



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

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

PUBLIC MEETING AGENDA

January 5, 2022
11:30 AM – 3:20 PM

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

11:30 AM	1. Call to Order	L. Gonzáles-Chávez
11:35 AM	2. Acknowledgment of Tribal Land	A. Bown-Crawford
11:45 AM	3. Roll Call and Establishment of a Quorum	K. Margolis
12:00 PM	4. Chair's Report TAB A	L. Gonzáles-Chávez
12:15 PM	5. Director's Report TAB B	A. Bown-Crawford
12:30 PM	6. Voting Item: Approval of Minutes from Previous Council Meeting • December 7, 2021 TAB C	L. Gonzáles-Chávez
1:00 PM	7. Public Comment Two forms of public comment will be offered: - Written comments will be accepted online prior to and during the Council meeting - Live comments will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person. Access and instructions will be provided at https://arts.ca.gov/about/council-meetings/	K. Margolis
1:15 PM	8. Discussion: The Equity committee will lead a discussion and share their proposed edits to the State-Local Partner guidelines that include requiring an Equity Assessment. TAB D	C. Montoya
1:45 PM	9. Voting Item: Programs Policy committee will present the 2022 State-Local Partner and Arts & Cultural Organizations General Operating Relief guidelines for approval. TAB E	J. Evans L. Gonzáles-Chávez

2:00 PM	10. Committee Updates: TAB F • Legislative Committee	J. Moscone C. Montoya
2:15 PM	11. Update on California Creative Corps Pilot Program: Community Panel meetings TAB G	V. Estrada C. Montoya
2:30 PM	12. Public Comment Two forms of public comment will be offered: - Written comments will be accepted online prior to and during the Council meeting - Live comment will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person. Access and instructions will be provided at https://arts.ca.gov/about/council-meetings/	K. Margolis
3:00 PM	13. Future Agenda Items Roll Call	L. González-Chávez K. Margolis
3:10 PM	14. In Memoriam	L. González-Chávez
3:20 PM	15. Adjournment	L. González-Chávez

1. All times indicated and the orders of business are approximate and subject to change.
2. **Any item listed on the Agenda is subject to possible Council action.**
3. A brief mid-meeting break may be taken at the call of the Chair.
4. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
5. Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make sure you request no later than December 31, 2021 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at (916) 322-6413 or kimberly.brown@arts.ca.gov.
6. Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.
7. Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to info@arts.ca.gov outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration, and may or may not be accepted and subsequently scheduled.

TAB A

California Arts Council | Public Meeting | 1/5/2022



Strengthening arts, culture,
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Chairpersons Report

January 5, 2022

Happy New Year Colleagues,

As we enter our third year of Covid, I am impressed by the way the arts community has stepped up to find new and interesting ways to engage the public virtually, with smaller audiences and masked participants. This time continues to challenge us all and while we do not want to get used to this new normal, we see success with adapting until we can get back to a real normal. Congratulations to all of the artists and arts organizations.

I recently read a meme that said, "All great achievements require time." The process to distribute State funds is a major achievement that requires our time. Time to read materials carefully, and time to get information out, and applications in. Time for staff to get information to the Council and the public. Let us strive this year to achieve our work in a timely way so that we can achieve all the great work the California Arts Community deserves. This requires that we all step up and participate when called upon to do so. Our schedules are tight sometimes, but we have made a commitment to serve, and we must stand ready to do so.

The Council is down members, with Don leaving and Kathy soon to leave, we do not have enough members to create our established committees. For now, I am not appointing new committees. Chelo and Jonathan have done a good job with legislation so I would like them to continue unless they are not available. That committee is essential to our relationship with the legislature, and we need to keep it going. All other Council business will happen at general meetings after first being vetted by the Executive committee. This will allow us to discuss all items at open public meetings. Once we receive new appointments to the Council, we will reconsider this process. There will still be many opportunities for Council members to continue to participate on ad hoc committees as the need arises or advisory committees such as the Creative Corp which will keep moving forward, the Evaluation workgroup, and the soon to be established Creative Youth Development/ Arts in Education workgroup. Please let me know if you have an interest in participating in the Education work group or any other project that may be moving forward in the future.

Our meeting today will allow us to hear Equity Committee recommendations that align with Program Policy recommendations that will require our action. These recommendations are a follow-up from your work at our December meeting.

Respectfully Submitted,

Lilia Gonzáles Chávez, CAC Chairperson

TAB B

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Director's Report from Anne Bown-Crawford

January 5, 2022

I sincerely hope that everyone found joy and warmth, as well as rest and some sense of rejuvenation in this past month. For many of us this December was an opportunity to take time off, to gather our families around us, and to find the space to be grateful in the midst of the worry and strain of the shape-shifter this pandemic has become. Our sector, which had begun to breathe and open up again, is once again hit hard with closures and uncertainty. I am proud of this Agency, this Council, our leadership, to hold steady with its priorities to help support and nurture our arts and culture ecosystem across the state.

Staffing Updates

- I'd like to welcome our newest Arts Program Specialist Amy Garrett.
- Also, we just closed the application window for 2 new Program Specialists and will be interviewing soon.
- Kala Kowtha, our IT Specialist has received a promotion.
- We currently have a job opening, open until filled, for anSSM II to serve as our Programs Manager.
- We are increasing our staffing to enhance our ability to process grants and are currently interviewing for a Procurement Specialist.

Special Initiative Updates

Update on California Creative Corps Pilot Program Development

Please see the memo that follows this report.

Update on Creative Youth Development

We are in the process of hiring the limited term staff needed to open the 5 programs that will be supported by this funding over a 3 year time period. We expect to open these programs concurrently with the second grant cycle of this fiscal year.

FAQs campaign

I would like to repeat to the public that our FAQ page on the website is still the best way to find answers to most questions quickly.

The **FAQ** page is our [one-stop resource](#) to answer the most commonly asked questions throughout the grant season – **now with regularly scheduled new updates**. We have posted answers to some of the most frequently asked questions about our current grant offerings on these [FAQ pages](#). Post-application questions have been newly added. This resource will be updated throughout the grant season. We encourage current awardees, and applicants to future grant opportunities, to check back for future updates. If anyone has questions about a grant offering after reviewing the grant guidelines and please check these pages.

Calendar for 2022 Council meetings is as follows, this is tentative and might be subject to change:

- 1.5.22** - Today's meeting - votes necessary to open Grant Cycle "A" January 19th
- 3.3.22** - Guideline approvals Grant Cycle "B"
- 5.12.22** - Funding allocation approval Grant Cycle "B"
- 7.28.22** - 2023 grant slate approval
- 8.18.22** - Evaluation Report
- 9.15.22** - 2023 Projected Allocations approval
- 12.8.22** - Elections

California Poet Laureate nomination window open now

The nomination details are as follows:

Call for Nominations: CA Poet Laureate

Deadline: Friday, January 28, 2022

The California Arts Council is designated to recommend individuals to the Governor of California for the position of [California Poet Laureate](#). The California Poet Laureate shall be appointed by the Governor. This appointment requires Senate confirmation.

Selection criteria and nomination requirements are listed below.

Duties of the Poet Laureate

The role of the California Poet Laureate is to spread the art of poetry and encourage literacy and learning in California.

The California Poet Laureate must:

- **Provide a minimum of six public readings in urban and rural settings across California for the purpose of educating community, business, and state leaders about the value and importance of poetry and creative expression; and**
- **Undertake a significant cultural project that extends through a two-year term. One of the goals of this project must be to bring the poetic arts to students who might otherwise have little opportunity to be exposed to poetry.**

The California Poet Laureate may, and is encouraged to:

- **Coordinate their project with any similar project being undertaken by the current United States Poet Laureate, and any other reasonable activities as agreed to mutually by the California Poet Laureate and the California Arts Council.**
- **Coordinate their specific project with any similar project being undertaken by the California Youth Poet Laureate.**

Review Criteria for Poet Laureate Selection

The poet should be:

- **recognized for excellence of their work;**
- **known for a significant body of published work;**
- **widely considered to be a poet of stature; and**
- **willing to undertake a specific project during their term.**

How to Nominate

Nominations must be submitted via email to poetlaureate@arts.ca.gov.

Nominations must contain the following:

- A cover letter from the nominating organization or individual describing the qualifications of the nominating organization or individual.
- The name and biography of the poet to be nominated (300 words maximum). *Note: A competitive biography would include a summary of significant awards and published literary works.*
- A link to a complete vita and/or website if available.
- A summary of no more than a half-page indicating why the nominating organization or individual considers the poet's work to be of the highest quality and representative of the State of California.
- Complete contact information for the nominated poet, including the following:
 - Name
 - Address
 - Email
 - Website, if available
 - Phone
 - Mobile phone
- Confirmation from the nominating organization or individual that the poet has reviewed the job description in the California Government Code ([Title 2, Div. 1, Chapter 9.5](#)) and agrees to the nomination.
- Three (3) poems by the nominated poet typed on 8 ½" x 11" papers, single-sided.
- A complete list and copies (if available) of all published literary works.

Eligibility

- Nominations shall be limited to current residents of California.
- Nominees must have lived in California for at least 10 years.
- Nominations may come from people in the field of literature (poets may also self-nominate).

Deadline

Nominations must be submitted via email to the California Arts Council by

5 p.m. on January 28, 2022. If you have questions, please email

poetlaureate@arts.ca.gov.

