



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

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

MINUTES OF PUBLIC MEETING

January 27, 2023

10:00 a.m. to 2:30 p.m.

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

PRESENT:

Council Members

Consuelo (Chelo) Montoya, Chair
Vicki Estrada, Vice-Chair
Gerald Clarke
Caleb Duarte
Ellen Gavin
Leah Goodwin
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
Liz Azevedo, Director of Program Services
Kimberly Brown, Public Affairs Specialist
Kristin Margolis, Director of Legislative Affairs
Qiana Moore, Outreach and Events Coordinator

1. Call to Order

Chair Chelo Montoya opened the meeting at 10:02 a.m. and welcomed everyone. She acknowledged the communities in California and throughout the nation that have suffered as a result of the recent senseless mass shootings. To put the work of the CAC into perspective, Chair Montoya stated that art cannot solve every issue, but it can be a catalyst to bridge communities, confront issues, raise awareness, foster dialogue, heal, and ignite change. The Council observed a moment of silence.

Chair Montoya called the meeting to order.

2. Acknowledgement of Tribal Land

Vice Chair Vicki Estrada gave a brief description and history of the Kumeyaay people, the first inhabitants of the San Diego land upon which she now lived. She stated the following from the San Diego Natural History Museum: *“The California Arts Council recognizes and respects the indigenous peoples as traditional stewards of the land. Specifically, we recognize the Kumeyaay people whose ancestral homelands I sit on. We extend our respect and gratitude to the indigenous people who have lived on and cared for this land since time immemorial. As the original caretakers and conservationists, we honor their continued legacy of understanding, caretaking, and upholding the pillars of biodiversity.”*

She continued with a statement from Northwestern University: *“It is important to understand the longstanding history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation.”*

Chair Montoya stated that at each meeting, Councilmembers will be invited to expand on the land acknowledgement in order to honor indigenous communities past, present, and future for their continued and joint stewardship of the land, water, and air.

3. Roll Call and Establishment of a Quorum

Ms. Margolis conducted a roll call.

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

4. Chair’s Report

Chair Montoya stated that she was deeply honored to serve as the Council’s Chair, as a proud appointee of Anthony Rendon, Speaker of the California State Assembly. She thanked her fellow Councilmembers for entrusting her with this duty. She also acknowledged the Chairs before her, upon whose shoulders she stands. Chair Montoya has dedicated her career to creating access to the arts, especially in underserved communities like the one in which she grew up. She hoped to leverage her experiences, along with the contributions of her colleagues on the Council, to achieve a more equitable distribution of the arts throughout California during her tenure as Chair.

Chair Montoya expressed thanks for the following people:

- Governor Newsom for providing the CAC with a full slate of Council members. She welcomed Caleb Duarte, Leah Goodwin, Nicola Miner, and Olivia Raynor. In addition, Alex Israel has been reappointed.
- The Governor and Legislators for their support to this field, especially for funding important initiatives such as cultural districts.
- Speaker Anthony Rendon for his commitment to the arts, as evidenced by the rich cultural activities in his district and by his visionary leadership.
- The incredible CAC staff – past, present, and future – for their service. Their hard work and contributions to this public agency and process has not gone unnoticed. She was especially grateful to Ayanna Kiburi and Kristen Margolis, with whom she has worked

closely during her years on the Council, for their depth of institutional knowledge and experience.

- Executive Director Jonathan Moscone, with whom she had started out on the Council. He is doing all the things she wished the Council had done back at the outset of the pandemic.

Chair Montoya looked forward to building a strong foundation together for the full slate of Councilmembers to do their best work. She admired their determination to grow capacity and uplift the work of artists, organizations, and CAC partners across California.

She urged the public to continue to be engaged, to give public comment, to sign up as panelists, to apply for opportunities, and to help the Council get the word out about what they do, especially to communities that have been historically underrepresented in distribution of resources.

Last, Chair Montoya thanked her husband and children for giving her the space to do this work and for being a part of it when art meets life.

5. Executive Director's Report

Executive Director Moscone provided the report as follows.

At the last meeting, he had spoken about the Council's commitment to listening. While some key voting items were on this meeting's docket, two hours were being dedicated to discussing essential aspects of the 2023 grant programs. Today was about conversation and listening.

Staff has done a lot to get the Council here, working thoughtfully and closely with committees to prepare us for rigorous conversation that has been informed by many things – most notably, by listening to the field. We will continue these conversations until we need to vote.

Today's discussion topics are guidelines and allocations – the rules and the numbers. More discussion will be held at the February and March meetings.

Some of the CAC staff meetings begin with the check-in concept of *Rose/Thorn/Bud*. *Rose* signifies what is successful; *Thorn* signifies what is challenging; *Bud* signifies what is promising.

Today Director Moscone's *Rose* was having a full slate of Council members, the leadership of Chair Montoya and Vice-Chair Estrada, and the knowledge of how lucky Director Moscone is to be in this position.

His *Thorn* was the present tough economic time. The Governor's 2023-24 Budget Proposal amended the cultural district's allocation to a total of \$10 million, down from \$30 million.

His *Bud* was having a Governor and Legislature that care deeply about the arts. Another *Bud* is that we are all creative people who know how to take the thorns out and nurture the buds.

He welcomed the new Council members and the new Chief Deputy Director, Kayla Ungar. He also thanked Jodi Evans, who was part of the beginning of the CAC and is rotating off; she is one of the people who is changing our world for the better.

From the bottom of his heart, Executive Director Moscone thanked Lilia González-Chávez, whose devotion to the arts goes deeper than her three years serving on the Council. She has devoted her life to service in the arts. Ms. González-Chávez has traversed the landscapes of state, city, and community with infinite bravery, acumen, grace, and tirelessness.

6. Voting Item: Council Minutes from Previous Council Meeting

MOTION: Vice Chair Estrada moved to approve the December 8, 2022 Meeting Minutes. Councilmember Captor seconded the motion.

VOTE: Ayes: Chair Chelo Montoya, Vice-Chair Vicki Estrada, Gerald Clarke, Ellen Gavin, Phil Mercado, Roxanne Messina Captor.

Noes: None.

Abstains: Caleb Duarte, Leah Goodwin, Nicola Miner, Olivia Raynor.

The motion passed.

7. Public Comment (General)

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

Live public comment:

Tomas Benitez commented on CAC's mandate to provide leadership and vision of the arts in California. The State and Local Partners (SLPs) play a pivotal role in that, but they are not charged with the same purview. Not all SLPs are alike in their impact and resources. It is not possible to monitor a process equitable to all applicants that are evaluated by a diverse group of SLPs that are unequal in size, region, and resources. Mr. Benitez urged the Council to prioritize grant programs that fund individual artists, in order to emphasize that they are the representatives of the process and need to assume that primary role.

Lilia Gonzáles-Chávez, Executive Director of the Fresno Arts Council and immediate Past President of the CAC, welcomed the new Council members. She provided some information about SLPs; they were designated to be partners to the CAC and were the only grantees required to maintain an office with full-time staff. As the SLPs are the only grantees with these additional requirements, Ms. Gonzáles-Chávez hoped that the Council would consider that as it deliberates how to use its resources today. The voice of the people in local communities is important as we move forward.

Rachel Rosekind, an artist, community-based educator, and activist in Contra Costa County, commented that as a recent CAC grants panelist, she observed that applicants and organizations are desperately resourced with regard to finding grant opportunities and meeting eligibility criteria. Many of the most impactful community-based organizations, particularly BIPOC and low-income communities that serve vulnerable populations, do not have full-time development staff. This leads to missed opportunities. It is a significant and critical equity issue. Ms. Rosekind would love to see the CAC develop a robust program that would directly and meaningfully support smaller, less-resourced organizations to compete for grants, through multi-pronged assistance such as training and targeted outreach, and through instruction on how to gather evidence of impact.

Jennifer Lane, Executive Director of the San Benito County Arts Council and Board Member of Californians for the Arts, spoke to the CAC as Chair of the Policy Committee with California Arts Advocates. Ms. Lane applauded the CAC's efforts to align its grant-making practices to its broader equity goals. She underscored the CAC's efforts to increase the availability and accessibility of CAC's funding to small-budget organizations. However, she strongly

recommended a more nuanced approach to the CAC's definition of small-budget organizations which is currently set at an annual budget threshold of \$250,000. She recommended that a portion of Gen Ops funding up to 25% be set aside for small to medium sized organizations with budgets above \$250,000. She also strongly recommended eliminating the one-to-one matching requirement for this grant.

Marie Acosta, Artistic Administrator Director Emeritus of the Latino Center of Art and Culture, a CAC legacy artist, and a registered member of the Tongva Tribe of Los Angeles, commented that the Agency had developed a highly successful program in the '80s, the Multicultural Advancement Program. Its goals were to professionalize its organizations, grow its budgets, and create art. Ms. Acosta was hopeful that the new Council and new Agency leadership, with its collective experience in the arts, would refocus the CAC on artists and arts-producing organizations, and return the CAC to its place as a national model of a state arts agency.

Mario de Mira, SOMA Pilipinas, voiced support for all the cultural districts statewide and advocated for funding and resources so that the communities the cultural districts represent can continue their important work. When the business sector closed its doors during Covid, it was the work of cultural districts to create opportunities, activate spaces, prevent total blight, and keep communities going safely. While SOMA Pilipinas is deeply concerned about the reduction of the original budget of \$30 million down to \$10 million, they commended the CAC and Governor Newsom for maintaining a budget that can support the work of the existing fourteen cultural districts throughout the state. SOMA Pilipinas asked for the passing of agenda items #10 and 11.

Roberto Bedoya, Cultural Affairs Manager for the City of Oakland, relayed two concerns he had heard from his constituency. They asked where cultural hubs existed in the cultural districts frame. Is there a place in the CAC for support for the activities of cultural hubs? Second, Mr. Bedoya pointed out that currently only one Councilmember is from Northern California. This prompts a question about the CAC's legitimacy and governance.

Jeff Jones, a longtime advocate for increasing CAC funding, commented that he felt there were two sets of rules emerging. The first was for arts producing/presenting organizations, who can compete for grants limited to \$50,000. The second was for SLPs who are guaranteed to be awarded \$65,000. The first is required to provide a match equal to CAC's award; the second is not. The allocations being proposed for 2023 show a similar favoritism toward SLPs over nonprofit artists and arts groups.

Richard Falcon, founder and Executive Director of Teatro Nagual in Sacramento, stated that Teatro Nagual had twice been awarded Cultural Pathways grants. As they look to the CAC as leader, they looked forward to what was coming in the future. He urged the Council to prioritize grant funds for individual artists and arts producing/presenting organizations. He was aware that recent awards had increased administrative costs by contracting with third parties. He also urged the Council to raise the budget limit for eligible applicants from \$250,000 in order to support many of the state's successful midsize organizations rooted in BIPOC and LGBT communities.

