



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

Gavin Newsom, **Governor**
Jonathan Moscone, **Executive Director**
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MINUTES OF PUBLIC MEETING
CALIFORNIA ARTS COUNCIL RETREAT/ADVANCE
(EXECUTIVE COMMITTEE OPEN MEETING)
June 14, 2023
9:15 a.m. to 6:00 p.m.

Japanese America Cultural and Community Center (JACCC)
Within the Little Tokyo Cultural District
224 San Pedro Street
Los Angeles, CA 90012

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

PRESENT:

Council Members

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

Arts Council Staff

Jonathan Moscone, Executive Director
Kayla Ungar, Chief Deputy Director
Ayanna Kiburi, Deputy Director
Kristin Margolis, Director of Programs Services
Elisa Gollub, Programs Manager
Amy Garrett, Arts Programs Manager
Megan Morgan, Race Equity Manager
Artemio Armenta, Director of Public Affairs

Kimberly Brown, Public Affairs Specialist
Qiana Moore, Outreach and Events Coordinator
Zachary Hill, Information Technology Associate

WHO AND WHERE WE ARE

Welcome and Expectations for the Day

Chair Montoya opened the meeting at 9:26 a.m.

Executive Director Moscone presented a brief overview of the agenda which included procedures for attendees as well as participation guidelines. It was announced that everyone on the Council was present in the room. Most of the staff were watching online but some staff were in the room with Council Members.

Executive Director Moscone thanked the JACCC for hosting the Retreat and for JACCC in attendance.

Desired Outcomes were enumerated:

- Build the community of our Council and strengthen the relationship between Council and Agency Staff.
- Gain fluency in all the tools we have to do our work.
- Start conversations towards the shared vision for the future.
- Leave here inspired, informed, and empowered.

Community Agreements included, always:

- Assume good intentions.
- Respect others' personal and professional experiences.
- Take space and definitely give space.
- Ask questions to learn why.
- One microphone, one diva.
- Correct gently.
- Be respectful of each other and be nice.

Community Agreements included, never:

- Engage in personal attacks.
- Fail to listen to what others are saying.
- Jump to conclusions.
- Resist being gently corrected.
- Interrupt.
- Pontificate.
- Judge others' opinions.

Most of all, attendees should practice grace.

Land and Peoples Acknowledgement

Council Member Gerald Clarke presented the following: This is the newest draft of the Land Peoples Acknowledgement from the Committee. The California Arts Council acknowledges the original inhabitants of the land now called California and that California continues to be home to many indigenous communities, generations where tribal communities developed deep understandings of the land and continued longstanding relationships with the land, water, air, plant and animal beings through ceremony, culture, and stewardship. These communities are not only an important part of our history as contemporary Californians but are also important voices in our understanding of this place. In acknowledging the violent history of the founding of the state of California, its support of state-sponsored genocide or misrepresentation of indigenous people and their culture and the erasure of their contributions to our shared histories, we at the California Arts Council recognize our responsibilities to these indigenous communities and we are compelled to support tribes, tribal organizations, and related organizations, including arts organizations, in their efforts to uplift indigenous people in the community.

For us here in Los Angeles this morning, the original people are the Tongva, and their ancestral lands extended from Palos Verdes to San Bernardino to Saddleback Mountain and the San Fernando Valley.

We thank them for allowing us to be here and to carry on our work.

Welcome from JACCC

The JACCC representative welcomed attendees to the facility. The Director of Sustainable Little Tokyo and Community Arts, Celeste Shimowa, briefly discussed the different organizations involved in their agency.

Little Tokyo recently received two National Endowments for the Arts grants. Advancement of the arts will be facilitated using these grants.

Art Moment #1: Ice Breaker

Vice Chair Vicki Estrada gave instructions for participation in Art Moment #1.

Vicki stated that Council Members did not really know each other very well.

Four questions will be asked of each Council Member to answer on the notepads in each Council Members possession. The answers are not to be signed. The answered questions will be collected and put into a container so that they can be pulled at

random. Each Council Member will pull out one form and try to guess who answered the questions that they pulled out.

The four questions were as follows:

- If you were an animal, what animal would you be?
- One of your top 10 favorite movies.
- One of your favorite artists.
- The one musician or band that has impacted your life the most.

Completed notes were picked at random and Council Members endeavored to guess whose note they picked. The activity engendered a lively discussion and Council Members were entertained and at times surprised by some of the answers.

HOW WE ARRIVED HERE

A Brief Written and Oral History of the CAC

Executive Director Moscone introduced the item. Videos of people who have been a part of CAC were shown. The four people highlighted were Wayne Cook, Jodie Evans, Juan Carillo, and Josie Talamantes.

The CAC was established in 1976. The first budget was for \$700,000.00.

Former Council Member Jodie Evans was a Council Member at the formation of the Council and Jodie's video presented the following:

Jodie Evans discussed the political events of the 1970s. The arts were essential to the engagement and politics of this era.

The original Council was formed to enhance the representation of the diverse groups in California. This was a new concept counter to the politics of the Reagan Administration.

San Francisco area artists were integral to the original Council. At the time, California artists were not taken seriously at a national or international level.

The original CAC Members were very engaged with the politics of the time and committed to improving the lives of all citizens through the arts.

The commitment to listening to the wants and needs of all the diverse communities was a real and important aspect of the original CAC.

The state and local partnerships evolved from these listening sessions and became a crucial element of the CAC.

