



CAC Council

Recommended Process



DST will facilitate robust consideration of Council choices



Vote on item can happen at the next meeting

CALIFORNIA ARTS COUNCIL
A STATE AGENCY

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California Arts Council
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Who is completing this DST?

Thanks!

Any questions?

Stay in touch



Sign up for ArtBeat!



Follow us

Decision Support Tool Pre-Worksheet

PURPOSE & DIRECTIONS

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GETTING STARTED

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- Fill out the worksheet to help you keep track of the notes and findings during the process.

IMPORTANT PROCESS CONSIDERATIONS: STEP 1, 2, 3

1. Review and discuss budget, timeline, and any staffing capacity limitations for the proposed action before beginning the worksheet. These feasibility questions are pre-conditions for the DST.
2. Do some basic research to both support and potentially negate the action being proposed.
3. Review any relevant precedent.

WHAT TYPES OF DECISIONS PROMPT USE OF THIS WORKSHEET

- New or existing programs.
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WHEN YOU HAVE COMPLETED THE PRE-WORKSHEET

- Staff and Council members should have a clear sense of direction and preliminary data and research that support moving forward, and/or more time and investigation might be needed.
- Know that you can transfer any needed information from the worksheet to the DST as appropriate.



Decision Support Tool Pre-Worksheet

1. TODAY'S DATE, PERSONS PRESENT, NOTETAKER

2. BRIEFLY STATE THE TYPE OF DECISION, ACTION OR PROPOSAL BEING VETTED.

3. WHY IS IT IMPORTANT?

4. WHO WILL BENEFIT FROM THIS DECISION?

5. WHAT PRELIMINARY RESEARCH SUPPORTS OR NEGATES THIS ACTION?



Decision Support Tool Pre-Worksheet

6. WHAT MIGHT BE THE UNINTENDED CONSEQUENCES OR OPPORTUNITIES OF THIS DECISION?

7. WHERE AND HOW DOES THIS ACTION [ALIGN WITH TIER 2](#) IMPACT IN THE STRATEGIC FRAMEWORK?

8. WHERE AND HOW DOES THIS ACTION [ALIGN WITH TIER 3](#) OR OUR STRATEGIC FRAMEWORK'S EQUITY GOALS?

9. WHERE DOES THIS ACTION ALIGN WITH THE STRATEGIC FRAMEWORK [ASPIRATIONAL AREAS](#)?

10. WHAT ELSE DON'T WE KNOW AND WHO CAN WE ASK OR WHERE CAN WE LOOK?

Decision Support Tool Pre-Worksheet

SUMMARY

1. Will there be a DST as a result of information gathered with this worksheet?
Yes or No, why or why not?
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TAB F

California Arts Council | Public Meeting | 01/24/2025

20th ANNUAL

CALIFORNIA
POETRY
OUT LOUD

MARCH 16 & 17, 2025

Sacramento, CA



capoetryoutloud.org



2024 CA POETRY OUT LOUD COUNTY CHAMPIONS with CA Poet Laureate Lee Herrick



STARR SCHWARTZ
2024 Merced County Champion



DINO MOON PARKS 2024 Nevada County Champion



CALIFORNIA POET LAUREATE LEE HERRICK

Poetry Out Loud MC

LOS ANGELES COUNTY

POETRY OUT LOUD

20 YEARS



2025 LIVE EVENT & CELEBRATION

FEB. 5, 2025
6:00PM

WILSHIRE EBELL THEATRE
4401 W 8TH ST , LOS ANGELES. CA 90005



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