Andrea Hansen, Executive Director of the Kern Dance Alliance, one of the 14 Creative Corps Administering Organizations (AOs), described how the new Creative Corps is impacting the Central Valley. \$4.2 million was granted, which allows the Kern Dance Alliance to subgrant millions of dollars to individual artists and nonprofits to create arts jobs, grow capacity, and implement arts programs that will improve the quality of life for the Californians in these communities. The media stories about their launch got 70 million impressions and views through

strategic marketing initiatives. 250 people signed up to receive information about this Creative Corps. There will be six free grant-writing webinars. Five counties have sent letters of intent to begin their grant application process.

Ivan Jaigirdar, Executive Director of Third i South Asian Film Festival, stated that the CAC's support to them as a nonprofit organization has been invaluable in achieving their mission of bridging differences within the South Asian community and celebrating their diversity within and without the community. Mr. Jaigirdar urged the CAC to continue to fund grant programs that prioritize individual artists and arts producing/ presenting organizations. Additionally he urged the Council to raise the budget limit for eligible applicants; as organizations such as his grow, they would depend on CAC support to reach larger audiences.

Emily Murase, Executive Director of San Francisco Japantown Task Force, commented that she did not see on today's agenda the opening of the competitive application process for expanding the number of cultural districts. She described the cultural history and present activities of Japantown.

Zia Islam, President of Bangladesh Unity Federation of Los Angeles, requested more information on the community packs grant for which they will be applying. He welcomed the new members of the Council.

Josephine Talamantez, Board Chair of the Chicano Park Museum and Cultural Center in San Diego, recommended that the Council consider convening advisors to guide on program issues. She commented that two minutes is not really enough time to gain insight for assessing organizations. Old staff members and current leaders in the field can be called back for their historical memory of programs it created over the years that had national recognition. Ms. Talamantez recommended not farming out programs to the field but instead having the Council run them. Also, SLPs are important but they are not all created equal – this creates an imbalance in the state.

Sarah Rubin, Executive Director of the Santa Barbara County Office of Arts and Culture, welcomed the new Councilmembers. Santa Barbara County is broad with diverse rural, urban, and suburban populations. An example of the SLP accomplishment with community partners has been to advocate for, secure, and administer the county's first racial equity grant program which their County Board of Supervisors just funded for a second cycle of \$250,000.

Debra Padilla, who has held numerous positions in Los Angeles arts organizations, advocated for a deeper analysis of how the distribution of CAC funds is allocated, specifically for midsize organizations. She asked that the CAC hear what the field is saying, pro or con. She trusted CAC to deliberate accordingly.

Written public comment submissions:

- Rachel Rosekind (She/Her/Hers), Contra Costa County

As a recent CAC grant panelist, I observed a pattern that I've seen in various other capacities: applicants and organizations are disparately resourced in finding grant opportunities, meeting their eligibility criteria, and applying to them. Many of the most impactful and trusted community-based organizations (particularly those in BIPOC and/or low-income communities and that serve vulnerable populations) do not have full-time development staff, leading to missed opportunities, less polished submissions, and a cycle that awards a perennial set of favorites and leaves behind others who often sputter for lack of support despite their criticality and centrality to their communities and extensive "boots-on-the-ground" work. This is a significant equity issue since it hinders the capacity of community-based, community-born, and community-led organizations to build more momentum and sustainability and grow institutionally and aspirationally and expand reach into other community sectors and needs.

I'd love to see the CAC develop a robust program to meaningfully support lesser-resourced/experienced organizations. This could take various forms, e.g., extended training and more targeted outreach; instruction on how to gather evidence of impact and expanded definitions of how organizations can demonstrate it. We must embed institutional levers of support and uplift that can reach deep and wide to catalyze stronger communities of belonging and creative empowerment for all Californians.

- Nancy Wang (She/Her/Hers), Eth-Noh-Tec, San Francisco County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Local Impact, Organizational Development
RE: Agenda Item 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

With the Council's recent protocol, many artists are concerned that increased administrative costs by contracting with third parties will take away from directly funding artists and arts producing and presenting organizations. CAC using other orgs and their administrative capacity also takes away from their own arts programs and response to community needs. CAC staff have been able to administer grants for decades and have been very responsive to we artists. Please reconsider continuing something that wasn't broken or certainly can be fixed within CAC. Artists need artist monies and even our own administrative monies to survive in this economy and fragile times. Art is needed now. Our country needs the arts. People need the arts. California leads in so many ways. Please lead by making monies safely available to artists.

- Shira Cion (She/Her/Hers), Kitka, Inc., Alameda County
Current or Former Grantee: Artists in Communities, Arts & Cultural Organizations General Operating Relief, Local Impact, Organizational Development

Echoing the sentiments of many others in the California Arts Community, I:

1) Urge the Council to prioritize grant programs that fund individual artists and arts producing or presenting organizations; as many of you are aware, the Council's recent awards have increased

administrative costs by contracting with third parties instead of directly funding artists and arts producing and presenting organizations;

2) Urge the Council to raise the budget limit for eligible applicants from \$250K to \$1,500,000 in order to support many of the state's successful mid-sized organizations, many of whom are rooted in BIPOC and LGBTQ communities.

In addition, I strongly urge the council to continue offering general operating support grants to small and mid-sized organizations as we continue to navigate the uncertainty of this late pandemic era.

Many thanks for your attention and support of California's creative communities!

- John Stokes (He/Him/His), Friends of Aleamny Farm, San Francisco County
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs

I'm writing as someone who works in a parallel field, and sees much inefficiency and inequity in funding to small and medium-sized organizations. I encourage you to direct funds to actual producers - in your case individual artists and creative organizations who may not have or wish to acquire grant writing excellence. Get trained staff out in the field and make use of individual judgment, with enough process and oversight to minimize biases. When you issue RFPs please take into account the huge waste of critical staff time for those orgs whose applications fail. Possible strategies include LOI's and staff research before formal applications or by somehow narrowing the qualifying requirements.

- Vin Seaman (They/Them/Theirs), San Francisco County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Local Impact, Professional Development

This comment is a request to STOP farming CAC's grantmaking out to community organizations.

Over the last two decades, I have seen how community advocacy has supported the growth of CAC's budget and direct support for our state's cultural communities. From my understanding, this community advocacy was to support funding that would be administered and awarded by CAC, and that would follow the agency's racial equity values and its long track record as an equitable funding agency.

As we trudge back to normal following Covid, I had anticipated that CAC would ramp up its staff and technical assistance capabilities; building in-house expertise to support the agency's overall strategic framework as well as its aspirations in grantmaking, programs and partnerships.

However, we continue to see calls for third party agencies to administer CAC grants.

This approach wastefully allocates more and more funding to administration and intermediary activities - shrinking the total dollars available for California's creative communities that are in dire need of support. This approach also lengthens the time it takes for funding to be received.

Although this approach was understandable through the pandemic, it wastefully spends more and more funding on administration, and puts the onus of grantmaking on intermediary organizations—and not the CAC grantmaking process that the community has come to trust.

- Krista Smith (She/Her/Hers); Artist, Arts Administrator, and Grants Specialist; Alameda County

The operation of the CAC needs to be more transparent. Funding art that serves all people of California and represents California's many voices should be a priority for the Council. In November, working artists and representatives of arts-organizations spoke to the Council about directly supporting their work and their communities. I urge the Council to directly manage, administer, and prioritize programs that directly fund California artists and arts-producing organizations, rather than subcontract to third party entities. This is a desire echoed across the state by organizations of all sizes, disciplines and regions. I am hearing negative stories about third party entities and their disconnect, inability to respond to questions or problems, the lack of transparent and diverse peer panels, and the method of payment to grantees. CAC's recent tendency to subcontract for dissemination of grant review, oversight, and awardee selection, with the SLP's is alarming. Equitable processes will not occur unless all the SLP's follow uniform processes, and the monitoring of this would be extremely difficult. The decision to allow third-parties and SLPs to process CAC Grants/Awards is leading to greater inefficiency, and more administrative costs. CAC, as the state agency, needs to address the challenge of tasking this work internally, it is the mandate for the existence of the agency. Please continue to fund emerging and grassroots organizations with non-matching grant opportunities.

- David Bischoff, Sacramento County
RE: Agenda Items 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs, 9.
Discussion Item: Allocations for the Slate of 2023 Grant Programs

It is imperative that the CAC supports the needs of California artists. I urge the CAC to prioritize grants that fund individual artists and arts producing or presenting organizations. This is where creativity thrives. And this is where taxpayer money can be most effective. By going through third party grants, taxpayer money is wasted on increased administrative costs.

It is also imperative that the CAC supports the needs of California arts organizations, especially the small and medium sized ones who struggle to maintain parity with larger and more established organizations. When a smaller organization is successful and grows — yet still needs support — it must not be excluded from grants. We cannot eliminate successful medium-sized organizations from receiving funding. I urge the CAC to raise the budget limit for eligible applicants from \$250k to \$1.5m in order to support successful mid-sized organizations rooted in BIPOC and LGBTQ communities. These organizations are some of the most creative in California, yet many struggle for the funding necessary to thrive. It is very difficult to focus on advancement and development when the focus must be on keeping programs active and doors open.

I believe that prioritizing grants to individual artists and arts producing or presenting organizations coupled with increasing the budget limit for eligible arts organizations can benefit more Californians and be more responsible to California taxpayers.

- Sean Dorsey (He/Him/His), Fresh Meat Productions, San Francisco County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Arts and Accessibility, Impact Projects, Local Impact
RE: Agenda Items 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs, 9.
Discussion Item: Allocations for the Slate of 2023 Grant Programs

1) I urge the Council to prioritize grant programs that fund individual artists and arts producing or presenting organizations; the CAC's recent awards have increased administrative costs by contracting with third parties instead of directly funding artists and arts producing and presenting organizations;

2) I urge the Council to raise the budget limit for eligible applicants from \$250K to \$1,500,000 in order to support many of the state's critically-important mid-sized organizations rooted in BIPOC and LGBTQ+ communities.

- Anonymous (They/Them/Theirs)
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Impact Projects, Organizational Development, Professional Development
RE: Agenda Items 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs, 9.
Discussion Item: Allocations for the Slate of 2023 Grant Programs

PLEASE STOP CONTRACTING WITH 3RD PARTIES: I urge the Council to prioritize grant programs that fund individual artists and arts producing or presenting organizations; the CAC's recent awards have increased administrative costs by contracting with third parties instead of directly funding artists and arts producing and presenting organizations;

PLEASE INVEST IN BIPOC AND LGBTQ+ MID-SIZED ORGS: I urge the Council to raise the budget limit for eligible applicants from \$250K to \$1,500,000 in order to support many of the state's critically-important mid-sized organizations rooted in BIPOC and LGBTQ+ communities.