In 1980 the state and local partnerships began.

Juan Carrillo was a former employee of the CAC, from 1978 – 2005, and Juan's video presented the following:

He represented the Royal Chicano Air Force of Sacramento. They were a group of artists working in Sacramento around 1976/1977.

The CAC budget quickly increased from the original \$700,000 to 1.5 million within a year's time.

These monies were all grant money and spent completely in funding California artists.

The beginning of the CAC was wonderful, and it was the job of a lifetime.

People involved with the CAC were quite uplifting and the outreach to underserved communities was inspiring.

A diversity of demands were made of the Council and this helped motivate its members to do their utmost to meet those demands.

The Arts in Corrections Program was founded in 1986 in partnership with the California Department of Corrections and Rehabilitation and still exists today.

Wayne Cook served on the CAC from 1989 – 2015. Wayne served in the role of expanding arts in education, and it was not necessarily Arts in Corrections, and Wayne's video presented the following:

Wayne brought that concept along with himself from Folsom State Prison. The CAC was delving into the idea of Arts in Corrections at that time.

Wayne's membership in the CAC at that particular time was fortuitous and conducive to expansion of the Arts in Corrections Program.

Most of the staff of the CAC at that time were all artists. The agency entered the communities and worked with local artists to develop the different programs.

The agency survived some really hard times in the state of California, and pioneered some enduring changes that gained a real respect for the CAC throughout the state.

In 2003 the budget went from \$10M to \$15M down to \$1 million dollars and was almost eliminated. Due to the powerful relationships and the powerful alliances that the CAC had nurtured, the agency survived.

Wayne is very proud of the CAC and the fact that it survived. Having a background in the arts gave him an ability to problem solve and to be flexible. The arts were so helpful to Wayne in making important choices in life.

Arts education is so important for the youth of our society. We need to expose them to the arts as soon as possible.

Wayne is still involved with Arts in Corrections and continues his work in this program.

In 1987, the CAC had the first grants awarded to communities of color. They were originally called Minority Arts Development Grants, and the CAC began awarding grants to organizations representing communities of color through its Multi-Cultural Arts Program.

Josie Talamantez served on the CAC from 1987 – 2011. The Artists in Community Program was part of the Artists in Residency Program. Josie's video presented the following:

An artist and an organization applied together to support that artist.

At that time the CAC was providing jobs for artists. However, the California Legislature did not want to hear that. So, it was labelled as services to the community.

At the time, the CAC could not market the program as providing jobs, because the Legislature did not want jobs being provided for artists. Years later, everything focused on jobs, but early on, the agency could not talk about it in this way.

The Legislature mandated that 50 percent of CAC funding that was going to large organizations in the organizational support program go to artists of color or to impact diversity.

Three components were created: the Multicultural Entry Program, the Multicultural Advancement Program, and the Multicultural Development Program.

The Multicultural Entry Program was a critical program because it looked at these artists collectives and these small-budget organizations and allowed them to apply for funding.

Small organizations were able to grow and exert a greater influence on the arts world.

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Olivia Raynor in 1994 became the Founding Director of the UCLA National Arts and Disability Center. At that time, Wayne Cook was the ADA Director for the CAC.

Wayne and Olivia traveled throughout the state speaking to the communities and finding out what their needs were.

The NADC became the Administering Organization under a contract with the CAC in 2000.

In those early years, those working with artists with disabilities recognized that the lion's share of the work was addressing stigma, prejudice, discrimination, low expectations, and accessibility.

The key obstacle then was chiefly physical but sometimes attitudinal, but it was always exclusionary.

The Arts and Accessibility grants have supported hundreds of artists in their career development and hundreds of organizations have been made more accessible to their communities.

For 20 years the CAC has been at the forefront of equity work in terms of artists with disabilities. They have provided unwavering support and continuous support.

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The Poet Laureate was established in 2001. Lee Herrick is here today.

In 2003 the CAC suffered severe budget cuts that lasted almost 10 years.

Kristin Margolis mentioned that the budget cut of 2003 was devastating. The entire budget consisted of one million dollars.

The arts are always devalued, and this is a heartbreaking thing. Artists live with the threat of their monies being cut.

In 2003, the CAC lost an enormous number of staff, and it was traumatizing.

Staff and Council had to pivot and recreate the organization, and strategize on ways to support artists with minimal funding. They had to devise a way to keep their network intact so that when funding came back, the CAC still had viable relationships with the artist communities.

Kristin expressed never-ending gratitude to the Administration and the Legislature for deciding to grow the CAC because it could have gone the other way. And now, the agency is back where it was before, and that is remarkable.

She said the agency has learned from the past and strengthened its partnerships.

Under the Newsom Administration, the CAC has had the ability to do this type of work more than ever.

In 2016 the CAC joined the Government Alliance on Race Equity (GARE). The CAC is a leader in state agencies around this work.

In 2023 the California Cultural Districts were created.

Jodie Evans, Juan Carrillo, Wayne Cook, Josie Talamantes and Kristin Margolis all shared their hopes for the future regarding the CAC.

WHAT WE DO

Handbook Q&A and Handout of Reader

Chief Deputy Director Kayla Unger presented the following:

Those on the Governance Committee have been working very hard to update the Council Handbook.

[The Handbook is an all-in-one reference book which includes basic information about the Council, Council meetings, and Council Member responsibilities.](#)

It is meant to be an evergreen document that you can always refer back to.