TAB C

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MINUTES OF PUBLIC MEETING

December 7, 2021

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

Lilia Gonzáles-Chávez, Chair
Kathleen Gallegos, Vice Chair
Vicki Estrada
Jodie Evans
Stanlee Gatti
Donn Harris
Alex Israel
Jonathan Moscone
Consuelo Montoya

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna L. Kiburi, Deputy Director
Kristin Margolis, Director of Legislative Affairs
Kimberly Brown, Public Affairs Specialist
Yaquelin Ruiz, Arts Program Analyst

<p style="text-align: right;">2</p> <p>1 CALIFORNIA ARTS COUNCIL 2 REMOTE PUBLIC MEETING 3 HELD VIA VIDEOCONFERENCE ON 4 TUESDAY, DECEMBER 7, 2021 5 10:02 A.M. 6 7 MS. GONZALES-CHAVEZ: My name is Lilia 8 Gonzales-Chavez, and I am the Chair of the Arts Council. 9 We appreciate our Councilmembers who have made 10 themselves available for today's meeting and welcome the 11 members of the public who are observing this meeting 12 online or by phone. 13 Just a few housekeeping items. The meeting 14 agenda is available on our website under the About 15 section. We will be utilizing the Shared Screen feature 16 for public comment guidance. 17 Joining us are two American Sign Language 18 interpreters, Excel Interpreting, who will be taking 19 turns to translate throughout the meeting. We thank 20 them for being with us today and ask that you please be 21 cognizant of having one speaker at a time to allow for a 22 smooth transition. 23 And now, I pass this on to Anne. 24 MS. BROWN-CRAWFORD: Good morning, everybody. 25 We'd like to carry forward as the California Arts</p>	<p style="text-align: right;">4</p> <p>1 MS. MARGOLIS: Jonathan Moscone? 2 MR. MOSCONE: Here. 3 MS. MARGOLIS: Alex Israel? 4 (No audible response.) 5 MS. MARGOLIS: Consuelo Montoya? 6 MS. MONTTOYA: Here. 7 MS. MARGOLIS: We have a quorum. 8 MS. GONZALES-CHAVEZ: Thank you. 9 And now for my report. I did submit a written 10 report, but I will briefly go over what I provided to 11 share with you. 12 First of all, I want to wish everyone a happy 13 holiday season. We all have different holidays that we 14 value and treasure during this time. So whether you're 15 getting ready for Las Mananitas for La Virgen de 16 Guadalupe or Hanukkah or Kwanzaa, just to name a few, 17 'tis the season to be jolly. So I hope you all will 18 have an opportunity to spend time with loved ones doing 19 the things that you care about. 20 This year the Council has had several firsts. 21 Our open community meetings with committees was a first 22 experience for us. We didn't have the attendance that 23 we would have liked to have had. But in the future, we 24 hope that will grow and we'll have more participatory 25 committee meetings.</p>
<p style="text-align: right;">3</p> <p>1 Council a practice of recognizing the original 2 caretakers of these sacred lands within and throughout 3 the State of California and the United States. We 4 acknowledge their stewardship of these lands and uplift 5 their legacies as they continue to build and sustain 6 their culture and practices today and for seven 7 generations. 8 MS. GONZALES-CHAVEZ: Kristin, could you 9 please do a roll call to determine that we have a 10 quorum? 11 MS. MARGOLIS: Absolutely. Thank you, Lilia. 12 Estrada? 13 MS. ESTRADA: Here. 14 MS. MARGOLIS: Evans? 15 MS. EVANS: Here. 16 MS. MARGOLIS: Gallegos? 17 (No audible response.) 18 MS. GONZALES-CHAVEZ: Kathy? 19 MS. MARGOLIS: Kathy? 20 MS. GALLEGOS: Sorry. Here. 21 MS. MARGOLIS: It's okay. 22 Gatti? 23 MR. GATTI: Here. 24 MS. MARGOLIS: Gonzales-Chavez? 25 MS. GONZALES-CHAVEZ: Here.</p>	<p style="text-align: right;">5</p> <p>1 We also expanded our fellowship program, and 2 you'll be seeing some of that late -- with a later note. 3 But this was an opportunity to increase support to 4 individual artists. 5 We are awarding a total of 24,490,261 in 6 awards. This is significant in that, during this 7 difficult time of COVID and the burden of its continued 8 need to be careful and close our facilities, we 9 recognize that our field is still looking for support 10 from the California Arts Council, and we successfully 11 have been able to do -- provide that. 12 I would like to say a heartfelt thank you to 13 Donn Harris and Kathy Gallegos for their hard work and 14 commitment to the California Arts Council during their 15 tenure as Councilmembers. These two individuals will be 16 sorely missed because of the significant impact they 17 have made in the way grants are awarded and the way the 18 CAC responds to the needs of the field. I wish them the 19 very best as they move forward in their -- in this next 20 chapter of their life. We're not going to be the same 21 Council without them. And I personally am going to just 22 miss you both terribly. But I -- I know they will 23 continue to do good things for the field. 24 Today's agenda takes us closer to the next 25 cycle of grant funding. Moving forward, we need some</p>

<p style="text-align: right;">6</p> <p>1 review as the Allocations Committee has some adjustments 2 to make to -- and also will be making some tweaks to 3 some of the Program Committee's recommendations. We'll 4 be seeing, as I mentioned, a second funding for 5 fellowship grants. But overall, we are setting the 6 foundation for the next cycle of grant-making. So we're 7 moving in a positive direction. And as a Council, we're 8 excited to continue to provide the support that the 9 field so greatly needs at this time. 10 The 2022 -- 2022 is on the horizon with our 11 first meeting of the year to be scheduled January 5th or 12 6th and the nomination and election of our Executive 13 Committee. Much work to do, colleagues, so let's move 14 on. 15 The next item, Anne, your report. 16 MS. BROWN-CRAWFORD: Thank you. 17 So this month has been filled with all issues 18 around moving and moving almost 1,200 grants -- grant 19 award contracts through our systems as well as a 20 completion of grant guidelines for the next round of 21 grant funding. The contract processes and the guideline 22 development processes are complex and involve the 23 majority of our staff. And of course, guideline 24 development included the Council Committee feedback and 25 approval, so moving through steps, moving through hoops,</p>	<p style="text-align: right;">8</p> <p>1 Development, and that'll be when we open the five 2 programs that will be supported by this program over a 3 three-year period of time. We tentatively expect to 4 open these programs concurrently with a second grant 5 cycle of this new year. 6 In an effort to be as responsive as we can to 7 the field, we're putting mechanisms in place to get 8 folks answers sooner. Our Frequently Asked Question 9 page on our website does that right now. And we also 10 expect to have the capability to run forums through our 11 website in the new year. Right now, the Frequently 12 Asked Questions page is our one-stop resource to answer 13 the most commonly asked questions throughout the grant 14 season. We have regularly scheduled updates, weekly 15 updates, on that page. We posted answers to some of the 16 most frequently asked questions about our current grant 17 offerings on this page, and there's a way for people to 18 ask questions that are -- they can't find answers for. 19 And then those will come in during that week. Post- 20 application questions have also been recently added. 21 We encourage current grantees and applicants 22 to future grant opportunities to check back for future 23 updates. If anyone has questions about a grant offering 24 after reviewing, check the pages and look at the 25 mechanism where you can pose your question.</p>
<p style="text-align: right;">7</p> <p>1 as it were, in a very mindful manner. 2 Concurrently, our staff here at the agency is 3 working with the consultant we've brought in to help us 4 design ways of working that will support us as we 5 nourish our CAC culture in this world of hybrid work -- 6 working from home, working in the office -- as we move 7 out of the pandemic and physically moving out of our 8 current offices into some new offices in a pretty short 9 amount of time right now. Six months ago, it seemed 10 like it was not going to get here fast enough. And now 11 it's practically here, and we're kind of like, oh, okay. 12 We're excited to announce that our -- our own 13 Carla has been selected to fill one of two existing 14 vacancies in the Operations Unit. Carla is a new -- is 15 the agency's new Procurement Administrator. Carla began 16 performing her new duties on Monday of this week. We're 17 bringing one more staff member on board, and we'll keep 18 -- right now; it's almost completed -- and we'll keep 19 the Council updated as their hiring is finalized. 20 There is -- at the end of my report, I'll -- 21 I'll give a brief update for the California Creative 22 Corps Pilot Program. It's completed -- it's included in 23 this memo. 24 We are in the process for -- of hiring the 25 limited-term staff that we need for Creative Youth</p>	<p style="text-align: right;">9</p> <p>1 This is a vital source of information and is 2 -- 3 (Cross talk.) 4 MS. BROWN-CRAWFORD: -- dropping a message on 5 an answering machine. So I encourage everyone here at 6 this meeting to kind of spread that through your 7 networks that this resource exists. And there are hot 8 links in -- in my report that you can -- you can hit, 9 and you can just share the hot link. 10 As I stated before, it's still the same 11 Virtual Brown -- Brown Act Meetings Extension goes to 12 the end of January. We've all expressed the -- the want 13 -- the need to meet in person, and we hope to put that 14 in place as soon as possible. Here's to hoping that, 15 after our January meeting, we can meet for the next 16 meeting in person. 17 The calendar for the 2022 Councilmembers will 18 be -- meetings will be distributed in January, in our 19 January meeting. And we're working with staff and our 20 Council leadership to look at our grant cycles for the 21 next year, put those meetings on a calendar, get it out 22 to Council so you can consider it and give us feedback 23 so that we can just go ahead and set for the whole year. 24 Annual report -- it'll be released soon. 25 And that's all I've got for my report. Are</p>