- Shawna Virago (She/Her/Hers), San Francisco County
Current or Former Grantee: Arts and Accessibility
RE: Agenda Items 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs, 9.
Discussion Item: Allocations for the Slate of 2023 Grant Programs

DO NOT TAKE FUNDS EARMARKED FOR DISABLED-LED ORGS and disabled artists and disability access and use them for other purposes. I urge the CAC to stop looking for new 3rd parties to administer your programs. It would be irresponsible and unethical to use these funds that were meant for disabled orgs/artists and access for any other purpose.

I urge the CAC to please start to make Disability Justice a priority.

- Peter Baird (He/Him/His), Professor Emeritus, CSU Sacramento, Sacramento County

Thank you for taking my comment. As retired faculty at Sac State (Bilingual Multicultural Education Dept) specializing in Visual and Performing Arts and an active musician and educator in the Sacramento community, I strongly encourage the Arts Council to give priority in grants directly to organizations and arts producing or presenting organizations --- instead of to third

parties. Secondly, I've learned that the budget limit for such organizations should be raised from \$250L to \$1,500,00 so as to include successful midsized organizations that are currently serving our communities of need.

- Morgan Schaffler (She/Her/Hers), Youth in Arts, Marin County
Current or Former Grantee: Artists in Schools, Arts Education Exposure, California Cultural Districts, Creative Youth Development (formerly Youth Arts Action)
RE: Agenda Item 11. Voting Item: Cultural Districts Allocations

I'm a representative on the Downtown San Rafael Arts District (DSRAD) steering committee. First, I want to thank you for the CAC's tremendous support and specifically that of your staff who have had open and clear conversations to explain the shifting landscape and changing funding structure of the Cultural Districts. I appreciate how much we have been surveyed for our thoughts and feedback. It is meaningful to feel HEARD, as we move this program forward.

The Downtown San Rafael Arts District advances EQUITY by unifying, activating, and celebrating our diverse community through arts and cultural collective impact. We have made great strides since we received the cultural district certification, and now find ourselves at an impasse. Our steering committee is comprised of volunteers from smaller, grassroots nonprofits, and we simply do not have the time in our overfilled work schedules to devote to properly growing the DSRAD. When we originally heard about the \$30M in CAC funding allocation, our first priority was to devote funds to hiring a full-time employee to manage the programs and further the goals of the DSRAD. We also wanted to prioritize hiring a consultant to help draft a strategic plan to guide our district over the next 3, 5, 10+ years. Even with the funding cut to \$10M we hope that you will understand that all of the 14 Cultural Arts Districts need equitable funding to hire staff to help progress and grow our districts and better serve our communities. Thank you!

- Tomas Benitez (He/Him/His), Latino Arts Network
Current or Former Grantee: Statewide and Regional Networks

The CAC offers imprimatur of statewide recognition and award and plays a critical role in the leadership and vision of the arts in California. The SLP's play a pivotal role as well, but are not charged with the same overview. although their partnership is appreciated. Further not all SLP's are alike. We are blessed in Los Angeles County with our Arts and Cultural Department, but even they do not carry the same impact of a statewide grant award. Thus, to disseminate funding through the SLP's devalues the grant as well as impacts the amount of available funds that would otherwise go directly to deserving arts organizations. I also think it is not possible to monitor a process that is equitable to all applicants if they are evaluated by a diverse group of SLP's who are unequal in size, region, resources and service.

I urge the Council to prioritize grant programs that fund individual artists and arts producing or presenting organizations. The Council's recent awards have increased administrative costs by contracting with third parties instead of directly funding artists and arts producing and presenting organizations;

Further, I urge the Council to raise the budget limit for eligible applicants from \$250K to \$1,500,000 in order to support many of the state's successful mid-sized organizations to support many of the state's successful mid-sized organizations rooted in BIPOC and LGBTQ communities.

- Beth Stephens (She/Her/They), Earth Lab SF, San Francisco County

I am voicing my opposition to altering the CAC's grant-making approach. CAC's new proposal will redirect funds directly granted to arts nonprofits. We ask that CAC prioritize grant programs that fund individual artists and arts-producing/presenting organizations; rather than increasing administrative costs by contracting with third parties.

As the ED of an emerging nonprofit, we struggle to find the funding to pay for our operating costs and programming. The proposed changes are onerous. They benefit state bureaucracies rather than artists or nonprofit arts organizations. This proposal will distribute millions of taxpayer dollars to a network of State and Local Partners who will also take additional administrative funds from CAC's funds to increase their and their partners' staff instead of funding artists.

CAC's next round of grants requires each partner to develop grant guidelines and application forms, formulate and implement an equitable decision-making process and develop a new contracting process. These activities are demanding and will significantly delay the distribution of CAC funds at the very time when the majority of the field is financially struggling to recover from COVID. This move will damage the state's arts ecology.

Furthermore, we ask CAC to raise the budget limit for eligible applicants from \$250K to \$1,500,000 to support many of the state's successful mid-sized organizations rooted in BIPOC and LGBTQ communities.

- Anonymous
RE: Agenda Item 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

SLPs are not the crowded party that takes place in the hot new gallery on Fri night. They are the people who connected the vacant retail space w/ the new non-profit group & helped negotiate free rent so that hot new gallery could exist. They are not the biz that commissions a mural that is frankly an advertisement for the contents of the retail establishment within. They are the accountable org that manages a transparent CTA that leads to public art by a pro on a city bldg in which the entire community can see itself reflected. They are not the lit-up marquee. They are administrators of the AIS program that funded the project at which those on the marquee 1st understood that performing was how they came alive. They don't show up @ mtgs with local gov, other nonprofits, economic dev agencies, & funders because they like to be in mtgs. They show up because they know that if they don't show up, the arts will be dropped from the plans (General Plans, Marketing, Strategic Plans, Disaster Prep, Economic Dev) & cut from the budget when no one is looking! They speak all of the languages fluently: advocacy, government, business, nonprofit, philanthropic, and most importantly, artist. They are translators & bridge builders. They work to ensure OF BY FOR programming. Thank you for helping them be the weight-bearing arts infrastructure they are for local communities throughout CA.

- Emma Tramposch (She/Her/Hers), La Pocha Nostra, San Francisco County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Impact Projects, Individual Artists Fellowships, Local Impact

La Pocha Nostra encourages the Council to prioritize grant programs that fund individual artists and arts producing or presenting organizations instead of contracting with third parties.

La Pocha Nostra urges the Council to raise the budget limit for eligible applicants from \$250K to \$1,500,000 in order to support many of the state's successful mid-sized organizations rooted in BIPOC and LGBTQ communities.

- Donn Harris; African-American Shakespeare Company, Color Me Human, Nevada County Arts Council; Nevada County
Current or Former Grantee: Artists in Communities, Artists in Schools, Arts Education Exposure, California Creative Corps, Creative California Communities, State-Local Partnership
RE: Agenda Item 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

In reading recent CAC meeting minutes I noted funding was revisited a few times as qualified organizations were not applying to lead initiatives. Community members were questioning this practice, believing that the CAC should be managing this through staff. I am endorsing a solution partially underway: the State-Local Partners should manage these programs.

The SLPs are a CAC-funded cohort that will follow publicly vetted policies. They are in place as administrative extensions of the CAC, and with adequate funding, training and leadership can perform the roles that are being farmed out. They are not a 3rd party. The public has expressed that administrative fees are a concern; this would greatly reduce overhead.

The time and effort of looking for 3rd parties to cover each program as it emerges can be eased by a stable, trained CAC-led cohort of County leaders. I note that training is underway, and the Council is mindful of the strategic plan empowering SLPs to lead. As you consider funding over the next few meetings, an investment in the SLPs would be a wise move.

With clear expectations from the CAC, building on recent growth that the SLPs have demonstrated, the solution to this challenge is readily accessible. Empowering your people is best practice on many levels: financially, administratively, in human terms. The SLPs are not a third party or a distant outpost, but need to be brought in as valued family members.

- Zeina Baltagi (She/Her/Hers), Coaxial Arts Foundation, Los Angeles County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief
RE: Agenda Item 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

The Arts & Cultural Organizations General Operating Relief grant has been instrumental in keeping Coaxial Arts Foundations doors open, staffed and supporting local artists. We are a multi-disciplinary media arts organization devoted to experimental media, sound, and performance art. With this grant we are able to further accessibility and support artists with proper staffing, space and equipment for all of your workshops, lectures, artist in residencies and

events in-person and for online viewing. Without this grant we are afraid we wouldn't be able to sustain operation.

- Gustavo Herrera (He/Him/His), Arts for LA, Los Angeles County
Current or Former Grantee: Statewide and Regional Networks

Good morning, my name is Gustavo Herrera, and I serve as the CEO of Arts for LA, an SRN partner, located in Los Angeles, CA on the native lands of the Tongvah.

We applaud the CAC's efforts to allocate state arts funding resources more equitably across California. We've read the Wolf Brown report - in its entirety - that informs this strategy. Arts for LA shares your value that supporting small budget organizations with general operating expenses is critical for our arts and culture ecosphere in the region and state.

We have heard from organizations and artists throughout the LA region that the current \$250K budget threshold leaves a significant representation of small-to-midsize organizations out. In turn, we recommend that a portion of Gen Ops funds, up to and not to exceed 25%, is set aside for small-medium sized organizations with budgets above \$250K. We ask that the council make a data informed decision on the appropriate threshold to include mid-sized organizations for this specific opportunity.

We also strongly recommend that the CAC continue to remove barriers to access for small budget organizations by (1) simplifying the application process for organizations 250k and below and (2) eliminate the 1:1 matching requirement for this grant.

- Linda Grimes (She/Her/Hers), San Pedro Waterfront Arts District, Los Angeles County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, California Cultural Districts
RE: Agenda Item 10. Voting Item: Cultural Districts Recertification

I'm writing to commend the CAC and Governor Newsom for retaining funding for the 14 existing California Cultural Districts and are asking for the recommended actions be passed for agenda items 10 and 11. As we mentioned in our San Pedro Arts and Cultural District 5 year report, funding is the fuel to enable our vital work, promoting and advocating for the unique culture, art and artists in our community.

- Jacqueline Francis (She/Her/Hers), Queer Cultural Center, San Francisco County
Current or Former Grantee: California Cultural Districts, Individual Artists Fellowships, Local Impact, Organizational Development, Professional Development
RE: Agenda Items 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs, 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

I urge the Council to prioritize grant programs that fund: (1) individual artists, and (2) arts producing and art presenting organizations. I also urge the Council to raise the budget limit for eligible applicants, from \$250K to \$1,500,000 in order to support many of California's successful mid-sized organizations rooted in BIPOC and LGBTQI+ communities.