The Handbook is an evergreen document versus the Reader which contains information such as personal contact information, our roster, and our staff organization chart all of which are updated on an ongoing basis.

Our focus was to streamline and update the Handbook.

The Handbook is divided into three sections. The General Information and bylaws is the first part. The second is Council meetings. The third is the Council Member responsibilities.

Discussion should include if the Handbook is complete. Is the language clear? Does it work visually?

We felt the Reader should be as small as possible and most of the information should be in the Handbook.

We would like to see any recommendations on orientation. Was there anything else that you needed to know?

We will talk about the content that deals with our meetings. We have to abide by the Bagley-Keene Act and Robert's Rules of Order.

We are still not sure if we are allowed to move, Public Comment, to the end of the meeting.

A review of Robert's Rules of Order by Council Members is in order.

Travel reimbursement guidelines and parameters are being finalized.

Grant payments and reimbursements need to be speedier than what currently exists.

Member roles and responsibilities deal with attendance and orientation.

Committees are vital and staff input on these is very important.

Council meetings are not meant to be used to do Committee work.

Council Members must take classes as if they were staff to get reimbursed for mileage.

This is a book that is constantly being updated.

Council Members should familiarize themselves with our bylaws. These bylaws are open to revision and were updated in January of 2019.

We do have a Robert's Rules of Order training session that is going to be mandatory for our executive leadership.

We need to ask questions as to why we have had problems and what we are doing to solve these problems.

Deputy Director Kiburi presented the following:

We realize there have been historic challenges with timely reimbursements.

We are streamlining and making payments timelier with some ongoing procedural changes.

Grantee and Council Member payments, challenges and procedures were discussed.

The only aspect of the Handbook that the Council would vote on is the bylaws.

HOW WE DO IT, PART I

Part I: The Nuts and Bolts

Executive Director Moscone presented the following:

I want you to focus on the big ideas and write stuff down.

The Council sets policy.

The staff supports the development of Council's policy.

The staff advises the Council on the development of policies.

The staff implements Council's policies via the use of one or more of the following list of actions.

The Council serves our creative workforce of artists, culture bearers and cultural workers throughout our 58 counties.

A grant program overview was discussed.

Some of the weaker aspects of the process included creating undue pressure, unendurable stress, unnecessary rush, and the fact that this situation is not sustainable.

This situation does not benefit the people we are working to serve.

Changes in a short amount of time contribute to this situation.

We are now creating a timeline that supports the process of our Council, our Agency staff, and our creative workforce.

A draft of a calendar for the next 10 months was shown for group discussion.

Council Member Olivia Raynor reviewed the order of the group's presentation on Framework and Tools.

We want to make sure that what the CAC is already doing well be maintained.

Where do we need to be putting additional attention and resources?

What has happened in the field especially given the pandemic that might impact or modify the aspirations that we previously identified?

Are there any areas that we can let go of?

The Strategic Framework that is posted on our website was adopted in early 2020.

It was all developed pre-pandemic.

We revised the Agency's mission, vision, and value statement.

It introduced the CAC's first racial equity statement and definitional language for key terms like equity, access, implicit bias, and the decision-making tool that is the basis for which we are to reflect on and make important decisions.

We spent a lot of time discussing key areas that we should be addressing. What are some of the barriers that individuals or communities face? How can we best address

these barriers? These barriers fell into the categories of grantmaking, programs, partnerships, policy, and public communications.

Council Member Phil Mercado presented the following:

The Strategic Framework was adopted in 2019. It was to cover the time from 2020 to 2027.

It is the document that is the guidepost for the Council.

The Mission Statement and the Vision Statement are super important.

The Strategic Framework was agreed upon before we had the pandemic and things changed. Do these categories still apply? We have to decide as a Council if these are still important and is this what we still want to address?

The Vision is where we are looking to go. We envision a California where all the people can flourish with universal access to and participate in the arts.

Last year's evaluation helped us look at ways to help us satisfy our long-term vision.

Our aspirational goals were delineated and mapped out from the evaluation into these seven buckets that you see on this slide.

Our Committee has been asked to establish some goals and outcomes. Without your input on these, we really cannot move forward.

Some of the ideas put forward for discussion were as follows:

- It is about the political complexities of the time.
- It is about the people.
- What does it take to develop a program?
- Give art to the youngest people possible.
- We must grow our resources and potential.
- Universal access is important.
- We must tier towards sustainability.
- Data is important when making decisions.
- Legislative focus on communities is critical.
- How do we expand accessibility and equity?
- What happens before the next grant cycle?
- Committee work versus Council work.
- Set up onsite visits, lists, and assign Council Members.
- Council Members should be invited to outreach meetings.
- Ask grantees to tell us about their major events.
- Is it possible for staff to have a calendar listing these events?