10	<p>1 there any questions about any of that?</p> <p>2 MS. GONZALES-CHAVEZ: I just have one, Anne.</p> <p>3 And that is: In your report related to Creative Corps,</p> <p>4 you identified a timeline. I'm assuming that there will</p> <p>5 be some adjustments in that timeline now because we are</p> <p>6 actually moving up against some of those things that</p> <p>7 were outlined. So will we be seeing a new timeline in</p> <p>8 our -- at our next meeting?</p> <p>9 MS. BROWN-CRAWFORD: Well, it -- it's</p> <p>10 iterative. One thing that we're -- we're trying to</p> <p>11 avoid is -- is moving the -- the timeline for getting --</p> <p>12 for having the work started out in the field. So if we</p> <p>13 do make any adjustments, it'll be before that. And some</p> <p>14 of the -- that's -- that's, you know, mainly internal.</p> <p>15 But we'll be able to stick pretty close to this timeline</p> <p>16 here. It has already changed from the last memo that I</p> <p>17 put out, which is why I did this, yeah.</p> <p>18 We -- we're always cognizant of -- of</p> <p>19 colliding deadlines, like you said, and collide -- work</p> <p>20 colliding in -- on the shoulders of the staff. So</p> <p>21 there's a little wiggle room built into it.</p> <p>22 MS. GONZALES-CHAVEZ: Okay.</p> <p>23 MS. MARGOLIS: You know, the -- I am not going</p> <p>24 to read the -- my update verbatim. That would be</p> <p>25 boring. But we have -- we have done an initial</p>	12	
11	<p>1 selection of the -- the panelists at this point. They</p> <p>2 were selected at random for each of the eight regions.</p> <p>3 And all the parameters are -- they're outlined again</p> <p>4 here in my report. And they're -- we are using the</p> <p>5 eight regions of the Otis report used and looking</p> <p>6 carefully at ZIP codes and looking at the communities</p> <p>7 that we are tasked to serve that are within the 0 to 25</p> <p>8 -- 25th percent -- Score Percentile in the California</p> <p>9 Healthy Places Index. And in order to have gone into</p> <p>10 the pool to be randomly after meeting those criteria,</p> <p>11 there were four criteria -- and I've listed them in the</p> <p>12 memo -- than an applicant needed to meet three out of</p> <p>13 the four. And then they could make their way into the</p> <p>14 pool.</p> <p>15 And had a really robust, exciting response to</p> <p>16 the survey. We're all -- all of us on staff that are in</p> <p>17 this workgroup that are looking at -- at this process</p> <p>18 are -- are really pleased. I think that -- that we're</p> <p>19 -- we're very firmly on track to be doing region -- not</p> <p>20 only regionally appropriate work for this funding, but</p> <p>21 also having the voices that are -- are maybe not the</p> <p>22 usual suspects, but the voices of people that we expect</p> <p>23 to serve actually in the mix of helping us design the</p> <p>24 guidelines.</p> <p>25 There's a timeline here that you can see. We</p>	<p>1 expect in January to start the community panel regional</p> <p>2 meetings. And this is -- we'll have a process to</p> <p>3 contact Council. Ask -- the reason I'm being -- I've</p> <p>4 been very specific about these dates -- they may change.</p> <p>5 I don't think that they will, though. If any</p> <p>6 Councilmember would like to come to one of these and</p> <p>7 actually help facilitate, it would be wonderful. And it</p> <p>8 -- so the -- a very valuable touchpoint for us in this</p> <p>9 process was when Councilmembers recommended applicants</p> <p>10 to apply and now actually be able to be part of the</p> <p>11 regional and the statewide meetings.</p> <p>12 The -- the guidelines, draft guidelines, will</p> <p>13 go back and forth between staff and the statewide group</p> <p>14 and get presented to -- released to the field January</p> <p>15 15th. And some pretty heavy-duty marketing for the</p> <p>16 opportunity follows that through February.</p> <p>17 We expect to adjudicate in March, announce the</p> <p>18 administering organizations in April, and start the</p> <p>19 grant period activity. And then you can see at the</p> <p>20 bottom that we are also planning a convening of Creative</p> <p>21 Corps artists and community panels -- community</p> <p>22 panelists. This is -- well, I can't publicly announce</p> <p>23 it, but we expect it to be generously funded by, you</p> <p>24 know, another foundation. So we're -- we're very</p> <p>25 excited about that.</p>	13

<p style="text-align: right;">14</p> <p>1 community participants. Spoken or written public 2 comment is intended to address the work of the 3 California Arts -- 4 MS. ESTRADA: Lilia, Lilia, Lilia. I think 5 Kristin's going to say that we forgot item 6. 6 MS. GONZALES-CHAVEZ: Yes. 7 MS. MARGOLIS: Hi, Lilia. Can we do the 8 approval of the minutes? 9 MS. GONZALES-CHAVEZ: Ah, I am so sorry. 10 MS. MARGOLIS: No worries. No worries. 11 Thank you, Vicki. 12 MS. ESTRADA: Okay. I will move approval of 13 the minutes. 14 But I have a question and a comment. There's 15 55 pages of minutes. I mean, it's hard to argue with 16 word for word what people said. I mean, is that the way 17 we always do it, that we just go word for word? I mean, 18 it -- it seems it's just a lot to go through. I mean, 19 and -- and we just didn't have time to summarize what 20 happened; is that -- is that it, Anne? 21 MS. BROWN-CRAWFORD: That -- that's it. We -- 22 we have a transcription service. 23 MS. ESTRADA: Well, they did good. 24 MS. BROWN-CRAWFORD: They did good. It -- I 25 -- I was surprised myself. But it is word for word.</p>	<p style="text-align: right;">16</p> <p>1 MS. EVANS: I -- I second Vicki's motion. 2 MS. MARGOLIS: Thank you, Jodie. 3 I'm going to do the roll call, Lilia, if 4 that's okay with you. 5 MS. GONZALES-CHAVEZ: Okay. 6 MS. MARGOLIS: Okay. Estrada? 7 MS. ESTRADA: Yes. 8 MS. MARGOLIS: Evans? 9 MS. EVANS: Yes. 10 MS. MARGOLIS: Gallegos? 11 MS. GALLEGOS: Yes. 12 MS. MARGOLIS: Gatti? 13 MR. GATTI: Yes. 14 MS. MARGOLIS: Gonzales-Chavez? 15 MS. GONZALES-CHAVEZ: Yes. 16 MS. MARGOLIS: Moscone? 17 MR. MOSCONE: Yes. 18 MS. MARGOLIS: Israel? 19 (No audible response.) 20 MS. MARGOLIS: Montoya? 21 MS. MONTOYA: Yes. 22 MS. MARGOLIS: The motion passes. 23 Thank you, Lilia. 24 MS. GONZALES-CHAVEZ: Okay. Thank you. 25 And thank you, Vicki, for bringing us back to</p>
<p style="text-align: right;">15</p> <p>1 It's -- so it's -- it's not put through anybody's lens 2 when they're -- when they're summarizing it. 3 I -- it was fun to see Kathy's reaction when 4 she first saw it because she -- she used to do this type 5 of transcription service and -- and -- and fully 6 appreciated it. So ... 7 MS. ESTRADA: Yeah. I -- I get that. But my 8 only question is: Not everybody has time to read 55 9 pages. It -- it's not possible to summarize in two or 10 three pages what happened? Or is it -- that's the way 11 we used to do it; isn't it? 12 MS. BROWN-CRAWFORD: That is. That is the way 13 we used to do it. We're hoping to get back to that 14 point. 15 MS. ESTRADA: Okay. 16 MS. BROWN-CRAWFORD: We're -- we have still 17 not a staff member in place. We lost a staff member 18 that did that all the time. 19 MS. ESTRADA: Okay. 20 MS. BROWN-CRAWFORD: So we're -- we're getting 21 -- 22 MS. ESTRADA: All right. 23 MS. BROWN-CRAWFORD: -- getting back there. 24 Point taken. It's a very clear point. Thank you. 25 MS. ESTRADA: Okay.</p>	<p style="text-align: right;">17</p> <p>1 that. Reading those pleading pages of minutes was a 2 little overwhelming. But -- but we got through it. 3 Okay. Spoken and written public comment is 4 intended to address the work of the California Arts 5 Council body or agency only. That's worth repeating. 6 Community members should not directly respond to their 7 fellow commenters. Doing so may result in intervention 8 and redirection by the Council Chair. We will not 9 accept graphic or obscene comments or submissions, nor 10 do we accept comments that are abusive, hateful on the 11 basis of race, ethnicity, national origin, sexual 12 orientation, gender, gender identity, religious 13 affiliation, age, or disability, or intended to defame 14 or discriminate against anyone or any organization. 15 Kristin? 16 MS. MARGOLIS: -- Lilia. 17 We're grateful for everyone for coming 18 together today. I'm going to take a moment now to 19 explain the process for public comment. We have two 20 opportunities during today's meeting for public to offer 21 their input, one now and one later on in the meeting. 22 We encourage your comments to be relevant to the 23 discussion at hand, as Lilia mentioned, although 24 comments may be on topics within the Council's purview. 25 Comments are not responded to by Councilmembers.</p>