- Stella Adelman (She/Her/Hers), Dance Brigade / Dance Mission, San Francisco County
Current or Former Grantee: Artists in Communities, Artists in Schools, Arts & Cultural Organizations General Operating Relief, Creative California Communities, Impact Projects, Local Impact, Statewide and Regional Networks

Greetings - Thank you for your work.

I am writing to share a few points.

1. Is there any way for funds to be distributed in a more timely manner? The delay in check distribution is difficult when it comes to cash flow needs (especially for many of the smaller organizations with whom we work).
2. Please raise the budget limit for eligible applicants from \$250K to \$1,500,000 for many of the granting programs in order to support many of the state's successful mid-sized organizations rooted in BIPOC and LGBTQ communities.
3. Please prioritize grant programs that fund individual artists AND arts producing or presenting organizations; as many of you are aware, the Council's recent awards have increased administrative costs by contracting with third parties instead of directly funding artists and arts producing and presenting organizations;
4. Local Impact was a fantastic grant program. Will that be brought back?

THANK YOU!!

- Emily Murase (She/Her/Hers), Japantown Task Force, Inc. (San Francisco), San Francisco County

I would like to know when the competitive application process for expanding the number of cultural districts will be open.

San Francisco Japantown was the first historic urban Japanese community in the United States, established in its current location 116 years ago in 1906 in the wake of the Great Earthquake and Fire.

The community has survived 2 major waves of displacement, first the WWII Incarceration and Forced Removal in 1942, followed by evictions of Japantown families in the Redevelopment era during the 1960s-1970s.

The Japanese identifying population was estimated to be 0.9% in the 2020 census, decreasing from the 1.3% population in the 2010 census.

San Francisco Japantown is an important cultural center for the diasporic Japanese and Japanese American community throughout the San Francisco Bay Area and beyond. Many return for annual events and festivals, such as the Northern California Cherry Blossom Festival which brings in nearly a quarter of a million people each year.

In 2013, San Francisco designated Japantown as its first designated Cultural District. As you may know, before the World War II incarceration, there were over 80 Japanese communities across the country. Today, there are only 3 remaining, all in California.

We celebrate state designation of our sister Little Tokyo in Los Angeles as a Cultural District. We urge an open, competitive process for EXPANDING the existing number of state-designated cultural districts.

- Diana Li (She/Her/Hers, They/Them/Theirs), Asian American Women Artists Association, San Francisco County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Impact Projects
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs

I am grateful to the CAC for holding these meetings and appreciate the funding the Asian American Women Artists Association has received from CAC grants over the years. My concern has to do with grant application questions and the previous emphasis on racial equity responses. We are a small organization with no full time development staff and although we understand the purpose and intention of racial equity requirements to ensure the funding of BIPOC organizations, the added requirement to respond to these questions took a significant amount of time as we spent many hours ensuring to answer them carefully and intentionally with the part-time capacity that we have. With that, the duplicative questions made the application feel inaccessible and counterintuitive for small BIPOC organizations already tasked with having to constantly prove their mission and significance of their programs on a daily basis. We hope that more thought goes into the accessibility of the applications to encourage and motivate more BIPOC organizations to apply.

- Joanelle Romero, Red Nation Celebration Institute, Los Angeles County

Red Nation Celebration Institute (RNCI), the Creative Enterprise by Natives delivering to all people the stories that shape our world. Now in its 25th year, dedicated to breaking barriers of racism by creating systemic change through media and pop culture to eliminate Native American stereotypes. RNCI is the longest standing Native Women-Led, Indigenous Media Arts Cultural nonprofit based in Los Angeles and New Mexico, serving Indian Country & Entertainment Industry. Natives in Charge of Their Narrative

RNCI's Mission is to break barriers of racism by creating systemic change through media and pop culture in order to eliminate Native American stereotypes. Our Vision for the future of cinema is one in which Native Indigenous perspectives are authentically pictured, recognized, and valued in a way that promotes strong authentic Native identities, economic outcomes, equity, and wellness for our Indigenous communities.

- Katie Gilmartin (She/Her/Hers, They/Them/Theirs), Alameda County
Current or Former Grantee: Artists in Communities, Arts & Cultural Organizations General Operating Relief, Local Impact
RE: Agenda Items 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs, 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

Dear California Arts Council, The work you do supporting arts and arts organizations is tremendously meaningful and impactful. Your funding helps to build communities, sustain creativity, support healing and connection through the arts. I am writing to urge you to please prioritize grant programs that directly fund individuals artists and organizations that produce or present art. This way, the funding reaches the communities that need it most directly -- without the additional administrative costs of a third party intermediary that will decide who, how, and when to fund those individuals and organizations. Running a small organization that builds community through the arts, we make every penny count. We demonstrate through our applications to you that we have the experience, the capacity, and the skills to produce and present art. When you fund us directly, we are able to make full use of those funds, and we are grateful for that! When you fund organizations that are going to fund us, money is dispersed along the way, and less of it gets to the individuals, the communities, and the organizations where it really accomplishes the work that you are devoted to! Please fund artists, arts-producing, and arts-presenting organizations directly! Please help support us in making every penny count as we build community through the arts. Thank you!

- Alma Robinson (She/Her/Hers), California Lawyers for the Arts, San Francisco County
Current or Former Grantee: Statewide and Regional Networks

With appreciation for the work of the council members and staff, I'd like to make the following general comments: Please consider funding multi-year grants for statewide and regional service organizations. Consider increasing budget size for general operating grants for BIPOC organizations to include mid-sized organizations in order to support their sustainability. Using the CAC's multi-year contract with the California Department of Corrections as an example,, reach out to other state agencies to develop collaborative approaches that will provide support for arts programs and initiatives.. It's a good time to work with the Department of Education as they start to implement the voter initiative that requires the state to place at least one teaching artist in every public school in California.

Thank you for your generous support of California Lawyers for the Arts through our current grant for services as a statewide service organization.

- Allyson Nakamoto (She/Her/Hers), Japanese American Cultural & Community Center, Los Angeles County
Current or Former Grantee: Artists in Communities, California Cultural Districts, Impact Projects
RE: Agenda Items 10. Voting Item: Cultural Districts Recertification, 11. Voting Item: Cultural Districts Allocations

I am writing on behalf of the Japanese American Cultural & Community Center, located in Little Tokyo, Los Angeles. Little Tokyo is not only the second oldest neighborhood in Los Angeles and one of just three remaining historic Japantowns in the United States, but we are also proud to be one of the inaugural California Cultural Districts. Thank you to Governor Newsom and the California Arts Council for that designation!

I'd also like to thank Governor Newsom and the CAC for retaining funding for the cultural districts in the state budget. For this meeting, it is so important to us for you to pass items 10 and

11 on today's agenda. Recognition from this designation has already helped to elevate Little Tokyo and, if cultural districts are recertified (item 10) and allocated funding (item 11), we will be able to build on this designation to continue to engage our neighborhood's artist, low-income residents, business owners, faith-based leaders, community advocates, and stakeholders of all ages who call Little Tokyo home.

Thank you for your consideration.

- Meg Reilly (She/Her/Hers), Marin Society of Artists, Marin County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Local Impact, Professional Development
RE: Agenda Item 11. Voting Item: Cultural Districts Allocations

Funding is essential to continuation and growth of the Downtown San Rafael Arts District which has forged a partnership among City, business, artists, and community. The District has potential to transform downtown, invigorate the economy and uplift cultural spaces. Sustained funding is essential to success. Please support proposed Cultural District funding.

- Erick Arguello (He/Him/His), Calle 24 Latino Cultural District, San Francisco County
Current or Former Grantee: California Cultural Districts
RE: Agenda Items 10. Voting Item: Cultural Districts Recertification, 11. Voting Item: Cultural Districts Allocations

Just wanted to commend the CAC and the Governor for retaining the funding for existing Cultural Districts in the budget. We are grateful to the work and dedication of the CAC and passing Item 10 and 11. Calle 24 Latino Cultural District is vital to the preservation of the Latinx community and its cultural assets. It provides an opportunity to stabilize, strengthen and enhance it for future generations. Our cultural assets include our murals, small businesses, cultural events, artists, community serving nonprofits and cultural markers to name a few.

- Teresa Anderson-Dvoracek (She/Her/Hers), Oakwood Brass - Outreach Project, Los Angeles County
Current or Former Grantee: Artists in Schools, Impact Projects
RE: Agenda Items 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs, 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

Dear CAC Board Members,

I attended the Board Meeting last Friday and I would like to thank Chelo Montoya for an expertly run meeting and for the leadership of Johnathan Moscone as the arts council reevaluates grant programs and offers opportunities for public input. I've attended several meetings in the past and this one was most expertly run. Using a more firm, but flexible, time allocation for all agenda items was welcomed.

We are a small organization under \$50,000. We do not hire 3rd party professionals to write our grants. Although we have been very successful in receiving grants we can make small errors that

this year resulted in an automatic rejection. Competing for grant funding with organizations that are several times our size with staff and have the ability to hire outside personnel is concerning.

We do not place organizational costs for running our programs because we don't know what the % should be and don't want to jeopardize our ability to receive a grant. Establishing an acceptable percentage would be helpful.

The length of time a grant is open can be very challenging. Oakwood Brass is funded by multiple grants. We apply for at least 4 grants each year to fund our school concerts and lessons. We partner with multiple schools and it takes a lot of time to gather the LOI's which are required from each school. required and those take time to get. A minimum of one month because our public schools, principals and administrators, are all extremely busy.

- Megan Wanlass (She/Her/Hers), Cornerstone Theater Company, Los Angeles County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Arts in Corrections, Creative California Communities, Impact Projects, Local Impact, Veterans in the Arts
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs

Cornerstone Theater Company collaborates with communities. Our work reflects complexity, disrupts assumptions, welcomes difference and amplifies joy. We aim to advance a more compassionate, equitable, and just world. While Cornerstone has long been resilient and adaptable, scaling up in times of plenty and scaling back when times are lean, but never before has our organization been impacted by a global pandemic. It is difficult to fully grasp the impact this will have on performing arts organizations, especially the small and mid-sized community-based companies. Receiving general operating support from the California Arts Council provided essential funding to sustain our organization as we navigate this moment of uncertainty, delivering programming online, in-person or in a hybrid model in response to unpredictable conditions. Cornerstone encourages the CAC to keep the GOS grant in the portfolio for the upcoming grant cycle and would advocate that mid-sized organizations with budgets over \$250,000 and up to \$1.5 million should be eligible to apply. It's important to sustain a healthy ecosystem of small and mid-sized arts organizations doing important work throughout the state. With the pipeline of Covid recovery funding coming to an end, it is essential that arts organizations have a dependable and reliable source of continued government support. To this end, we would like to encourage the Council to implement multi-year grant programs. Thank you for all the work you do!