- Too many acronyms – don't expect us to know all of them.
- Using acronyms creates barriers with our communities.
- Can we recommend geographical diversity for Council Members?
- We must inform the public that CAC does not have the power to award all grants.
- We have heard that CAC must cut out the middleman and deal directly with the artists. We do not have the capacity to do that.
- Hold each other accountable and help each other.
- Convene experts and stay sharp on subjects.
- Orientation follow-up and when to hold public comments.
- Year-by-year history of budgets and grants.
- Read and formally adopt minutes.
- Keep public comments after each topic versus aggregate at the end.
- We must be consistent with other state agencies on public comments.
- It is not fair for the public to make all their comments up front.
- Can ad hoc members be appointed to increase voices?
- We can have authorities come and talk about topics of importance.
- Handbook, logistics versus compliance Reader, reports and compile data.
- Confirm meeting dates in advance.
- Why is accessibility an ad hoc committee?
- We are at the beginning of looking at all the intersectionality regarding equity.
- Many artists with disabilities did not state what it was or see it as an asset.
- An area seldom talked about is ageism.
- The Equity Committee is looking at the continued diversifying of the panelists.
- It is not the staff's responsibility to coach grantees on how to fill out grant forms.
- Staff is too busy to be attempting to train different organizations on how to fill out forms.
- We need to figure out a strategy to help those small organizations that are unable to hire grant writers.
- We must rededicate our focus on small organizations.
- Let's have priorities and focus on the things we are here to do.
- Make known the impacts on our communities post-covid and changes needed to support the field.
- The bylaws can be voted on, but they must go through the formal voting process.
- Can the CAC receive matching grants from the private or public sector?
- Live up to our land acknowledgement such as dedicating funding to tribal councils or communities.
- How does budget affect our decision-making priorities?
- What is our role in supporting advocacy for the arts?
- What did we pull out of the Change Report that affected our programs?
- When we get private funding, it has to be in an area where the Legislature cannot use it as an excuse to defund the CAC.
- How are people aware of what we do?
- How are we aware of what the result of our grant making is?
- Do we check to see if a grantee does what they said they would do?

- Plan for real arts education partnerships.
- Create true partnerships with SLPs.
- We need to create partnerships with other state agencies.
- Develop a timeline for interacting with legislatures to educate and inform the state's investment in the arts.
- Take one item at a time.

Council Member Captor asked, what is the next step?

Ayana Kiburi stated that any decisions that are being made most of the time need to be discussed in public or only between two people.

Executive Director Moscone noted that by having more open Committee meetings we can get closer and closer to see the language then. That is the goal. The Council never used to have any Committees.

If we can conduct the Committee meetings effectively and efficiently, you can then see the language closer and closer to the point when we are at Council, so we are not wordsmithing.

If any of the Council has feedback for the Governor's Appointment Team, please contact them directly. They just appointed the whole slate of you all in January.

Arts in Corrections Update with Decision Support Tool

Ayana Kiburi presented the following:

I identify as a black, queer woman, a spouse, a mother to an endangered black son. I am a lifelong performing artist. A reader of theatre, creative director and a race equity visionary and practitioner.

I want to acknowledge and recognize one of my privileges as an able-bodied individual.

I have happily served as the Deputy Director at the Council for the last seven years.

I am here to share with you some important updates on the Arts in Corrections Program.

We have been managing the Arts in Corrections Program for many, many years.

We receive eight million dollars a year for our Arts in Corrections Program. Ten percent of this money is used to support staff and programming.

We currently fund 23 coordinating organizations who hire artists.

We serve all 34 adult institutions in California.

We are a star with the Department of Corrections and Rehabilitation.

I would like to thank Jonathan Estrada who is the latest program professional in our program. The professional leadership afforded by Jonathan has stewarded the program through a tumultuous period.

Some of the administrative changes to the program are as follows:

Due to the required mechanism that the procurement for Arts in Corrections contractors called, coordinating organizations, in order for us to comply with that, there are strict state contracting guidelines.

Non-state employees are prohibited from being involved in the adjudication of these contracts. This excludes Council Members in terms of voting and providing advice on how we do the contracting.

We want to open up how we run the Arts in Corrections Program to the Council.

An increase in communication and transparency is something we are working towards.

We are hoping to offer you opportunities to come to the program and observe the shows that are put on in the institutions.

Last year CCDR agreed to submit a technical budget change proposal in order for us to get the money into our budget so that we can control the timeline of payments to our contractors. This has happened and it is important because now we can pay the contracting organizations directly.

We are listening to our current contractors and those who seek to win coordinating organizations contracts from the CAC.

Money gets money, so we are trying to eliminate institutional barriers.

The state awards contracts to those organizations that come in with a lower budget.

Many current contractors are asking us to do something about this. We must abide by the state review criteria.

We want to make sure we are not disadvantaging a project that is innovative.

We did do an original support tool in January of this year. We sent the decision support tool to our Office of Legal Services in May, and we have gotten guidance back that we should do exactly what I just said.

The money that we get for Arts in Corrections is put into our budget. It is put into our operations budget above the line.

The only place that the Council cannot get involved is in the room when we are reading applications because only state employees can do that.

When we speak to the CCDR we are speaking two different languages. Part of it is appreciating each other's culture and what they are held accountable for so that we understand each other's language.

It is not the CCDR that is the barrier. It is the state contracting rules that are the barrier.

The state's emphasis on efficiency is not necessarily bad. It is just that there are some unintended consequences that impact the artists and organizations that we are trying to help.

We are diversifying the programming. Sometimes these rules really trip us up.

There is not one discipline that fits all of the residents in the institutions. When we talk about Arts in Corrections, that is only for the people that are in the institutions that can access these types of programs.

We are trying to do more collaboration with the Council but also with other state entities.

We are asking CCDR to become more participatory with us when we are making our decisions about awards.

What is put into the RFP is something the Council can help us with.

We can expect that participants in these programs will get more out of the activities with the changes we are making.

We expect to encounter productive and non-productive outcomes via the use of our decision support tool.