<p style="text-align: right;">18</p> <p>1 If you wish to speak, and you are joining us 2 today via Zoom on your computer or mobile device, you 3 can show your intent to comment by selecting the Raise 4 Hand option in the Zoom toolbar at the bottom of your 5 screen now. If you are joining us by calling in and you 6 wish to comment, pressing star 9 now on your phone's 7 keypad will indicate your hand is raised. Each 8 individual who wishes to speak may be added to the queue 9 in the order that each hand is raised. 10 If you are unable or do not wish to speak 11 during public comment, you may submit a written comment 12 through the form available on our website until 10:00 13 a.m. tomorrow morning. 14 Each speaker will be given two minutes to 15 comment. When it is your turn, I will call you by your 16 name at is -- as it is listed or by the last four digits 17 of your phone number. Web and app users will then 18 receive a prompt to take themselves off of mute and 19 begin speaking. The timer will start once you begin 20 talking. 21 Please pay attention to your remaining time on 22 the screen. If you have a visual impairment that may 23 prevent you from clearly viewing the screen, we ask that 24 you self-identify, and I can then verbally notify you 25 when you have 20 seconds left.</p>	<p style="text-align: right;">20</p> <p>1 and sometimes I'm the bookkeeper, HR manager, community 2 developer. 3 But we received two grant awards, and both of 4 them were revoked because I, myself, did not have the 5 capacity to respond by the deadline. 6 I reached out to the two different program 7 officers as soon as I heard about the revocation and 8 asked to have a communication about it. And my purpose 9 was really to speak to them. After a couple of weeks, I 10 did hear back only from one person after having several 11 communications, but that program officer said that I 12 could not appeal and the decision was final. 13 So I just wasn't sure what that process was, 14 and there should be transparency. And there is more to 15 the story because it does concern some health around the 16 whole COVID and my health being compromised at a certain 17 time, which I didn't want to share with the program 18 officer at that time. 19 And I just hope that, going forward, that the 20 Council kinds of -- I don't know -- make things more 21 transparent and just connect with people. 22 MS. MARGOLIS: Thank you, Sheri. 23 Next in the queue, Alexandria. 24 Alexandria, can you unmute yourself? 25 MS. URBANOWSKI: Thank you.</p>
<p style="text-align: right;">19</p> <p>1 After a reasonable amount of time, if an 2 individual does not respond to their call to comment, we 3 will move on. Should you miss your call to speak or be 4 kicked out of Zoom with connectivity or technical 5 issues, you may rejoin the queue and will be given a new 6 position in line. Each person may provide comments only 7 one time during a public comment period. 8 Thank you again for your participation. 9 Okay. First up in the queue, Sheri Young. 10 Sheri, can you hear us? 11 MS. YOUNG: Yes, I can. Thank you. 12 MS. MARGOLIS: Absolutely. 13 MS. YOUNG: First of all, I would like to 14 thank you guys so much for supporting the arts at a time 15 when there is so much uncertainty and difficulty. And I 16 know how difficult it is to operate even in this post- 17 COVID world. 18 So as you may now, many arts organizations who 19 are producing are still having a difficult time during 20 this transitional period. I, myself, told my board that 21 this is not the year to expect any kind of revenue, even 22 though we are in productions. 23 My purpose here today is really to ask for 24 grace and forgiveness. I am the Founder and Executive 25 Director of the African-American Shakespeare Company,</p>	<p style="text-align: right;">21</p> <p>1 My name is Alexandria Urbanowski. I'm with SV 2 Creates, which is your state and local partner for Santa 3 Clara County. I'm here today representing the statewide 4 SLP coalition. 5 We continue to value our partnership with the 6 CAC and would like to express our sincere gratitude for 7 the increased funding amounts and the removal of the 8 matching funds for our smaller organizations. These 9 changes will greatly improve our ability to do our work. 10 The proposed guidelines state that the SLPs 11 will each nominate 10 artists for the Individual Artist 12 Fellowship Program. While we applaud the effort to 13 increase the breadth of the pool of applicants, the SLP 14 coalition has a range of questions and concerns which 15 include, but are not limited to, the following: First 16 SLPs vary in size and the demographics of artists and 17 communities. For example, some of the larger SLPs may 18 require a competitive process to select just 10 19 nominees, while more rural SLPs will need to conduct 20 significant outreach and guide first-time applicants 21 through the process. 22 There are also a number of questions about 23 metrics, process, and expectations, and whether grants 24 will be distributed to artists in all 58 counties. 25 Also, there are concerns about the way in</p>

<p style="text-align: right;">22</p> <p>1 which SLPs are funded for this work. Historically, SLP 2 grant applications have been ranked with some receiving 3 less operating funding than others. Our suggestion is 4 that the Artist Fellowship Program be treated similar to 5 Poetry Out Loud, flat additional program amount added to 6 the base operating grant. 7 To create a more simple process in which SLPs 8 can participate in this next grant cycle, we propose 9 that SLPs work as partners by submitting a list of 10 artists in their county. This could be an informative 11 and comprehensive list, yet not limited to 10 nominated 12 artists. 13 We respectfully request that the CAC engage in 14 a dialogue with the SLP coalition to address these 15 questions and further define this element of the 16 partnership before the SLP grant application is opened. 17 Thank you. 18 MS. MARGOLIS: Thank you. 19 Next in the queue, Tomas Benitez. 20 MR. BENITEZ: Thank you. 21 Good morning, all. I want to, first and 22 foremost, wish you a happy holiday greeting and hope 23 that you have a lovely time celebrating with your 24 friends and family. 25 Second, I am really calling today to thank you</p>	<p style="text-align: right;">24</p> <p>1 on behalf of the Latino Art Network and the nearly 250 2 members of organizations and artists, thank you, Kathy, 3 for being there and for being the light. And I'll be 4 seeing you at the gallery in a different profile. But 5 our appreciation will go unfettered. Thank you. 6 MS. MARGOLIS: Thank you, Tomas. 7 Next in the queue, California Lawyers for the 8 Arts. 9 MS. MOSES: Hi. Thank you. 10 Can you hear me there? Hi. 11 MS. MARGOLIS: Yes. 12 MS. MOSES: Toyin Moses, with California 13 Lawyers for the Arts. 14 We want to thank you for your general 15 operating support for the SRN Program. 16 In 2020, we responded to Governor Gavin 17 Newsom's stated intention to release 8,000 persons from 18 state prison due to COVID-19 by soliciting 19 recommendations from arts and corrections providers 20 within our network. We gathered a list of 525 names of 21 individuals recommended for expedited release by 21 arts 22 organizations based on their experience working with 23 them inside. 24 At that time, we also began to conceive of a 25 job development program that would help the returning</p>
<p style="text-align: right;">23</p> <p>1 all for the work that you've done this year. It has 2 been a transitional year for the State of California, 3 and certainly for the Arts Council as the -- as the 4 leader in -- in governing our -- our shift through these 5 turbulent COVID times. And your effort is appreciated. 6 Yes, I know. I've been, at times, a thorn in your side. 7 But I remain a loyal ally, and I just want to reiterate 8 that. 9 The last thing I -- I -- I wanted to say, and 10 ever so briefly, but -- but with great sincerity, is 11 that I appreciate the leadership that Don Young has 12 shown us over his term as the Councilmember. 13 And I also want to underscore my -- my -- my 14 love and appreciate for my dear friend Kathy Gallegos 15 and her leadership that she has done. I appreciate her 16 vision. She's been in a tenuous position. And as, you 17 know, Chairman of the Board of Latino Arts Network, I'm 18 also in that position at times of balancing -- being an 19 advocate for the Latino arts and culture as well as 20 serving the statewide and inclusive arts field. Kathy's 21 done a very good job of doing that, always advocating on 22 behalf of -- of the greater good, but never forgetting 23 or forsaking that Latino arts organizations are -- are 24 part of the process. 25 So in conclusion, I just want to say that we,</p>	<p style="text-align: right;">25</p> <p>1 artists use their skills to secure meaningful work 2 experience outside. 3 Using the arts as the vehicle for workforce 4 and community development, CLA is launching Designing 5 Creative Futures, a job training program for returning 6 residents who have engaged with the arts while 7 incarcerated and wish to pursue further training and 8 careers in the creative economy. 9 We aim to capitalize on the transformative 10 power of the arts and provide a pathway to permanent 11 employment for returning residents through paid 12 internships with arts organizations, coupled with 13 support, mentorship, job readiness and soft skills 14 training, and communication and conflict resolution 15 skills, as well as education and career counseling. 16 Designing Creative Futures promotes a full 17 circle evolution for returning residents, from studying 18 art while incarcerated, which opened up a world of 19 expression and created a path to rehabilitation and 20 release, to the development of a wide range of potential 21 careers in the arts, not only as professional artists, 22 but in related fields of arts administration, 23 construction, technology, and more. 24 With support of the NEA, the Art for Justice 25 Fund, the San Diego Commission for Arts and Culture, we</p>