- Anne Huang (She/Her/Hers), World Arts West, San Francisco County
Current or Former Grantee: Administrators of Color Fellowship, Organizational Development, Statewide and Regional Networks

World Arts West is a midsize arts organization (\$650,000) that presents, serves and advocates for cultural and traditional artists. We have reached over 450 cultural communities and are committed to being a resource for capacity building for the artists we serve. Two years ago we implemented a Grants Accelerator Program (GAP) which is educating and empowering small arts companies to navigate the grants application process so they receive the funding they deserve, some of them for the first time in the long history of their organizations. Our 2022

cohort collectively received grants for nearly \$500,000. We are very excited about the potential this program has to impact the long-term sustainability of the arts community we serve!

Other arts organizations with budgets between 250K and 1.5 million are also doing crucial and impactful work that supports diverse organizations who have never worked with a budget anywhere near \$250,000. Some examples are - Oakland Asian Cultural Center, Brava Theater, Dance Mission Theater, Dimensions Dance Theater, Oakland Interfaith Gospel Choir, and others. I urge the Council to raise the budget limit for eligible applicants from 250K to 1.5 million, in order to support many of the state's impactful organizations rooted in BIPOC and LGBTQ communities.

8. Discussion Item: Guidelines for Slate of 2023 Grant Programs

Chair Montoya stated that the focus of the discussion would be on programs slated for the opening of 2023 funds, and would include arts and cultural organizations, general operating support, folk and traditional arts, AOs, impact projects, SLPs, SLP mentorship, and statewide and regional networks. The purpose of the discussion was to obtain Councilmember input into the foundational elements that shape these programs prior to the program guidelines coming to Council for a vote at the March meeting.

The memo provided contained background information on each program. The Programs Policy Committee had highlighted key points that have come up in Council discussions, as follows.

- **General Operating Support.** Currently the program only considers applications from organizations that have a total revenue of \$250K or less; Council and community members have raised the question of whether to increase this threshold.
- **Impact Projects.** Since this is acting as an umbrella program, we will consider raising the maximum request amount, or offering a tiered award. We will consider including language in the program purpose to center under-resourced groups that were specifically served by previously-funded grant programs such as Artists with Disabilities.
- **SLPs.** We will consider specifying a one-time increase for their base funding to support travel to an in-person convening. We will consider returning to a two-grant activity period which will provide additional time for SLPs to co-create and participate in the convening. We will consider including more robust language about equity goals and objectives for SLPs, and technical assistance and capacity-building provided by the CAC to support those equity outcomes.
- **SLP Mentorship Program.** We will consider raising the total award amount, and providing additional support for both mentor agency and new SLP. We will consider increasing the grant activity to two or three years. We will consider increasing the administrating percentage.
- **Folk and Traditional Arts.** We will consider increasing the administrative percentage from the current cap of 10% to more adequately support design and implementation. Chair Montoya noted that this would be a precedent-setting move.
- **Statewide and Regional Networks.** No substantial changes have been requested by the Council.

Live public comment – general:

Susie Tanner, founder and director of TheatreWorkers Project, stated that they are a longtime and appreciative grantee organization. She made a plea for more timely payments – they have an impact grant that is serving incarcerated men at Lancaster, where they are Arts in Corrections (AIC) providers. At this time they are missing \$62,047.75 in back payments. Their impact grant of \$19,000 has not been received as of yet. Please fix the payment process. The missing funds have an agonizing effect.

Sabra Williams, actor in an independent Shakespeare company, commented that she saw the importance of funding performing arts organizations, but also understood that we need to change our view of the arts in this country. We view it as entertainment and as something for artists, but the power of the arts for people who are not artists cannot be underestimated. To change arts funding in this country, we need to push for legislation such as the bill Advancing Equity Through the Arts and Humanities Act. Ms. Williams also encouraged the CAC, with its new Chair and Boardmembers, to move close to trust-based philanthropy. Last, for AIC to have anything to do with people who are impacted, the CAC needs to have an Advisory Committee – none of the people who are deciding the grants are working in the prisons and many are not artists.

Adam Jeffries, Programs Manager of Actors' Gang Education Department, thanked the CAC for bringing back many of the grants made possible during the pandemic. Mr. Jeffries hoped that the CAC will continue to offer the education grants that are so vital for students in California who benefit from this programming.

Live public comment – related to specific items in the Programs Policy Committee memo:

Eliza Tudor, Executive Director of Nevada County Arts Council, shared an update on their role as an AO for the California Creative Corps in the upstate region. They have been working closely with their fellow SLPs across 19 counties to ensure the deepest reach into communities. Together they are part of a broader coalition across California; they hold one another accountable to the CAC and they support one another's work to uplift the field and service diverse populations. Please consider a greater investment in them than is currently on the slate. It simply does not match the level of accountability that they provide nor the aspirations for them as expressed at multiple points in the CAC's Strategic Framework. They are passionate about their work and about their evolution in service to their communities and to the CAC.

Terry LeMoncheck, Executive Director of Arts and Culture El Dorado, commented that after receiving the SLP Mentorship grant in their pilot year, their mentorship is going extremely well. They have a dedicated and enthusiastic Steering Committee and they are on track for their next round of public meetings, program development, and decisions about administrative structure. Ms. LeMoncheck strongly encouraged the CAC to consider a longer grant period and any attendant support that may be required. Decisions about whether to apply for nonprofit status, which needs a long lead time, cannot be made at the beginning of the first year; they need to evolve strategically and organically as the community embraces the concept of the new local arts agency.

Gustavo Herrera, CEO of Arts for LA, applauded the CAC's efforts to allocate state arts funding resources more equitably across California. Arts for LA shares the CAC value that supporting small budget organizations with general operating expenses is critical for our arts and culture ecosphere in the region and the state. They strongly recommend that the CAC continue to remove barriers to access for small-budget organizations, by simplifying the application process

and by eliminating the one-to-one matching requirement for this grant. They have also heard from LA organizations and artists throughout the LA region that the current \$250K budget threshold leaves a significant representation of small to midsize budget organizations out. They recommended that a portion of the general ops funds, up to 25%, be set aside for small to medium sized organizations with budgets above \$250K.

John Highkin, Executive Director/Cofounder of Fern Street Community Arts, stated that they have been a grateful recipient of CAC funding since the early '90s. He affirmed support for advisory groups and for increased, more flexible support for midsize organizations. When deadlines for multiple grants are set for the same day, it is grueling for those applying. Mr. Highkin also commented that the grant narrative is repetitious and overly long. A well-crafted grant can be useful and inspiring for those who read it. He urged the CAC to better edit its grants.

Cara Goger, Executive Director for the Mariposa County Arts Council, commented that in many counties across the state, the SLP is often the only arts organization, and provides many culturally responsive programs to our communities. Ms. Goger pointed out that SLPs are diverse and respond with nuance and expertise to the specific needs of their respective counties. They are a strong coalition and network that is at the Council's service.

Alma Lopez, Board Chair of the Latino Center of Art and Culture, commented that the Latino population is growing and they see a need to expand and grow their programming to best serve their community. Only 1.1% of philanthropic dollars goes to Latino-led nonprofits. We know that the closer we are to arts and our culture, the stronger our identity and the more we engage civically in different levels of the government to bring equity to our communities. Ms. Lopez urged the Council to prioritize grant programs that directly fund individual artists and arts producing/ presenting organizations, rather than contracting with third parties. She also commented on the capacity paradox. Ms. Lopez urged the Council to raise the budget limit for eligible applicants from \$250,000 to \$1.5 million in order to support midsize organizations rooted in BIPOC and LGBT communities.

Joanelle Romero, founder and CEO of Red Nation Celebration Institute, strongly recommended increasing the grants to midsize capacity and beyond. Native representation matters. It is just in the last two years that native representation has been on the radar of the film industry and the arts; we need support from the CAC.

Sam McGinnis with Earthlab SF, an environmentally focused arts nonprofit, urged the Council to prioritize grant programs that directly fund individual artists and arts producing/presenting organizations, rather than increasing administrative costs by contracting with third parties. CAC's new proposal will distribute millions of taxpayer dollars to a network of SLPs who will also take additional administrative funds from the CAC, to increase their staff instead of getting the money directly to artists who need it. The grants and their accessibility are very important for queer, trans, and BIPOC artists, especially young people and artists producing environmentally focused work.

Alexandra Urbanowski, Silicon Valley Creates (the SLP for Santa Clara County), spoke in support of the multi-year grant and convening for the SLPs. With the CAC's support, Silicon Valley Creates provides grants and capacity-building services to a portfolio of approximately 80 small and midsize arts organizations. Many are culturally specific and BIPOC-centered, and many do not have the capacity to apply directly to the CAC for funding. As a nonprofit

organization, Silicon Valley Creates is able to provide these grants and support with minimal overhead and administrative costs, typically much lower than a government entity can do. Partnership with the CAC is vital to their ability to leverage over \$1 million in additional funds from local government and local foundations to regrant to local artists and organizations.

Marie Acosta asked if there had ever been an evaluation of the SLP program. She did not see that there has been a lot of service to our communities. Her own experience with one SLP was not good; it was highly criticized by the local Latinx community. For each SLP to receive \$65,000 regardless of the job they are doing was problematic for her. She requested an evaluation to be made prior to any multi-year funding so that we can see how successful the program is.

Council Discussion:

General Ops. Chair Montoya stated that the CAC has been at \$250 for the last few years. She asked the Councilmembers where we should go from here.

Ms. Gavin felt that the field had stated their preference for more resources. Historically, the CAC has really promoted supporting underserved populations. As a result, we have vibrant midsized and slightly larger organizations. For research purposes, Ms. Gavin suggested a resource that the CAC should subscribe to entitled Cause IQ; it aggregates all the budget sizes of all the nonprofits including arts organizations for the whole state, and you can go through and pick out the groups for which you want numbers. Ms. Gavin referenced the Wolf-Brown Report for the statistic that 65% of California arts groups are under \$250K. However, we do not know if they are amateur and want to be professional, if they are nonprofits, if they are volunteer groups, etc. Ms. Gavin suggested focusing on the mass in the middle – the underserved, small to midsize groups – for up to \$2 million.

Ms. Captor felt that the Council cannot increase both the money and the time. We do need to know what has been done with the funds so far.

Mr. Clarke commented that when this program was formed, the \$250,000 threshold was worth a lot more than it is today. He had heard clearly from the midsize organizations that they want to expand it. He did not want to see small organizations not having the same capacity – making this a competitive arrangement where the small organizations suffer. Maybe it is a matter of expanding the total revenues but also reserving a portion for them.