Lunch for Council Onsite, Catered by JACCC

Hello From Little Tokyo Cultural District

Kristin Fukushima addressed attendees:

I just wanted to say a quick hello. And thank you for having us and for supporting our Cultural District. We see Little Tokyo as a strong cultural tool to sustain, protect and promote Little Tokyo for future generations.

Little Tokyo is one of three remaining Japan Towns left in the country that at one time had over 80 across the country. We had 50 just in California.

Little Tokyo is also the second oldest neighborhood in Los Angeles. We hold these activities dear to our hearts.

We are really grateful for all the advocacy that you do. We thank everyone in attendance.

Chef Chris, who prepared the lunch, was recognized with a round of applause. Jane who runs the Culinary Arts Program was also introduced. Chezelle, was also credited with making the Retreat happen in that she coordinates events at the Center.

LOCAL AND NATIONAL VIEWPOINTS

Presentation: Los Angeles County Department of Arts and Culture

[Executive Director Moscone introduced Kristin Sakoda:](#)

Kristin is the Director of the Los Angeles County Department of Arts and Culture, a local arts agency with a mission of advancing art, culture, and creativity throughout the largest county in the United States.

Kristin is an art executive, an attorney, and a performing artist with almost 25 years in the field. Kristin has appeared on national and international stages,

Kristin is a colleague and sees it all. Kristin, welcome to the stage.

Kristin Sakoda addressed attendees:

That was quite a welcome. It is truly an honor to be with you. The role that the CAC plays in advancing arts, culture, and creativity throughout this incredible state, cannot be overstated.

I will present on our work at the L.A. Department of Arts and Culture and then we will engage in a more relaxed conversation.

Kristin presented historical, existing, and aspirational endeavors undertaken by the Department. Many examples and activities were cited and shared with the group.

It is an incredible time for arts and culture but also an incredibly important time in how we heal so many of the challenges that are facing all of us in our nation.

Discussion

Vice Chair Estrada asked: Is your jurisdiction only in the unincorporated areas of Los Angeles County? Do you do anything in some of the smaller cities? How often do you work with any other nearby art councils or agencies?

Kristin replied: Our jurisdiction is in and throughout Los Angeles County. It is not limited to the unincorporated areas. We work with all types of organizations throughout the County.

We do not provide contract services. Our programs are covered by our jurisdiction throughout the County.

Council Member Ellen Gavin asked: How did you navigate the language and the limits that have been placed on us around diversity and equity? It is always a bummer to have to be describing vibrant and beautiful communities in terms of disadvantaged, unhealthy and descriptions like that. We are trying to figure out as a Council how we can have a broader vision around celebrating the beauty and expansiveness of all our cultures in California without getting into trouble with the law.

Kristin stated that one of the phrases that I have retained is, "Culture Rich".

We have discussed the economic impact of the arts as opposed to the social impact of the arts in our communities. In a previous study it was stated that, communities that have a high proportion of cultural resources have better outcomes in things like public health, education, public safety, and it was even more pronounced when it was a low-income community.

This tells us it has to be community-based. The resources have to be there. The study talked about neighborhoods with inequity, low income and all those things, but they still were essentially, "Cultural Rich" or high in cultural resources.

These resources can help us as to where we want to "prioritize" our investments as opposed to "target" our funding. I do not like to refer to people as "targets".

The language we choose and how we prioritize is important and we need to recognize that many of these communities are "Culture Rich". They are a naturally occurring cultural district, (NODC). But how do we invest because they might have other things that were not of their making.

We must also ensure that we are not blaming the individuals. I see this not so much in the arts context but like sometimes in juvenile justice.

We have the power to change some of this via the language and terms we use as well as an honest view of causations contributing to negative outcomes.

The campaign for the promotion of Proposition 209 was very poorly handled. Sometimes, we have to move forward and ask for forgiveness later.

Sometimes progress is via data. Sometimes the use of strong and focused language is productive. We know who the cultural movers and shakers are and focusing on color and ethnicity is not necessarily productive because citing the cultural influencers in the community will get us to the same place.

This type of strategy will help you avoid the pitfall of being deemed as, "Race Based".

Private sector partners usually have more of a luxury to be more explicit.

We have funded Music Center and much of their access programs. They also participate in our Arts Internship Program.

Council Member Phil Mercado commented: Your last slide mentioned the 40 million dollars that you have that is matched from philanthropic endeavors. Is that something new? CAC is thinking of doing that. How is that going and where do you get your money? And are there pitfalls in doing that and risking governmental support?

Kristin replied that it is not that we did 40 and then there is a 40 match. It is two different complete balls of wax. We as an agency at the end of the year will have delivered 40 million directly to the field through all public sector dollars.

Totally separate from that, I knew influential people in the non-public sector, and I contacted them on an ongoing basis to explore avenues of funding. It took us months to get together with what ended up being The L.A. Arts Recovery Fund. It is literally the largest pooled fund and the biggest collaboration in the arts that has ever happened in philanthropy, and it took us a very long time.

The question was asked of how do you do this without risking your public funding? It is tough because I was trained to think, government people do not go and fundraise in general. And then in the arts, we are not competing against our grantees because they are out there fundraising.

When times are scarce, absolutely, you will feel a sense of seeking partners of all kinds. The pressure is to seek funds from sources without affecting authorized funds. Try to have it be innovative and be Triple P, public, private, partnership. How do we leverage what we are doing is how I think of it.