<p style="text-align: right;">26</p> <p>1 will launch the program in San Diego and Los Angeles in 2 2022 and are eager to replicate and expand the program 3 statewide. 4 We respectfully request that the CAC support 5 this program statewide expansion as part of California 6 Creative Corps. Thank you so much. 7 MS. MARGOLIS: Thank you. 8 Next in the queue, David Mac. 9 MR. MAC: Hello. Thank you. 10 I'm David Mac. I am now Executive Director of 11 Joe Goode Performance Group. My pronouns are he/him, 12 and I am coming to you from a Ohlone Ramaytush land in 13 San Francisco Bay Area. 14 I'm calling, first, with regard to the 15 guidelines that you are considering. If I'm reading 16 them correctly, it looks like the general operating 17 relief guidelines are restricted to organizations that 18 are 250,000 annual operating budget and less. I'm not 19 sure if you're planning on providing support for 20 organizations larger in -- in the later round. But I 21 wanted to advocate for increasing support for 22 organizations that are mid-size that have general 23 operating budgets annually of larger than 250,000. 24 There are many BIPOC-led and BIPOC-serving organizations 25 that are mid-size that are in need of general operating</p>	<p style="text-align: right;">28</p> <p>1 whether there is any association or any way I could get 2 involved with you and find out what -- what's available 3 or participate and help. And that's really the bulk of 4 my question right now. 5 Thank you. 6 MS. MARGOLIS: Thank you, Les. 7 MR. MAYERS: Yes. 8 MS. MARGOLIS: So at this point, again, I 9 don't see any additional hands raised. We certainly 10 welcome you to come back to the meeting. Our second 11 part of public comment will be at 2:10 today. 12 Thank you so much. 13 Lilia, back to you. 14 MS. GONZALES-CHAVEZ: Thank you, Kristin. And 15 thank you to -- 16 MS. ESTRADA: Lilia -- Lilia, can I ask a 17 question, like, on that -- 18 MS. GONZALES-CHAVEZ: Yes. 19 MS. ESTRADA: -- last speaker who asked a 20 specific question. Will we get back to him with how he 21 can get involved? 22 MS. GONZALES-CHAVEZ: Actually, that would be 23 an issue for staff to get back to him -- 24 MS. ESTRADA: Okay. That's what I meant. 25 Okay.</p>
<p style="text-align: right;">27</p> <p>1 support. And that support would provide a very strong 2 impact to the field for marginalized communities. So I 3 want to advocate and hope that you are able to increase 4 that threshold. 5 And then finally, I wanted to give a shoutout 6 and a huge congratulations and thanks to Kathy. Your 7 tenure as a Councilmember has been so impactful for so 8 many of us emerging BIPOC artists in the community. So 9 thank you so much for your service. You will be very 10 missed. And I can't wait to see what you do next. 11 Thanks. Take care. 12 MS. MARGOLIS: Thank you, David. 13 At this point, I don't see any additional 14 hands up in the queue. Just give it one minute here. 15 Let's see. Ah, one more. 16 Les Mayers? 17 MR. MAYERS: Yes. 18 MS. MARGOLIS: Les? Is it Les? Okay. Hi, 19 Les. I suddenly became French. I don't know what that 20 was. Sorry. Okay. 21 MR. MAYERS: So I'm relatively new, a 22 participant with this group. And I'm involved as a 23 contemporary artist in trying to help some charitable 24 events that are going on. I'm working with a group 25 that's working with the homeless. And I'm wondering</p>	<p style="text-align: right;">29</p> <p>1 MS. GONZALES-CHAVEZ: -- as to how he could 2 get involved. But we don't discuss those items. 3 MS. ESTRADA: I understand. I just wanted to 4 make sure that that would happen. Yes. 5 MS. GONZALES-CHAVEZ: Okay. All right. The 6 next item is discussion and voting item. And this is 7 related to the state-local partner, Poetry Out Loud, 8 funding. 9 Kathy? 10 MS. GALLEGOS: Thank you, Lilia. 11 It turns out that I cannot find the memo that 12 we -- we worked on. So just a general reminder, we -- 13 we failed to include POL in our discussions at our last 14 allocations, so we need to go back and allocate those 15 funds. I'm at this point going to hand it over to 16 Ayanna, who can maybe explain a little bit more. 17 MS. GONZALES-CHAVEZ: Ayanna, you're on. 18 MS. KIBURI: Yeah. Thank you. I'm sorry. I 19 couldn't find my unmute button fast enough. 20 I'm sorry you don't have the memo. And you 21 did text me a moment ago, and I was looking for it for 22 you, Kathy. 23 Essentially, the -- the -- at the last Council 24 meeting, the Council -- the Equity Committee want -- 25 Allocations Committee would have wanted to add the</p>

<p style="text-align: right;">30</p> <p>1 allocation for the Poetry Out Loud funding to the SLP 2 allocation, but it wasn't included in the spreadsheet. 3 So we have been working with the Bagley-Keene attorneys 4 to make sure that we move appropriately forward to open 5 this up as an opportunity for funding to add that money. 6 So essentially, since the Allocations 7 Committee wants to make sure that that's included, 8 Lilia, you can commission the Equity Condominium to go 9 back and bring -- Allocations Committee to go back and 10 bring an allocations table that includes the Poetry Out 11 Loud funding, and you all can vote on that at the next 12 Council meeting. 13 MS. GONZALES-CHAVEZ: Okay. The -- is there a 14 vote required today for that action? Because it is 15 listed as a voting item on our agenda. 16 MS. KIBURI: It isn't a voting -- no, it 17 shouldn't be a voting item today because of the 18 Allocations Committee needs to go back and bring new -- 19 a new spreadsheet. 20 MS. GONZALES-CHAVEZ: Okay. Okay. So then 21 this is a point of information that the Allocations 22 Committee will go back and return with a revised 23 allocation distribution that includes funding for Poetry 24 Out Loud. 25 MS. KIBURI: And that -- yes. And that will</p>	<p style="text-align: right;">32</p> <p>1 affect all or multiple programs and those that are 2 program-specific. 3 So let's start with general. Prioritization 4 of funding for small organizations. In 2021, in the 5 General Operating Relief and Impact Partners programs 6 combined, priority organizations with Total Operating 7 Revenues of under \$250,000 were funded at 74 percent 8 success rate, while organizations with larger TORs were 9 funded at only 17 percent success rate. A total of 10 1,064 applications were adjudicated in General Ops, with 11 470 of those coming from larger organizations. A total 12 of 555 applications were adjudicated in Impact Projects, 13 with 223 of these coming from larger organizations. 14 Given the data from 2021, the language of 15 "prioritization" in the guidelines clearly did not deter 16 larger organizations from applying. This had the impact 17 of applicant, staff, and panelist labor on hundreds of 18 applications that had only a small likelihood of being 19 funded. Restricting applications in one or more 20 programs would more clearly indicate to the field in 21 which programs their applications would be competitive. 22 Per the background and the purpose statements of these 23 two programs, the committee feels that it is most in 24 line to restrict funding to small organization in the 25 General Ops category.</p>
<p style="text-align: right;">31</p> <p>1 also mean that, when you are considering the SLP 2 guidelines today in your discussion, the SLP guidelines, 3 for sure, will need to be held out for a vote until the 4 January meeting so that you can consider the additional 5 money allocation. 6 MS. GONZALES-CHAVEZ: Okay. All right. So 7 then -- then moving forward, we will just wait for a new 8 allocations distribution to include Poetry -- funding 9 for Poetry Out Loud. Okay. 10 Any other discussion question from the 11 Council? 12 (No audible response.) 13 MS. GONZALES-CHAVEZ: No? Hearing none, we'll 14 move on to item D. And Jodie will be making that 15 presentation. This is the Program Committee -- Program 16 Policy Committee recommendations for approval of the 17 2022 grant guidelines. And as was just stated, we will 18 be waiving approval of the SLP guidelines until January. 19 MS. EVANS: Great. 20 MS. GONZALES-CHAVEZ: But we can still 21 discuss. 22 MS. EVANS: Thanks, Lilia. 23 So this -- this is for a vote. And our 24 recommendations are, first, the committee differentiated 25 its recommendations for program revision by those that</p>	<p style="text-align: right;">33</p> <p>1 Our recommendation is that restriction. 2 Do we want to open it up for discussion? 3 MS. KIBURI: You -- you want to finish the 4 memo? As long as you are completed with the memo. 5 MS. EVANS: I -- I didn't know if we wanted to 6 do one or two together. Okay. 7 So then on the program-specific 8 recommendations, state and local partners, while the 9 pilot year of the Individual Artist Fellowship process 10 was successful in many ways, there are opportunities for 11 growth in this program specifically around the 12 aspirational area regarding geographic equity in the 13 Strategic Framework. The committee feels that partner 14 with -- more directly with state and local partners in 15 this area might have the benefit of ensuring equal 16 access to the program for artists in all counties, as 17 well as providing more robust, localized support for 18 artist applicants. 19 So our recommendation is that SLPs will 20 collaborate with the California Arts Council on 21 implementing its Individual Artists Fellowship program 22 by nominating 10 artists from their counties to be 23 considered for those awards. The state and local 24 partners will also support those artists in preparing 25 and submitting their applications to the California Arts</p>