Ms. Captor asserted that we need to look at our budget this year from the state before pledging to increase the grants. Chair Montoya clarified that we are not talking about the specific allocation, but about opening up to small and midsize organizations with operating budgets up to \$500K. We have not served the mid-tier for awhile now.

Vice-Chair Estrada asked about raising the threshold to \$500K when we have a certain amount available – is that going to take away from the smaller organizations that really need the funding?

Executive Director Moscone stated that the baseline of the CAC funding from the January 10 budget has not changed; what has changed is the allocation to cultural districts. We are not being reduced. However, it is not final – there is still more work and the May Revision is yet to come. At present we are focusing on what is important for the Council and the community.

Ms. Goodwin was hesitant about moving up to \$1 million. During Public Comment, people had told about the difference when having a grant writer and a staff person if you are under \$250K. We have done so much great work in the smaller organizations, underserved organizations, and organizations of color, that she would be cautious about losing them.

Ms. Raynor also wondered about the match, and whether there is some kind of match requirement with a tiered approach. She echoed much of what Ms. Goodwin had stated.

Ms. Gavin was in favor of three tiers and felt that the threshold should be up to \$1 million or \$1.5 million. Perhaps the criteria can be tweaked so that it is not as demanding at the \$250K level. We could distribute percentages by tier at 25%, 50%, and 25%. She mentioned that the Wolf Report listed 19% of BIPOC organizations under \$250K, 18% under \$1 million, and 16% at \$1 million to \$1.5 million; representation goes up to \$2 million and then falls way off. We are missing a huge group of people in the middle who are going under unless we help.

Chair Montoya stated that this will now go into committee. Any major movements will make use of a decision support tool; we will slow down the process to ensure that we do not harm the field in any direction.

Impact Projects. Chair Montoya stated that much movement had happened in the last meeting; this category was anticipated as an umbrella category where we can serve all of the project areas. Some of the grants it consolidated had variable amount sizes: \$15K up to \$50K.

Ms. Captor asked if we want the impact grant to be the one allocating for the touring program. Chair Montoya recapped that at the last meeting, the Council had decided on what grants to move forward on this year. The touring grant had not passed as a specific project – it would have required more staff time. The Council had encouraged it to be placed under Impact Projects. Re-entry programs and veterans programs are also project-based. What we are doing here is using Impact Projects as the umbrella for all of these programs. They come in all shapes and sizes. The Council's challenge is the variables – whether to change the amount you can apply for with this grant, or whether to have tiers.

Ms. Gavin felt that we should do a deep dive around the touring program. She suggested that possibly the project grants should be under \$250K, or that a larger percentage be dedicated to those organizations.

Chair Montoya reiterated that the touring program had been voted down at the last meeting, but maybe we could use it as a pilot within Impact Projects, and develop it as a future program. Currently we are in a year of consolidation; we want to make sure we are effective in the current grants. Having heard about the challenges getting money out to the field, we consolidated to promote more efficiencies. The Programs Policy Committee has the task of letting the field know how to apply.

Vice-Chair Estrada noted that with this limited amount of money, we need to decide whether to fund fewer projects with more impact, or more projects that may not be quite as significant.

Executive Director Moscone pointed out that for the allocations discussion next, there are some numerical issues that might free up some money to address some of these issues. We will figure out the money as we go forward.

Ms. Goodwin noted the importance of Cultural Pathways; during Covid they had saved some Filipino dance organizations. Arts in Corrections is almost its own field, and she was doubtful

about lumping it under Impact Projects. Executive Director Moscone assured Ms. Goodwin that is a separate program; Chair Montoya stated that it is a contract rather than a grant. The Re-Entry program would be under Impact Projects and has a tier of up to \$50K.

State and Local Partners. Chair Montoya stated that this is a continuing grant for primary partners to cover California. They have a coalition for this purpose, and we have a base grant that supports it. What we are proposing is a one-time fee for the convening to happen. Chair Montoya was in favor.

Mr. Clarke agreed; with our new members and staff, we need to build relationships, and he supported the convening. The SLPs should have a hand in determining what this convening will look like.

Ms. Goodwin agreed and stressed the importance of letting the local partners compare notes, look at best practices, see what is working, and build upon that. She was pleased that there is mentoring.

Ms. Raynor also supported the idea of bringing the groups together because of the value of that cross-exchange. We have heard across the board about the importance of mentoring, technical assistance, and training, and she would like to see the CAC have some focused discussion about the needs across the field. This goes hand in hand with community engagement.

Ms. Gavin asked for confirmation that there is one SLP serving two counties and one county that lacks an SLP that will receive the mentoring. Chair Montoya replied that currently we have 54 SLPs; one lost its designation and is still vacant. The grant we are discussing concerns the base SLPs that have been consistent partners.

Ms. Gavin felt that evaluation is important, and she appreciated the work that the Race Equity Committee has been doing around those issues. It would be beneficial if the CAC and the SLPs were on the same page about underserved communities being our priority.

Mr. Clarke supported expanding the grant activity period to two years; it is hard to plan when you are working year to year.

State SLP Mentorship Program. Chair Montoya stated that the counties without SLPs range in shapes and sizes, and include Glenn, San Joaquin, Kings, and Alpine. We do have SLPs that have less population than some of those counties; we are hoping to cover California. The convening can be used to address SLP issues and to focus in on how we can cover California.

Mr. Clarke supported increasing the total amount of the award – that might increase the number of organizations that will take on the task. He agreed with increasing the grant period to two years, possibly three. Regarding administrative costs: when we are asking a county to help kickstart a whole other county, it is reasonable to increase the administrative costs.

Chair Montoya noted that the convening that was suggested through the Equity Committee will need someone to organize it. Perhaps this organizer could allocate the space to start from the ground up.

Folk and Traditional Arts. Chair Montoya stated that the major discussion topic was the administration cap, currently set at 10%. This is hard work involving a lot of technical assistance. The finalized percentage will be looked at as a precedent.

She further explained that the grant is for one administering organization (AO) to receive the allocation (last year it was \$1 million) to distribute to the field in the form of regranting and technical assistance. Should we raise the percentage of the administrative fees?

Ms. Raynor asked if the CAC has an across-the-board policy for administrative costs, and whether we are confounding staff capacity to deliver a service to the field with an administrative cost. Chair Montoya replied that we do not have an official policy – we have many nuanced programs. We have noticed the need for more efficiency and clarity on what we value.

Ms. Raynor felt that depending on who the contract is with, there is an equity issue as well.

Ms. Gavin pointed out that in a situation such as Folk and Traditional Arts, the expertise is very deep and an AO makes sense. She was in favor of raising the percentage to 15% or so.

Chair Montoya also endorsed raising the percentage, but we should consider the categories – basic programs to more complex – when thinking about precedents.

Statewide and Regional Networks. Chair Montoya stated that there were no substantial changes.

(No comments from the Council.)

9. Discussion Item: Allocations for the State of 2023 Grant Programs

Vice-Chair Estrada summarized the key points. This was a discussion item rather than a voting item. The focus was encumbering funds that were originally allocated for programs but not awarded in 2022, as well as some potential allocations slated for 2023.

Arts and Accessibility. For 2022 funds, there were no awards given. The issue is that if we do not use that money, we could lose it by June 30 of this year. One option is to divert \$500,000 being considered to fund the Arts and Accessibility program, to augment existing grantees such as the newly awarded Individual Artist fellowships. Another option is to support the full Arts and Accessibility program with funds projected in the 2023 Local Assistance budget.

- We could reconsider awarding the previous funds which received a rank of 4.
- We could reallocate the funds to another program awarded in 2022 such as Re-entry to the Arts.

From an SLP standpoint, some options are as follows.

- Maintain current funding at \$60,000.
- Fund for two years with second year funding contingent on the 2024 budget.

For SLP Mentorship, some options are as follows.

- Increase the maximum request amount to \$50,000.
- Make a three-year grant with second and third year funding contingent on the 2024 budget.

For SLP and/or SLP Mentorship:

- Fund the recommendations from the Equity Committee.

For Statewide and Regional Networks:

- Maintain the maximum request amount at \$50,000 but reduce the overall number of grantees.

For Folk and Traditional Arts:

- Maintain the maximum amount at \$1 million for one grantee.

For Arts and Cultural Organizations General Operating Support:

- Maintain the maximum request amount at \$30,000 but extend the grant period to two years with second year funding contingent on the 2024 budget.

For Cultural Pathways:

- Allocate no funds so that we can apply that money to other programs such as Impact Projects or General Operating Support.
- The Cultural Pathways grantees will be in their second year of funding in 2023, so allocating no funds will not mean there is no money for this program.

For Impact Projects:

- Increase the maximum request amount to \$30,000 to fund a larger number of applicants.

Live public comment:

Deborah (no last name given) asked what the term “SLP” meant. Ms. Margolis explained that it means “State and Local Partners.”

Alexandra Urbanowski commented that of the numerous local arts organizations and artists serving historically underserved communities in our state, many do not have the internal capacity of bandwidth to explore access to direct CAC funding. The SLP relationships with them helps to build that capacity, and to regrant funds at the local level. The SLPs have very specific annual reporting requirements to the CAC, and the applications are panel-scored and read so that not every SLP always receives the full grant allocation in every given year. Their Annual Reports to the CAC show their impact. Ms. Urbanowski requested the Council to support an increase in the annual funding to the SLPs, which directly benefits the larger arts communities.

Nancy Hill of Shasta County agreed with the last comment. Her county was an SLP that did not receive the full amount and did not receive much explanation. Having an understanding of their funding moving forward, as well as being allowed multi-year funding, would be beneficial. Her SLP is the only major arts organization that supports a very large county, so this funding is integral to their being able to continue their good work.

Hannah Rubalcava, Grants Manager for the Santa Clara County Office of Arts and Culture, commented that her office has learned that the best and most equitable way to reach local communities is by physically meeting them where they are. In addition to being a longstanding SLP, they are also an AO for the California Creative Corps. Almost daily Ms. Rubalcava sees how uniquely positioned they and their five Creative Corps partners are, to serve their local counties. Each uniquely understands its communities and responds through relevant programs, services, and funding support. She requested that the CAC increase the SLP maximum grant to \$90,000, and to consider extending the term to two years so that they can continue to provide irreplaceable outreach and support throughout California.

John Blakeley, Redwood Art Association in Humboldt County, asked about the Arts and Accessibility grant: has a suggestion been made to divert that funding, and does that mean that the grants would be defunded? He commented that because there was no appropriate application from the AO, it does not mean that there is no need for the grant to be funded throughout the state.