Regarding the fiscal cliff, I don't know the answer.

Chair Consuelo asked: What is the amount that you regrant on an average, regular basis? What is your local assistance regranting budget? How much do you give to the County? How much do you regrant? How much is your budget serving organizations across the County.

Kristin answered that I don't know that regrant very much at all. How much are we giving out to the field? It fluctuates and because of the pandemic I don't even know where we are anymore. Our whole budget is like 50 million but right now it has been so much higher because of all these major, onetime initiatives.

This does not count the Civic Art Budget which a lot of people call their public art or off budget.

Chair Montoya stated that you do so much as a state, local partner and you are such a microcosm of California, tell me a little bit more about some highlights.

Kristin mentioned that in the pandemic the whole regranting thing has really become a thing in the field in a different way. There are so many arts organizations that became their own intermediaries.

One thing that is interesting for us is the idea that we are not only a local arts entity but we are representing one of the counties in the state. We are part of that coalition that comes together to have conversations with all of the state and local partners and how we can think about, what are some of the other ways we can be partners with the CAC?

This is a conversation I am really interested in having because as we look at things like Creative Workforce, as we look at things like cultural districts; we absolutely want to know – what roles can we play that can continue to be meaningful for everybody on the ground?

Executive Director Moscone asked: You had mentioned that when you are doing the CARES Act that you had what we call, administering organizations. You had partners. You had people who got money to places that you couldn't. Can you talk a little bit about that because that was a big, aha moment, to me.

Kristin stated that I won't say how we do it because, honestly, this is the first time we have done it. We are doing it on two different programs, The Center for Cultural Innovations and with Community Partners.

One of them is Creative Recovery L.A. because it was such a beast. We did a really good job on our outreach, and we got nearly 700 applications from arts organizations.

Partnering with them helps to shave off certain aspects of the work. We did it because we knew we didn't have the capacity. We pretty much have kept most of our ongoing programs going.

We have seen many changes in the arts over the last few years. We have seen many funders shift to general operating or just flexible funding in whatever way they could.

We also saw more funders increase equity in their grant making. We also did see the field have more intermediaries, making some organizations become regranters. When need to decide what is advantageous and what it is that we want to keep.

Executive Director Moscone thanked Kristin Sakoda for her time and for all her efforts on behalf of the arts community.

Chair Montoya thanked Kristin as well and requested a group photo in the garden.

(A brief break was taken)

Executive Director Moscone reconvened the program and stated that until 4:15 the attendees would spend time discussing programs.

HOW WE DO IT, PART II

Part II: Our Programs

Kristin Margolis addressed the attendees:

I am the Director of Program Services. I feel very fortunate to be here and this staff gives the state its money's worth.

Kristin read a list of most of the staff members in the organization.

We are going to be talking about what we are doing now. This is a place for you to start and to noodle on.

Ellen and Leah will talk about guiding principles at the end of all of this.

Amy Garrett our Arts Programs Specialist will talk about our one-time funding.

I will start off discussing Cultural Districts. There are 14 designated districts were just funded to the tune of \$617,000.00 and those checks are arriving in the mail now. We want to make sure you are aware of two pieces of legislation. The first one is AB 812 by Assemblywoman Boerner. It is the housing bill but it authorizes any local entity such as a city or county with an affordable housing percentage requirement to allocate 10 percent of that specifically to artists housing.

It needs to be within a cultural district or within 1.5 miles of a cultural district.

The second bill that we want you to be aware of is AB 1382 by Assemblywoman Quirk-Silva. It authorizes a permanent CAC staff position specifically to focus on cultural districts full time. We will be able to provide technical assistance to the field to cultural districts and it also requires the development of an inter-departmental working group comprised of the Department of Parks and Recreation and the Department of

Transportation along with us and it requires Visit California to put together an online wayfinding mapping system for each and every one of our designated cultural districts.

Both of these are in response to the continued momentum of cultural districts.

Creative Corps is the second one-time funded program. It has provided 60 million dollars in funding specifically to fund 14 AOs that are doing the work of regranting to entities and to individual artists that are supporting one or more of four particular pillars.

What is most interesting about Creative Corps is that each of these AOs are directly addressing equity utilizing the Healthy Places Index. They are prioritizing communities that are falling within that lowest quartile, within the geographic service areas.

The early feedback from Creative Corps is showing that with one Creative Corps allocation, 4.75 million, it is supporting one AO, but it is providing up to 600 jobs directly to artists, totally infusing workforce development. That is just one grant.

Additionally, at least 78 percent of these awardees have never been funded by the CAC before. It is a clear demonstration of the outreach success of the AOs and the direct capacity building for small organizations and those individual artists that we have not been able to reach before.

And AOs are further reporting that the funding need by far outpaces their capacity to fund. Each Creative Corps AO is funding between 15 and 30 percent of the applications that are coming in.

What is most interesting in the feedback is that they are surprised that in their professional development that they are putting out for their individual artists, that they are beginning to witness a shift in thinking.

They thought they would have to explain to local and civic organizations the benefits of utilizing artists in partnership, but they are seeing a shift for artists as well in that they are seeing their contributions as collaborators for solving civic problems and not just focused on that deliverable end product of a screen play or a mural or whatever. This is a clear example of the AOs knowing the needs of their particular communities and benefitting from their relationships with their local cultural organizations. They have the ability to engage artists that have been left out of the CAC grant process.