<p style="text-align: right;">34</p> <p>1 Council for adjudication. 2 MS. ESTRADA: So can I ask a question, or do I 3 have to have my hand up, Lilia? 4 MS. GONZALES-CHAVEZ: You can ask a question. 5 MS. ESTRADA: All right. 6 MS. GONZALES-CHAVEZ: But yes, you should 7 raise your hand. 8 MS. ESTRADA: Okay. Well -- 9 (Cross talk.) 10 MS. ESTRADA: I'm -- I'm looking at -- 11 (Cross talk.) 12 MS. ESTRADA: -- I -- I -- 13 MS. KIBURI: I'm sorry. Vicki -- 14 MR. MOSCONE: Hold on. Vicki, Ayanna has a 15 point to -- 16 MS. KIBURI: Well, we're going to have 17 discussion. But since it's a vote, you just shared the 18 vote. You still need to have the second, and then you 19 open it up for discussion, and then everybody can start 20 talking about it. 21 MS. ESTRADA: All right. Good point. 22 MR. MOSCONE: So -- so has it been -- do you 23 need a second? Is that what we need right now? 24 MS. GONZALES-CHAVEZ: You -- you need a 25 motion. We need --</p>	<p style="text-align: right;">36</p> <p>1 Kathy Gallegos. 2 And now discussion. 3 MS. ESTRADA: Let me put my hand up again. 4 Sorry. 5 MS. GONZALES-CHAVEZ: Okay. Now Vicki. 6 MS. ESTRADA: Now my hand is officially up. 7 So on -- on -- on the first issue, how was the 8 \$250,000 limit arrived at, may I ask? 9 MS. GONZALES-CHAVEZ: The \$250,000 limit was 10 arrived at in a prior cycle for -- for grants, and it 11 was determined that we were trying to prioritize small 12 organizations, small budget organizations, so that they 13 would have a greater opportunity to access grants 14 because sometimes, because they have small budgets, they 15 don't have very robust grant-writing teams, or they 16 don't have the capacity to compete with some of the 17 larger -- larger organizations who have more staff and 18 who can present a better proposal. So this was a way of 19 providing greater opportunity to small budget 20 organizations -- 21 MS. ESTRADA: Okay. And Lilia -- 22 MS. GONZALES-CHAVEZ: -- (indiscernible). 23 MS. ESTRADA: -- do we know how that affected 24 -- I think was it Alessandra said something about the 25 medium-size organizations. I mean, do we know how that</p>
<p style="text-align: right;">35</p> <p>1 MR. MOSCONE: I -- I have a motion for a vote. 2 MS. GONZALES-CHAVEZ: Then what is your 3 motion? 4 MR. MOSCONE: That we -- well, we -- we have a 5 discussion on the two key points brought up in the memo, 6 which have to do with the restriction of the 200 -- 7 General Operating Relief to 2 -- organizations of 8 250,000 and below, and also to collaborate with SLPs on 9 -- on the implementation of the Individual Fellowship 10 grant portion of that program. 11 MS. GONZALES-CHAVEZ: So is the motion to 12 approve the recommendations? 13 MR. MOSCONE: Sure. I'll make that motion. 14 MS. GONZALES-CHAVEZ: Okay. 15 MR. MOSCONE: I feel like I'm being -- I -- I 16 love this puppet string thing I'm going along with. 17 That sounds good. 18 MS. GONZALES-CHAVEZ: We -- we all feel that 19 way sometimes. 20 MR. MOSCONE: Thank you. 21 MS. GONZALES-CHAVEZ: Okay. We have a motion 22 on -- on the table to approve the recommendations. Is 23 there a second? 24 (No audible response.) 25 MS. GONZALES-CHAVEZ: We have a second with</p>	<p style="text-align: right;">37</p> <p>1 affected those organizations that were just above that 2 limit in the past? 3 MS. GONZALES-CHAVEZ: We -- we did not, to my 4 knowledge. What we -- the -- the dollar amount was 5 arrived at somewhat arbitrarily in that there was 6 consideration that 250,000 identified a small-budget 7 organization. There was discussion at the time, 8 however, that we recognize that mid-size organizations 9 are also challenged with accessing general operating 10 support. And there was some interest in raising that -- 11 that minimum. But the majority at that time determined 12 that the \$250,000 cap was where we should start. 13 And so we -- we do have indicators now that, 14 yes, we were successful in reaching more small-budget 15 organizations. 16 MS. ESTRADA: Okay. 17 MS. GONZALES-CHAVEZ: That still begs the 18 question that mid-size organizations are somehow 19 floundering in the middle because they don't quite 20 compete with the large organizations -- 21 MS. ESTRADA: Right. 22 MS. GONZALES-CHAVEZ: -- and, if they are 23 taken out of the equation, then they have no recourse. 24 MS. ESTRADA: Yeah. And that would be my 25 concern.</p>

<p style="text-align: right;">38</p> <p>1 A question I -- on the SLP, then I'll shut up 2 for a while: What about those counties in the last 3 paragraph here on the recommendation that do not have, 4 you know, arts organizations or, you know, that -- will 5 every county be able to -- to nominate 10 artists in the 6 state? 7 MS. GONZALES-CHAVEZ: I think the number 10, 8 again, was a somewhat arbitrary number based on the 9 number of fellowship applications that were being sought 10 overall. And I would have to defer to staff to see if, 11 in fact, that is accurate -- 12 MS. ESTRADA: Okay. 13 MS. GONZALES-CHAVEZ: -- some other rationale 14 for that number. 15 MS. ESTRADA: Well, they -- the logic, of 16 course, is not all counties are created equal, right, in 17 terms of capacity and -- and population and so forth. 18 So it does appear that that number 10, you know, was 19 somewhat arbitrary just to be consistent. But is that a 20 fair -- a fair representation, if I can ask that? 21 MS. GONZALES-CHAVEZ: It may not be. And this 22 is the time to suggest a change if, in fact, we want to 23 suggest a change. I saw Kathy's hand up. 24 Kathy, did you have your hand up? 25 (No audible response.)</p>	<p style="text-align: right;">40</p> <p>1 -- what that -- that budget size should be. 2 MS. GONZALES-CHAVEZ: Do you want to propose a 3 number now or ... 4 MS. GALLEGOS: I -- I don't feel capable of 5 proposing that number. I'm a small arts organization. 6 So I really don't -- I really don't feel competent about 7 proposing a number. But I'm sure someone else here 8 will. 9 MS. GONZALES-CHAVEZ: Okay. And next was 10 Chelo. 11 MS. MONTOYA: I think Jonathan was next. I 12 will -- 13 MS. GONZALES-CHAVEZ: Oh, okay. 14 MS. MONTOYA: -- (inaudible) -- 15 MR. MOSCONE: Chelo -- Chelo, go ahead. I 16 feel like you were responding to the -- the SLP POL 17 question. 18 MS. MONTOYA: Yeah. I -- I think it would be 19 useful to respond in different -- you know, just take 20 the SLPs for now because I have other things to say 21 about the other thing. Sorry for speaking fast. 22 I also agree that we also need to find a way 23 to capture the -- the mid-size organizations to not 24 leave that gap open because they are also struggling. 25 So if there is a way to tier it so that we do allocate a</p>
<p style="text-align: right;">39</p> <p>1 MS. GONZALES-CHAVEZ: Okay. Then Chelo. Oh, 2 and Jonathan. 3 Kathy? 4 MS. GALLEGOS: My -- my -- my question is 5 along the line of Vicki's. When it comes to the \$250 -- 6 \$250,000 small budget size -- and we made that decision, 7 I think, a few years ago to try to deal with the 8 problem. So we -- so now we're coming back, and we're 9 seeing what some of the issues are. We've heard from 10 the field on this last public comment that mid-size 11 organizations are -- are -- are in need of general 12 operating support, also. 13 So I would like to see some kind of a possibly 14 tiered. We can do some kind of tiered, that if we say 15 that 250 is small, that we focus on 250 -- 250,000, then 16 we also need to put money into mid-sized arts 17 organizations and -- and come up with what that budget 18 size is. I don't think -- if I am correct, we don't 19 require data -- data arts for Gen Ops; is that right? 20 MS. GONZALES-CHAVEZ: No longer. 21 MS. GALLEGOS: No longer. Okay. So then it's 22 just strictly on the budget, on their budget, so their - 23 - their TORs. 24 So I would like to recommend that we also fund 25 mid-size organizations and come up with a number of what</p>	<p style="text-align: right;">41</p> <p>1 number of resources to that size and then make sure that 2 we prioritize as well the smaller organizations, so I 3 would not have a specific recommendation, but I -- I 4 echo that need. 5 MS. GONZALES-CHAVEZ: Okay. Jon? 6 MR. MOSCONE: And as well just following 7 Chelo's lead about staying focused on one of these two, 8 I support what Kathy and Chelo just said as well. 9 I also, just -- just for -- it's just -- it's 10 almost arbitrary to refer to an organization as small if 11 it's 250 and, if it's mid-sized -- because it's fair to 12 actually talk about, you know, in different cities and 13 different parts of the -- that -- they -- they mean very 14 different things. 15 And I know in San Francisco -- and, you know, 16 I speak not to advocate for San Francisco, but that's my 17 research -- \$500,000 -- organizations or \$500,000 are -- 18 significantly increase the -- the organizations that are 19 led by and represent communities of color in the city. 20 And so I -- I'm -- I fear that we might be playing 21 communities against each other based on a line that 22 we're drawing. 23 And so what I would -- you know, if -- if -- 24 there are two recommendations here. Is -- one is about 25 setting a clear limit, right, which is to say, as</p>