Lilia Gonzáles-Chávez reminded the Council of its October 21, 2021 discussion and the Allocations Committee recommendation for a long-needed uplift in funding to \$100,000 to SLPs. A smaller allocation was agreed upon then, on condition that the Council would revisit an uplift upon completion of a review of its work with equity. Since then, the CAC Equity Committee and staff have worked with the SLPs and completed this review. The SLPs now ask the CAC to consider a \$30,000 increase to \$90,000 per year for the next two years. As the Council considers its current slate of programs, SLPs are perfectly placed to provide unparalleled outreach and support to ensure access for the state's least represented populations.

Council Discussion: Arts and Accessibility Administering Organization

Ms. Raynor shared that the National Arts and Disability Center at UCLA had a contract with the CAC for over 20 years to administer this successful program. She recommended that the Council do a deeper dive into the history and success of this program. The CAC was a leader in the field of arts and accessibility, being one of the only state arts agencies with an intentional program to support artists and community participants in the arts – inclusive of people with disabilities – with an eye on creating greater accessibility that includes not just geographic and financial access, but also the kinds of services and supports that individuals with disabilities need to be full participants in their communities. Ms. Raynor noted that the Council's initial investment 20 years ago of \$15-20,000 grew to \$500,000 with a strong acknowledgement of the success of the program and its statewide reach. Ms. Raynor supported distributing the funds through the individual fellowship program. The Council's current solution does not address a substantial piece of the funding that was provided to arts organizations supporting community access to the arts.

Ms. Gavin felt that the \$500,000 should be used in the stopgap period for disabled artists. However, she wondered if there was a way it could be rolled into the Impact program and/or organizational support program, with the proviso that this amount of money must be allocated to disabled artists or disabled organizations. Ms. Gavin asked staff if this was a possibility. Ms. Azevedo answered that the CAC must get it encumbered before June 30, whereas the 2023 slated programs that the \$500,000 would get rolled into, lack the time in this environment. If the funds are not out the door by this June, the risk is that it may be swept back to the General Fund for purposes outside of this organization. Regarding the possibility of splitting the \$500,000 among our currently funded AOs that are doing grants to support individual artists: we have an opportunity to encumber the \$500,000 previously allocated to Arts and Accessibility among the Individual Artist Fellowship organizations that have been awarded. The AOs would have the capacity to engage and have successful applicants that are disabled applicants.

Ms. Goodwin agreed that we need to do something with these artists. She suggested adding the arts and disabilities granting to the SLPs; they know their community artists. Ms. Azevedo responded that the Council could consider that opportunity. However, she pointed out that it is not just one AO; there are three Individual Artist Fellowship AO grantees and we have just solicited for a fourth. If we want to look at the SLPs as another opportunity for encumbering the

funds, Ms. Azevedo wanted the Council to be aware that there are 54 SLPs statewide among whom to distribute the \$500,000.

Ms. Raynor said that the interim measure for the Individual Artist Fellowship was part of the intent of the Arts and Accessibility program. She was also excited about the opportunity to build capacity within those organizations to provide outreach and engage individual artists with disabilities.

Council Discussion: Arts Administrators Pipeline Fellowship

Ms. Gavin asked if this could be put into General Op. Ms. Azevedo responded that we would not be able to roll it into the 2023 slated programs.

Ms. Azevedo elaborated on the Reentry through the Arts program. It is project-based and supports artists who are returning to their communities from incarceration. There are some grantees currently funded, but their current grant activity period will end in August. With the Pipeline funds, the Council could consider reallocating the unawarded \$1,165,000 that was originally allocated to the Arts Administrator Pipeline, to augment the existing Reentry through the Arts grantees and extend their grant activity period into 2024. It would result in a little less pressure to cover that community within the Impact Projects umbrella program.

Chair Montoya stated that she was inclined toward Option C; we do not want to lose the money, and we want to have the stopgap opportunity to cover grantees that have been used to that certain level.

Ms. Kiburi pointed out that the timing of this decision is short because originally we had two years to encumber these funds. We still have two years; however, we did receive the reduction to the Cultural Districts funding, and we want to ensure that these funds will not be lost.

Ms. Gavin asked how Ms. Kiburi felt about it. Ms. Kiburi responded that it had been a great start. There were indeed leaders that were supported and cultivated in the process. She hoped that this was just an interim moment and that we could work on it again the next time we are allocating funding for the program. Ms. Gavin agreed that we should look at it again.

Vice-Chair Estrada stated that we are looking at three potential options:

- A. Adhering to the previous decision to clarify and re-release the program. Contingent on funds still being available. It will be a risk – we may lose the funding.
- B. To prevent the funds from being lost, reconsider awarding previous applicant compensation that received a rank of 4.
- C. (The Council had already discussed Option C to reallocate the \$1,165,000 to augment awards of a different 2022 program.)

Ms. Kiburi pointed out that with this timeline, in order that the program does not lose momentum, there could be some kind of interim process to support the program and then decide to fund it again.

Chair Montoya requested the Committee to do a deeper dive on this.

Council Discussion: State and Local Partner Program Allocation Ideas

Mr. Clarke suggested the idea of reserving some of the funds for the convening.

Ms. Captor agreed with the Committee's recommendations.

Chair Montoya noted that the Council has heard from the field regarding increasing their opportunity.

Mr. Duarte stated that he would support the mentorship program, specifically with Kings County – there are vast rural areas that could use mentoring support.

Mr. Clarke stated that in the Guidelines discussion, he had seen the SLP mentorship program and the convening as two different things. He supported the Committee looking closely at this and considering it in their discussions.

Chair Montoya summarized that the Committee would have two options: to have an SLP incubate a county that does not have an SLP, with the hopes of establishing one; and to shapeshift the allocation to support a convening.

Ms. Gavin asked if some of the money allocated for mentoring goes to the developing non-represented county, or is it only with the mentor? Chair Montoya replied that it goes to the mentor, because there are no organizations to receive it otherwise. Ms. Gavin felt that it would be important for the mentee also to have some resources.

Council Discussion: Arts and Cultural Organizations General Operating Support

Vice-Chair Estrada felt it critical to expand it to two years.

Ms. Gavin would like to consider tiers with the funding to increase with size and capacity, with the understanding that we are focusing on underserved populations: BIPOC, women, LGBTQ, veterans, disabled, and rural.

Council Discussion: Cultural Pathways

Vice-Chair Estrada pointed out that we are not abandoning Cultural Pathways – they are funded through 2024. Not funding this year would allow us to invest more of the 2023 funds to other project-based grants.

Ms. Captor agreed with Vice-Chair Estrada.

Ms. Gavin suggested incorporating some of the ideas we have heard today around possibly reducing the match and/or making it easier for \$250K and under to have access.

Ms. Goodwin was concerned about other new organizations that have started and will not have a chance to receive this support in their development until 2025 or so.

Ms. Raynor asked for a clarification of matching funds. Ms. Kiburi stated that CAC has a mandate of a certain percentage of the General Fund that must be matched. Over the years we have been taking that match requirement off many of the grant programs and leaving it to those that are General Operating grant funds.

Council Discussion: Impact Projects

Chair Montoya confirmed for Ms. Gavin that you do not have to be under a certain amount of money to apply for the grant.

Vice-Chair Estrada did not feel that \$20,000 was enough to make an impact. She also wished to increase the overall allocation; we have underutilized Impact Projects as something that can begin to change communities.

Mr. Duarte agreed; Impact Projects help very much to establish momentum and increase relationships.

10. Voting Item: Cultural Districts Recertification

Chair Montoya provided some background on the cultural districts. The program was established in 2015 with AB 189. It began with 14 designated districts with a \$5,000 stipend for each of the first two years. The cultural districts officially ended in 2022. Today's proposal was to recertify them.

Staff and Councilmembers had recently visited several of the districts. Staff had also held in-depth meetings with each. The recertification process requires the cultural districts to show their Five-Year Reports, and to complete a Next Five Years Report detailing how they plan to utilize their funds.

If the Council votes to recertify all the districts and fund them uniformly, we are hoping to propose to open that immediately in February. We want to make sure that these funds do not come off the table, and that we get these opportunities re-established. We have a deficit to cover and were not presently able to open the program to new districts.

Live public comment:

Peter Comiskey, Balboa Park Cultural District, represented the California Cultural Districts Coalition. He wholeheartedly commended the Governor for obtaining the funding for the existing cultural districts. Credit also goes to CAC staff for their ongoing support. Mr. Comiskey requested the Council to approve the recommended actions. For the Balboa Park Cultural District, such support will allow them to complete an Experience Plan designed to engage their regional community, guided by a diverse and comprehensive Advisory Board. The potential for cultural districts statewide is exceptional.

Leslie Castellano spoke on behalf of the Eureka Cultural District. They enthusiastically support the proposed cultural district recertification and funding. It will hugely support the diverse cultural communities of the North Coast region. Their partnerships are strong and growing. Ms. Castellano thanked staff for their thoughtful interviews and intention to the cultural districts, and also for the opportunity to network and engage with the other cultural districts.

Marissa Cassani applauded the CAC and Governor Newsom for retaining funding for the existing cultural districts. She represents a cultural district in one of the most underserved communities in San Diego: the Barrio Logan Cultural District. It is a vibrant artists community with a high concentration of creative energy rooted in Chicano history. Funds like these are crucial for such a community. They can be utilized for program expenses, technical assistance for small businesses, and supporting and enhancing cultural events such as the annual Barrio Logan Snow Day and the Chicano Park Skate Rink Celebration.

Robert Benitez, representing the Boulevard Cultural District in Lancaster, asked the CAC to accept the recommended actions for agenda items #10 and 11. Their partners include the Lancaster Museum of Art and History, the City of Lancaster, the Lancaster Museum of Public Art Foundation, and the Boulevard Association. Recertifying and funding cultural districts in the future will completely transform the diverse and integral centers across the state.

Amy Eriksen, Executive Director at Angels Gate Cultural Center in San Pedro and a partner in the San Pedro Arts and Cultural District, stated that over the last five years they have been able

to uplift the work of over 120 artists with studios in their area, as well as over 40 arts organizations, cultural centers, cultural spaces in the district. Being able to fund a position that could do the work fulltime in collaboration with the other partners would be amazing. Ms. Eriksen very much appreciated the CAC working to get the funding into people's hands before it gets allocated to something else. Being able to use these funds to sustainably keep artists funded, and being able to bring money straight into their communities, is so important.

Marie Acosta commented that in 2015, she and Tomas Benitez had spoken with Craig Watson. It was very clear to him that the cultural district designation was going to be honorary only. If this is a successful program, perhaps the CAC should look at other successful programs such as the Multicultural Advancement Program that should continue to receive funding. Ms. Acosta's concern was that the CAC has a heavy load to carry – there are many competing interests and not enough money. She hoped that as we go down this path that we are not pitted against each other.