They are showing the artists how to write grants and building that capacity in the field.

Finally, they are already starting to receive interests in private funding. So they are already leveraging CAC's grants into broader support that will continue to exist beyond the pilot period.

Kristin stated that now we are going to move on to Baseline Funding. This is our bread and butter. It is where you all have the most impact. When you hear the presentation be thinking about priorities and different areas of focus that might be beneficial.

Amy gave one example of older baseline programs that CAC was able to reoffer is the entire Creative Youth Development Portfolio.

The Creative Youth Development Arts Education Portfolio includes programs that address each distinct aspect of arts education.

The first of those programs is Creative Youth Development, the program, which is separate and distinct from the overall portfolio name and is outside of school.

The next is Artisan Schools which is what we usually think of as your traditional arts education program.

The third of the programs is Art Education Exposure which specifically focuses on taking students out of their school environment and making sure that they have access to professional performances, exhibitions, and it usually a field trip program but sometimes those field trips are brought to the campus to make sure the entire school can participate.

And then the last of the programs is Arts Integration Training which employs community artists to go into schools and into school districts to directly train the teachers who are going to turn around and teach in class. It is also integrated arts teaching, so cross collaborative across different disciplines.

Elisa Gollub addressed the attendees. I am going to talk about literary arts, a very visible art and strongly supported by the Newsom Administration and the Legislature.

The position of the California Poet Laureate was codified by the Legislature in 2001. Governor Newsom appointed Lee Herrick the Poet Laureate in November of 2022. Lee was confirmed by the Senate in May of 2023.

Lee brings together voices from all of California in his project. Lee reaches even people outside of the arts world and creating projects that everyone can see themselves in. He has represented California and the CAC in events across the state.

For Poetry Out Loud moving into that program, what we wanted to emphasize was that this program reaches many students who would never otherwise touch poetry.

This is a nationwide program run by the NEA and the Poetry Foundation. The CAC has hosted California's Poetry Out Loud since 2005.

There is a massive state final each March and we then send our California champion to D.C. to continue.

Poetry Out Loud started as a partnership between the National Endowment for the Arts and the Poetry Foundation. The Poetry Foundation has a ton of money.

They were able to provide all of the materials and they worked with the Chairman at the time, Danny Gioia, and they made it mandatory for every state in the nation.

The CAC has in the past given a lot more money to make it happen in our huge state.

In this program we have had great private partnerships. We have worked with Starbucks. Target has given us 25,000 each year to pay for food because we cannot pay for food.

We will be discussing three CAC programs that serve people engaged by or and/or impacted by the justice system touching both youth and adults.

JumpStArts is our program reaching youth. It supports arts and culture education, apprenticeship or mentorship via artists and residence programs for young people through the age of 24.

Reentry Through the Arts supports adults who have been incarcerated within correctional institutions. It funds projects specifically for returned residents utilizing arts participation as an effective instrument for healing, community integration and skill building.

We will talk about our Folk and Traditional Arts Program which funds an AO program funding one or more AOs with a demonstrated capacity for statewide and regional reach that regrants funds at the local level.

The CAC voted to increase this funding so that we can regrant more deeply throughout localities in the state. Now, it is a two-year program as decided by Council.

Our Cultural Pathways Program is the program that led to our work with the attorneys. We remain proud of the impact of this program and the success of this work and the values of this work.

The purpose of the Cultural Pathways Program is to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups and to anchor the cultural creative work of these organizations into the cultural landscape.

The purpose of the Cultural Pathways Technical Assistance Program is to strengthen and build that capacity of cultural pathways grantees that are rooted in historically and systemically under-resourced communities and to anchor the cultural and creative work of these organizations into the cultural landscape of the state.

Statewide-Regional Networks will be discussed. And we will talk about state and local partnerships.

Statewide-Regional Networks (SRN) support the health and vitality of the creative workforce in California by creating a resilient network of arts service organizations and artists.

The SRN grantees can focus on one cultural group or be based in one discipline. The program provides the general operating support that facilitates the artistic work to happen.

State-Local Partnerships are required by the NEA to serve the entire state of California.

The SLPs are mandated to serve the counties in which they are located. They also need to have an imprint on surrounding counties and areas.

The State-Local Partner Mentorship Program is intended to support the establishment of a new county-designated, local arts agency in each of the four counties where there is none right now.

The Individual Artists Fund and Arts and Accessibility are mentioned together here. Through a network of regionally based administering organizations, the Individual Artists Fund recognizes, uplifts, and celebrates the work of individual artists practicing any art form.

It is unrestricted funding with 5,000 dollars going to emerging artists, 10,000 dollars going to established artists, and 50,000 dollars going to legacy artists.

Four AOs have been awarded pieces of an overall grant total of 3,250,000 dollars.

The AO program of Arts Administrators Pipeline funds the identification and yearlong fellowship for up to 11 emerging arts administrators who are each paired with an equal number of arts organizations who mentor them.

Our General Operating Support Program is also known as Arts and Cultural Organizations General Operating Support. This program recognizes arts organizations of all or many sizes. And providing this operating support is aligned with our Strategic Framework. Council has decided to make this a two-year program.

Our Impact Projects Program centers both community-based programs and very much serves community-defined needs. It supports arts organizations for collaborations between local artists and community members to develop projects that address community-defined needs.

As of 2006 we have nearly 2,000 grant applications submitted. The Gen Ops number is 1,163, which is nearly double what it was last year.