<p style="text-align: right;">42</p> <p>1 opposed to prioritizing, it's restricted. That's the 2 one general thing. But its question is restricted up to 3 what? And I -- I -- I kind of -- I appreciate the rigor 4 of -- of restriction because it does -- it does make it 5 very clear where the -- where the Council is focusing, 6 and it does relieve a lot of organizations early on in 7 the process. So I support that, and I think we should 8 just -- we need -- we need some advice because it is not 9 -- it's easy for me to answer it around San Francisco, 10 but not around the state.</p> <p>11 MS. GONZALES-CHAVEZ: Okay. Vicki and then 12 Jodie.</p> <p>13 Vicki, unmute, please.</p> <p>14 MS. ESTRADA: Okay. I'm sorry. Yes.</p> <p>15 I am -- I agree what everybody has said so 16 far. In terms of what -- can -- do we decide now what 17 that mid-size number is? I mean, are we talking half a 18 million? I mean, I -- but like -- like Jonathan said, 19 every county is different. Half a million in San 20 Francisco is totally different than half a million in -- 21 in -- you know, in Pinole (phonetic) County, right? 22 So I -- I -- I'm having trouble with coming up 23 with one number where all counties are equal. And -- 24 and -- and I'm not sure how we resolve that. But I -- I 25 definitely don't like the idea of just restricting it</p>	<p style="text-align: right;">44</p> <p>1 But you know, what -- what happened to pay it forward 2 and -- and getting an opportunity and then letting 3 someone else get an opportunity? 4 So creating real change is -- is real, and it 5 -- it's going to be painful for some. But the -- you 6 know, the thing to look at, also, is the amount of staff 7 time, the amount of money, the amount of effort that 8 went into something that then a lot of people were 9 disappointed. And so restriction is more about, like, 10 not disappointing people and not creating a lot of staff 11 time because those people didn't get funded anyway. So 12 I -- could we -- if we could pay attention, too, to the 13 part that really pushed us further in this -- in this 14 field.</p> <p>15 MS. GONZALES-CHAVEZ: Okay. Any other points 16 for discussion?</p> <p>17 Vicki, your hand is still up. Did you just 18 fail to bring it down? 19 Okay. Okay --</p> <p>20 MS. GALLEGOS: You know --</p> <p>21 MS. GONZALES-CHAVEZ: Hearing -- Consuelo?</p> <p>22 MS. MONTOYA: Kathy first. Go ahead.</p> <p>23 MS. GALLEGOS: Okay. Yeah. Jodie, you make - 24 - you make a really good point. So maybe, you know, 25 like Jonathan said, you know, throughout -- throughout</p>
<p style="text-align: right;">43</p> <p>1 only to the -- under 250. I -- I -- I definitely think 2 we need to look at the mid-size organizations. I just 3 don't know what that cutoff should be. How do you 4 define the mid -- a middle organization? That's all.</p> <p>5 MS. GONZALES-CHAVEZ: Okay. Jodie.</p> <p>6 MS. EVANS: Thanks.</p> <p>7 So yeah, our -- you know, setting boundaries 8 is hard, and people are going to be left out. And they 9 went through this in setting the boundaries the first 10 time around. And you know, a lot of this is about a ton 11 of work and also, you know, people that had -- that 12 applied hoping -- you -- those -- I read those numbers 13 -- and then not reaching the -- the bar. And that's a 14 lot of work, also.</p> <p>15 So if we really truly intend -- and I want you 16 to know that we also prioritize people of color in the 17 under 250. It's -- you're acting like we're not funding 18 a field when that is also part of the focus, but that, 19 you know, our intention in creating our new mission 20 statement was to actually do what we set out to do when 21 this was funded was get funds to those who don't get the 22 funds.</p> <p>23 And so it's hard, and it's painful. And -- 24 and, you know, some -- and it's hard when you -- you've 25 been at getting money from the Arts Council to then not.</p>	<p style="text-align: right;">45</p> <p>1 the state, everything -- you know, the numbers are 2 different. But I think 250 might be a little bit too 3 low, so maybe a -- what do you call it -- a compromise 4 could be that we raise that number a bit more. And -- 5 and I -- and I -- and I like the idea -- and I love the 6 idea you talking about how we focused on communities of 7 color, the disadvantageded communities that -- that really 8 need this money. But I think maybe we should raise it a 9 bit more as a compromise.</p> <p>10 MS. MONTOYA: And I'll go next. Thank you so 11 much for that suggestion, Kathy. I was also thinking 12 and reminding ourselves what our -- our guardrails are 13 here. We -- we have to approve these today, right, in 14 order for them to be implemented. So adjustments need 15 to be made within the -- the deep amount of work that 16 has been done.</p> <p>17 So if it is possible to raise that, you know, 18 to another tier, mid-tier, would be -- without kind of 19 breaking whatever our systems are -- you know, is it 20 350? Can we go up, you know, just to capture a few more 21 towards the -- the -- the mid-size? And I'll defer to 22 Ayanna. Maybe she had something more to say on that.</p> <p>23 MS. GONZALES-CHAVEZ: Ayanna?</p> <p>24 MS. KIBURI: Yeah. What I was going to offer 25 is that there's -- there's -- we already know that the</p>

<p style="text-align: right;">46</p> <p>1 SLP guidelines are not going -- I'm sorry -- the -- the 2 Gen Ops -- well, the Gen Ops guidelines were going to be 3 voted on today, but could defer them if -- if it was 4 your desire until the next Council meeting. That's one 5 option. And then, yeah, that's what I wanted to share. 6 MS. GONZALES-CHAVEZ: Okay. The -- that -- 7 that certainly is an option. Thank you, Ayanna. 8 But if we consider that 74 percent was the 9 success rate for organizations at 250 and below, so that 10 left us with 17 percent for larger-budget organizations. 11 If we raised the threshold to 350, that would probably 12 capture that additional 17 percent, which would -- 13 because we would be limiting it. So large-budget 14 organizations would no longer apply in that category. 15 So that is one possible way to remedy this. 16 Jonathan? 17 MR. MOSCONE: Lilia or Ayanna -- I'm not sure 18 -- can we -- can you answer: Of the 17 percent, do we 19 know what the general range of budgets was or not? 20 MS. KIBURI: Thank you for asking, Jonathan. 21 Yes. So I -- we can -- if -- if the Council has a data 22 set that they would like to see before they make this 23 decision between now and January, staff can work on 24 that. We do -- we have already extracted what we call 25 of, by, and for data of our grantees, and we can</p>	<p style="text-align: right;">48</p> <p>1 So -- 2 MS. KIBURI: Yeah. 3 MR. MOSCONE: -- I -- I -- I know we're not 4 voting on that. I -- right now, I just felt it was 5 important to consider it in relationship. 6 MS. KIBURI: All we need is -- we know we have 7 some data, but we just need to know what you are looking 8 for, what -- what are the elements that you want to see, 9 what data sets do you want, and we'll try to get that to 10 you. 11 MS. GONZALES-CHAVEZ: Okay. We would be 12 looking at, of the 17 percent grants that are -- that 13 were awarded, what was the over -- or what was the 14 average budget size, and then what was the lowest budget 15 size, so that we would know what the -- what the floor 16 was and also the ceiling. That would allow us to come 17 up with a mid-range dollar amount. 18 Is there something else that folks would 19 desire? Is that -- okay. That's what I thought I 20 heard. Oh -- 21 MS. ESTRADA: Can -- can we -- 22 MS. GONZALES-CHAVEZ: -- you had your hand up. 23 MS. ESTRADA: Oh, I'm sorry. 24 MS. MONTOYA: Vicki? 25 MS. ESTRADA: Can we clarify then what it is</p>
<p style="text-align: right;">47</p> <p>1 stratify that by the grant program. We can stratify it 2 by Total Operating Revenue. There's -- there's ways 3 that we can look at this, possibly. If you -- if you 4 let us know what you want, we can potentially give that 5 information to you so you can make -- to -- this will 6 help you make a decision if you're going to change that 7 threshold. 8 MR. MOSCONE: I -- I -- I would -- I -- I -- I 9 appreciate that. I would like a little more data 10 because that would be really helpful. I think it might 11 support exactly what Lilia just surmised. And if it is, 12 then we -- we have -- we have a little bit more surety 13 going in for this year's planning around that. 14 MS. KIBURI: Yeah. 15 MR. MOSCONE: I would also -- can I just also 16 mention that it -- that it -- it helps -- if we raise 17 it, it helps differentiate it with the Cultural 18 Pathways, which is really built on a -- on a -- on a 19 kind of a mentorship and develop -- capacity 20 development, that building. And this would -- would 21 give it still within -- it would -- still within the 22 arena and aspirations and the thing that Jodie so 23 eloquently reminded us of. But it would also make it 24 not all from the same sort of tier of economics, which I 25 think is one of the reasons for the Cultural Pathways.</p>	<p style="text-align: right;">49</p> <p>1 we're voting on? 2 MS. GONZALES-CHAVEZ: Well, hold on. We 3 actually will have to take an action and then, perhaps, 4 a new motion. But -- 5 MS. ESTRADA: Okay. 6 MS. GONZALES-CHAVEZ: -- Chelo? 7 MS. MONTOYA: Yeah. I just wanted to clarify 8 as well because we are discussing separate areas as an 9 -- but we're under a vote as a whole, voting it on -- on 10 it as a whole currently. So my -- why not just follow 11 through with a discussion on the different areas so we 12 can at least, you know, make sure that we continue the 13 cycle? 14 So we just discussed the major recommendations 15 for state-local partners. Are we able to go to the 16 Individual Artists Fellowships now? 17 MS. GONZALES-CHAVEZ: Sure. 18 MS. MONTOYA: Okay. Because that one also had 19 significant recommendations. And I -- I see the -- a 20 lot of work was done in that area. I'm still not clear 21 on how. It -- it seems like it's a completely different 22 process than the previous iteration, one that would 23 maybe exclude a lot of artists who spent a lot of time 24 working for that first round and looking forward to this 25 next round, but -- but now they have to go through the</p>