Amber Evans, Public Art Coordinator for the City of Emeryville and a partner in the Rotten City Cultural District, commented that with funding, they have been delighted to build on new partnerships due in part to the new designation. These include the Compound Gallery which moved into the heart of the district and the Pangea Sea Wall Mural Festival. They hope to realize our longtime goal for an arts center; they believe the funds the CAC is discussing today can help. They are looking forward to taking what was a “Rotten City” and transforming it into fertile ground; they are also looking forward to a meaningful partnership to expand equitable and sustainable access to the arts in Emeryville and throughout the state.

Nancy Hill, Shasta County Arts Council, thanked the Council for its hard work on this initiative and for Executive Director Moscone's visit to the district. She urged the Council to accept the recommendations from the Programs Policy Committee on agenda items #10 and 11. As an existing cultural district with six original partners and now eight added organizations, they have had huge success in their district designation in Redding and Shasta County. They have had the ability to create a new downtown, based upon additional opportunities presented after their designation. The work continues, and receiving recertification and funding from the Governor and Legislature as well as the CAC will help continue the work they have started.

Gaidi Finnie, San Diego African American Museum of Fine Art, stated that recently the City of San Diego had designated a Black Cultural District that is not yet state-sanctioned. They have a large community team and look forward to working with the CAC. Mr. Finnie was in favor of the Council going forward with approval of agenda items #10 and 11.

CJ Dimento, Oceanside Cultural District, thanked the CAC staff for working with the districts. They are an emerging district and the only one led by a public library which is rooted in equity. They looked forward to the opportunity to learn and to bring together siloed, struggling arts organizations and venues. With the funding, the results will be magical. They encouraged the CAC to approve the redesignations in funding. They looked forward to mentoring other districts as soon as possible.

Tyler Hewes, Vice-Chair of the San Diego City Commission for Arts and Culture, spoke in favor of the cultural district recertification. The City of San Diego and the region have a number of cultural districts. It is through coordination with the CAC and the Governor's leadership that the Commission is able to provide its level of arts and culture engagement to the citizenry of San Diego city and county.

Allyson Nakamoto spoke on behalf of the Japanese-American Cultural and Community Center of Little Tokyo in Los Angeles. She thanked the CAC and the Governor for their designation as a cultural district, and for retaining funding for the cultural districts in the state budget. She urged the Council to pass agenda items #10 and 11; recertification and continued funding will allow them to continue their work with the Little Tokyo Service Center and Little Tokyo Community Council to engage the neighborhood's artists, low-income residents, business owners, faith-based leaders, community advocates, culture bearers, and stakeholders of all ages.

Grant Sunoo of Little Tokyo Service Center, spoke on behalf of the Little Tokyo Coalition in support of agenda items #10 and 11 and commended the CAC and the Governor for retaining the cultural district funding. They are proud of their cultural district designation, which has been so important from economic and marketing standpoints, as well as promoting a sense of place and pride in their neighborhoods.

Roberto Bedoya, Director of Oakland Cultural Affairs, underscored that as this project continues to unfold, the CAC should understand and study the vital role culture plays in municipalities. His city does not have an abundance of districts, but has cultural hubs that animate and inform the identity of the city. The cultural hubs are a whole other world that animates locales and creates social cohesion and belonging.

Council Vote

Chair Montoya restated the recommendation: that the Council vote to recertify all 14 of the state-designated cultural districts for an additional five years, based on their successful performance during the previous five year certification period.

MOTION: Vice Chair Estrada moved approval. Councilmember Captor seconded the motion.

Ms. Goodwin noted that she had heard the comments from Oakland and the San Francisco Little Tokyo. She suggested that if the Council gave everyone \$600,000, it would leave \$1 million to expand and let the little hubs have a chance to get a leg up, such as the 14 cultural districts had years ago. Executive Director Moscone explained that the way the Governor's across-the-board cuts have been presented to the Council, the money is only allowed to go this year to established partners and programs. Expansion of anything is not possible with this money.

Ms. Gavin pointed out that the \$671,000 is for three years – \$200,000+ per year. She noted that Grass Valley's report had asked for someone from the CAC to become a thought partner, and also that arts organizations should be at the table as key partners and the budget should reflect that.

Vice-Chair Estrada pointed out that her motion had been for Item #10, which was recertification.

VOTE: Ayes: Chair Chelo Montoya, Vice-Chair Vicki Estrada, Gerald Clarke, Caleb Duarte, Ellen Gavin, Leah Goodwin, Roxanne Messina Captor, Nicola Miner, Olivia Raynor.

Noes: None.

The motion passed unanimously.

11. Voting Item: Cultural Districts Allocations

Vice-Chair Estrada stated that the CAC has \$10 million to support the 14 cultural districts for the next three years. We are proposing to accept Scenario 1, in which each district will receive \$671,000. Of the \$10 million, \$600,000 is for a \$300,000 program evaluation; \$200,000 is for a cultural district convening; and \$100,000 is legislatively-mandated program funding for staff.

Chair Montoya restated the recommendation: for the 2022-23 cultural districts to receive the allocations specified in Scenario 1.

MOTION: Council Member Gavin moved to support the recommendation. Vice-Chair Estrada seconded the motion.

Executive Director Moscone emphasized that while the Council has been told very clearly on what we can and cannot spend our money on, they did keep \$10 million for the program. That is powerful, considering that the program has not had funding at all. The CAC staff put together \$5,000 from Operational Funds for each of the cultural districts. However, that is nothing. It is a big jump – a baseline that provides us with a platform to create the opportunity for more cultural districts as soon as we can get more money.

Mr. Duarte stated that “cultural districts” is a code name for gentrification, but these organizations have been fighting with art and culture to establish a sense of members and place. He fully supported the recommendation.

VOTE: Ayes: Chair Chelo Montoya, Vice-Chair Vicki Estrada, Gerald Clarke, Caleb Duarte, Ellen Gavin, Leah Goodwin, Roxanne Messina Captor, Nicola Miner, Olivia Raynor.

Noes: None.

The motion passed unanimously.

12. Presentation: 2023 Grantee Convening

Executive Director Moscone introduced Julie Baker, CEO of Californians for the Arts and California Arts Advocates; Abe Flores, Deputy Director of Create California; and Roshaun Davis, co-founder of Unseen Heroes.

Ms. Baker provided background of the California Arts and Culture Summit. In 2019, the California Legislature passed a resolution proclaiming April as Arts Culture and Creativity Month. For five years Californians for the Arts has produced month-long events in April. For the last three years the summits have been held online; this year, in collaboration with their partners at Create California and Unseen Heroes, the summit will be in-person.

Mr. Flores described the summit: it is an opportunity to bring arts and civic leaders together for two days. The passage of Proposition 28 guarantees ongoing funding for artistic education in the schools – about \$900 million to a billion every year, as well as the launch of the Creative Corps, cultural districts, and the California Creative Workforce Act. The summit gives an opportunity to get together and look at the big picture of the arts, and find common ground as leaders and advocates for the arts.

Mr. Davis stated that that they have secured the Sofia as the location for the summit. It will include breakout sessions and panels, and activations that involve a lot of creatives from inside the city. There will be performances, group networking, and an arts party afterwards at the Elks Tower. As we all get back into community with each other, it is important to activate our

creative economy, so many of the performances and the things you will see, are made by and for Sacramento and the local economy.

Ms. Baker invited the CAC to participate in the summit on Monday, April 17. It is optional to attend on Sunday. They are grateful to the Council for offering scholarships; it is important that the summit is accessible. Due to rising costs, we are going to keep the invitations limited initially.

Vice-Chair Estrada was enthusiastic, and asked staff if the CAC's April meeting could be scheduled for the 18th. Executive Director Moscone responded that this idea was on the table, and it was only a question of our capacity around that time.

Chair Montoya asked what really goes into these events. Ms. Baker replied that it takes a lot to put this together, particularly in a thoughtful way, and to encompass all that is happening in the State of California. We are leaders in cultural policy in terms of things like Prop 28 and the Creative Corps.

Mr. Davis stated that the theme is "Where Creativity Meets."

Ms. Gavin asked if the Councilmembers will have opportunity to lobby. Ms. Baker replied that Tuesday, April 18 is an Arts Advocacy Day that is separate from the summit and not supported by the CAC's dollars. It will begin with a press conference and rally in the park; participants will meet with elected officials.

Ms. Gavin asked if it was within CAC purview for Councilmembers to participate on that day. Ms. Margolis replied that they could as private citizens.

Chair Montoya expressed the hope that the Committees would be taking the making of such a convening into consideration – we have proposed for the cultural districts as well as the SLPs to have convenings.

13. 2023 Committee Assignments and Upcoming Meetings

Chair Montoya stated that she had spent much time making intentional placements and having conversations in order to mine the Councilmembers' talents. If a member is not on a committee, they can still give input during Council discussion.

Equity Committee: Gerald Clarke and Caleb Duarte

Executive Committee: Chelo Montoya and Vicki Estrada

Governance Committee: Olivia Raynor and Nicola Miner

Legislative Committee: Chelo Montoya and Alex Israel

Nominating Committee: Ellen Gavin and Nicola Miner

Program Allocations Committee: Roxanne Captor and Vicki Estrada

Program Policy Committee: Ellen Gavin and Leah Goodwin

Strategic Framework Committee: Olivia Raynor and Phil Mercado

Executive Director Moscone stated that he hoped for CAC staff to be able to develop the skills, when we hire Research and Data Specialist, to analyze whom we are serving across programs. Programs somehow come off as pitting one kind of organization against another, when in fact

there is much intersection going on. We can learn where our real deficits are by doing another kind of analysis that is not programmatic.

He continued that this Council meeting has been the kind he has envisioned: we had deep conversation and got voting done. He noted the work that staff does in producing a meeting such as this. He commended Chair Montoya and Vice-Chair Estrada for the work they have done.

He stated that the February meeting location will be at the Old Globe Theater in San Diego. We will have a later meeting in Hanford.

14. In Memoriam

Vice-Chair Estrada remembered those in the field who have died:

David Crosby, member of the Byrds and Crosby, Stills and Nash. Songwriter and singer.

Gina Lollobrigida, actress in art movies.

Lisa Marie Presley, musician.

Jeff Beck, member of the Yardbirds and the Jeff Beck Group. Hugely influential guitarist.

Gangsta Boo, member of Three 6 Mafia. Influential rapper.

Fred White, drummer who toured with Donny Hathaway and Earth Wind & Fire.

Executive Director Moscone remembered Yakira Chambers, actress, producer, creator, and writer; and Noah Cohen, former Executive Director of SFFILM.

Chair Montoya remembered Tonya Ingram, former student, collaborator, poet, and friend.

15. Adjournment

Chair Montoya initiated a CAC family photo, and adjourned the meeting at 2:22 p.m.