Impacts Projects number is also significantly higher at 560 applications.

Amy discussed panels with the group. They are the heart of our adjudication process.

Each year applications open up and this creates a new pool of panelists.

Once we receive all of the applications Council approves them which makes them eligible to serve in that particular year and in upcoming grant cycles.

Once grant applications close, staff takes final tallies and determines exactly how many panelists they are going to need to move through this process.

We generally try to create panels that review no more than 50 applications, panels that have no more than five reviewers and two alternates.

For the 2023 cycle we just saw 1800 applications across the open programs.

This means that 250 separate panelists need to serve. This does not account for the 75 more panelists that we invite in case there are any drop-offs in numbers.

Once panelists are secured specialists go on the basis of geographical diversity, art disciplines, and age - they pool together panelists so that each panel is as diverse as possible.

After this, panelists training begins. This training all occurs via Zoom and is separated into three distinct meetings – orientation, a mid-point training, and final ranking submitted.

Council then considers and approves funding and moves it along to staff to carry out the full grant award process.

Before 2020 the panel process met in person and required each panelist to review up to 70 applications which all needed to be read prior to meeting in person.

And in the most recent year in which we held in-person panels which was 2019, that process lasted four months.

By contrast, the pandemic altered that process and we shifted to hybrid. Each panelist now is reviewing up to 50 and the adjudication period has been reduced to six weeks.

This has drastically improved the demographics of the panelist pool. People are able to commit to six weeks versus over four months.

Because it is hybrid there are no travel requirements or requirements that you attend any particular time. The applications can then be reviewed when the panelist likes and participates fully in the process.

Our panelists survey reveals that 90 percent of our recent panelists had an overall very enriching experience with the hybrid process. Another 85 percent confirmed that the application review was clear and easy for them to do. And 82 percent said that the virtual panelist experience actually enabled them to serve.

Ellen stated that the CYD, the education programs are funded through separate legislation and that is solid.

The Arts in Corrections is funded through other legislation and that is solid.

The ones that we have no understanding whether they will be re-upped is, Creative Corps, Individual Artists Grants and Fellowships and we have put Cultural Pathways on a two-year basis. We have not had a plan for the disability money.

CAC still has direct control over the Organizational Support Program, the Impact Program, the Folk Arts, the SLPs and the Networks.

One that has been cancelled is the Fellowships of Color, the Leaders of Color fellowships and the technical assistance that goes with that.

Some of the current programs are really critical and they will not be happening unless we can figure out a way.

We have just started this process, and this is to stimulate thinking on this.

This situation of vastly different amounts of money in our budgets from year to year will mean that we have to be creative and innovative in looking at our programs.

On this slide you see the seven core principles we have developed in relation to funding.

Post It Notes were discussed:

- The Touring Grant was mentioned.
- WESTAF is made up of Regional Arts Administering Organizations.
- Look at weighting panel points with equity lens.
- What happens to criteria that bubbles up as part of the review?
- A program decision should be based on the data.
- More use of matching grants.
- Ensure panels look at many angles.
- How do we define art? Should we define art?
- How do you define culture?

- AO checks and balances, four million plus?
- More literary arts recipients, when?
- What is the criteria for panelists?
- Why are Council Members not allowed on panels?
- Can panels speak to each other when deliberating?
- How do you ensure geographic equity in your criteria?
- Has any consideration been given to another evaluation method other than points?
- Funding the next group of cultural districts, cultivating capacity.
- We need to crosswalk the principles that were presented today with priorities and the Strategic Framework.
- Are the seven principles anchored to the Strategic Framework principles?
- One application for funding from several programs.
- Principles need to be incorporated into applications.
- The SLP Mentorship Program, what are the counties being mentored in this cycle? What are the counties that are missing?
- How do we find out what programs we might want to begin as new programs? How do we go about doing this?
- How public can we make this process and how do we do this?
- Keep permanently funded programs in arts and education in CYD in dialogue.
- We need to really look at how we can streamline our applications.
- How are panelists solicited?
- Anchor institutions of color, multi-year support.
- Would love to see us organized around our pathways.
- Culture Corps, a unified statewide WPA program.

Art Moment #3: Our California

A poetry workshop led by [California Poet Laureate Lee Herrick](#) was conducted.

Council Members composed poems and the finale of the exercise was the sharing of those poems with the group.

This was a very well received activity and contributed to the success of the Retreat.

PUBLIC COMMENT

Public Comment

No public comment was given.

GARDEN

What We Brought up: Idea for Upcoming Meetings

- Deep dive, accessibility, by-laws.

- Explain what SLPs really are.
- More use of matching grants.
- How much is going to each program now.
- Partnership committee.
- State mandates for other agencies regarding the arts.
- AIC ad hoc committee.
- How else to help AIC grow.
- Governor's awards recommendations.
- Council members informed regarding date changes.
- Fact sheets to help with messaging.
- Have SLPs provide grant support for our programs.
- Legislative advocacy timeline.
- Develop a timeline for interacting with legislatures.
- Use of social media marketing.
- Marketing videos of testimonies.
- Safeguarding artist's jobs in the age of AI.

Executive Director Moscone stated that we do want to start up an ad hoc accessibility committee to help integrate CAC work into the equity framework.

We also want to start up an interagency and private partnerships ad hoc committee.

Leah and Phil volunteered for this committee.

Close of Meeting

Chair Montoya adjourned the meeting at 5:41 p.m.