<p style="text-align: right;">50</p> <p>1 county.</p> <p>2 When we look at the counties, especially those</p> <p>3 that don't have SLPs, who is covering those counties?</p> <p>4 Who is making sure that the artists in those areas are</p> <p>5 covered? I -- I -- I'm not sure if this method really</p> <p>6 covers California and the kind of California artists</p> <p>7 that we have. Unfortunately, a lot of those, you know,</p> <p>8 are densely populated in metropolis areas. And so I --</p> <p>9 I wonder if there is a different angle at this --</p> <p>10 MS. GONZALES-CHAVEZ: Yeah. I -- I think</p> <p>11 there are two issues here. One is the fellowship grant</p> <p>12 guidelines are not part of this package that we're</p> <p>13 looking at. We are only looking at arts and cultural</p> <p>14 organizations, Cultural Pathways, Impact Projects, JUMP</p> <p>15 StArts, Reentry, state locals, and state local</p> <p>16 mentorship.</p> <p>17 Now, we've already determined that state</p> <p>18 locals are going to have to be waived in this process,</p> <p>19 so they will not be included in the vote because we have</p> <p>20 to wait for the allocations determination.</p> <p>21 Fellowship grant guidelines are not part of</p> <p>22 this package. I hear where you're going because there</p> <p>23 is -- there is a recommendation for SLPs to recommend</p> <p>24 potential fellows. But that would not exclude</p> <p>25 individuals from applying anyway. So --</p>	<p style="text-align: right;">52</p> <p>1 different numbers, or whatever it is. But the -- the</p> <p>2 decision about whether the SLPs will function --</p> <p>3 functionally work this program in -- in the fellowship</p> <p>4 in this matter has to be made first before we could</p> <p>5 actually develop the final guidelines for the program.</p> <p>6 But it is a -- it is a decision that needs to be made.</p> <p>7 You have to decide if you want the SLPs involved in that</p> <p>8 matter --</p> <p>9 MS. GONZALES-CHAVEZ: And I believe --</p> <p>10 MS. KIBURI: -- decide on that vote.</p> <p>11 MS. GONZALES-CHAVEZ: Ayanna, I believe that's</p> <p>12 understood.</p> <p>13 MS. KIBURI: Okay.</p> <p>14 MS. GONZALES-CHAVEZ: What -- what required</p> <p>15 clarification -- and I believe it's now clear -- is that</p> <p>16 the fellowship guidelines are still yet to be written.</p> <p>17 And it's those guidelines that will include a</p> <p>18 relationship with the SLPs and possibly an opportunity</p> <p>19 -- and most likely an opportunity for individual artists</p> <p>20 to still apply outside of an SLP.</p> <p>21 MS. ESTRADA: Well, then the motion -- is it</p> <p>22 still valid, Jonathan, the motion that --</p> <p>23 MS. GONZALES-CHAVEZ: Well, what we are -- we</p> <p>24 are getting -- get there right now --</p> <p>25 MS. ESTRADA: Okay.</p>
<p style="text-align: right;">51</p> <p>1 MS. MONTOYA: Okay.</p> <p>2 MS. GONZALES-CHAVEZ: -- it's just -- it was</p> <p>3 just a way of ensuring that applicants from throughout</p> <p>4 the state were engaged and accessed.</p> <p>5 MS. MONTOYA: Great. Thank you --</p> <p>6 MS. GONZALES-CHAVEZ: Okay.</p> <p>7 MS. MONTOYA: -- for the clarification. So</p> <p>8 okay. Thank you.</p> <p>9 MS. GONZALES-CHAVEZ: Okay. So now, we have a</p> <p>10 motion on the floor and a second to approve the</p> <p>11 recommendations as written.</p> <p>12 Yes, Ayanna?</p> <p>13 MS. KIBURI: Thank you. I just wanted to</p> <p>14 clarify. So because the allocations for -- I'm sorry --</p> <p>15 the guidelines for the Individual Artists Fellowship are</p> <p>16 going to be released in the second round, the Programs</p> <p>17 Policy Committee submitted this idea that, when those</p> <p>18 guidelines are developed, they would include this</p> <p>19 relationship with the SLPs.</p> <p>20 So I just want to make sure you know that the</p> <p>21 -- if the -- if this goes forward, the Council wants the</p> <p>22 SLPs to be involved in that grant program, the -- this</p> <p>23 is the -- this is the time to say, yes, we want them to</p> <p>24 have some relationship or we want to tweak that a little</p> <p>25 bit differently than what is being proposed or we want</p>	<p style="text-align: right;">53</p> <p>1 MS. GONZALES-CHAVEZ: -- Vicki. So --</p> <p>2 MS. KIBURI: Well, I think --</p> <p>3 MS. GONZALES-CHAVEZ: So we have a motion on</p> <p>4 --</p> <p>5 MS. KIBURI: I'm sorry. I'm --</p> <p>6 MS. GONZALES-CHAVEZ: Yes, Ayanna?</p> <p>7 MS. KIBURI: -- Lilia. I think -- I wanted to</p> <p>8 just make sure that -- that I think that the Council</p> <p>9 needs to decide if that's the way that you want to do</p> <p>10 it. You want to have a both-and. You want to have an</p> <p>11 opportunity where the artists are -- are applying at the</p> <p>12 county level and being triaged because this idea that's</p> <p>13 being presented from the Policy Committee is that the</p> <p>14 Council will have a formally -- a formally established</p> <p>15 relationship with the SLPs. The SLPs will do a county-</p> <p>16 level competition similar to Poetry Out Loud. They will</p> <p>17 be getting some artists coming through. And then they</p> <p>18 will be elevating 10 of those to the statewide process</p> <p>19 where we then --</p> <p>20 MS. GONZALES-CHAVEZ: Ayanna --</p> <p>21 MS. KIBURI: So it's a tiered --</p> <p>22 MS. GONZALES-CHAVEZ: -- that --</p> <p>23 MS. KIBURI: -- process.</p> <p>24 MS. GONZALES-CHAVEZ: That may have been the</p> <p>25 intent of staff. But the committee did not arrive at</p>

<p style="text-align: right;">54</p> <p>1 that conclusion.</p> <p>2 MS. KIBURI: But I think that's what's in the</p> <p>3 memo, is what I'm --</p> <p>4 MS. GONZALES-CHAVEZ: That -- no. The memo</p> <p>5 does not discuss that either.</p> <p>6 MS. KIBURI: Okay.</p> <p>7 MS. GONZALES-CHAVEZ: So therefore, the</p> <p>8 discussion on how the fellowship guidelines are written</p> <p>9 is yet to be had. We can't -- with this action, we</p> <p>10 include a recommendation that SLPs be engaged in this</p> <p>11 process, but not -- it doesn't do it in exclusion of</p> <p>12 anything else that comes up later.</p> <p>13 MS. KIBURI: Thank you.</p> <p>14 MS. GONZALES-CHAVEZ: Okay.</p> <p>15 MS. KIBURI: I -- I understand. Thank you.</p> <p>16 MS. GONZALES-CHAVEZ: Okay. All right. Now,</p> <p>17 we do have a motion on the floor, and that motion is to</p> <p>18 accept the recommendations as written. Given the</p> <p>19 discussion, it's now up to the Council to determine</p> <p>20 whether or not we want to move this recommendation</p> <p>21 forward as is or not. If not, then we would want this</p> <p>22 motion to fail. So we can take a vote now because we</p> <p>23 have a first and a second.</p> <p>24 Yes, Chelo.</p> <p>25 MS. MONTOYA: Oh, as we are still on</p>	<p style="text-align: right;">56</p> <p>1 discussion on the SLP mentorship.</p> <p>2 MS. GALLEGOS: Okay.</p> <p>3 MS. GONZALES-CHAVEZ: Okay? So I'm stepping</p> <p>4 away for a moment, and if you could handle it.</p> <p>5 MS. GALLEGOS: Okay. Well, then at our last</p> <p>6 meeting, we spoke about an SLP mentorship for the four</p> <p>7 councils -- the four counties that do not have arts</p> <p>8 councils. So we want to continue that discussion today</p> <p>9 in our, you know -- since we are dealing with the</p> <p>10 programs.</p> <p>11 Consuelo, do you want to add to it?</p> <p>12 MS. MONTOYA: Yes. So yes, we designated 40-K</p> <p>13 for the four counties that do not have representations</p> <p>14 with SLPs. And the -- sorry, let me -- the Program</p> <p>15 Committee has provided a recommendation, and that</p> <p>16 recommendation is -- is very thorough. It does have a</p> <p>17 lot of elements in it. And I feel like at this time we</p> <p>18 still have a lot of processing to do on -- on what</p> <p>19 potential we have in this area.</p> <p>20 We did have a memo item in our Equity</p> <p>21 Committee, but it happens later where we would like to</p> <p>22 discuss this a little bit further as it pertains to</p> <p>23 equity as well. So I would like to ask if there's a way</p> <p>24 to defer that to January, at least until January, or</p> <p>25 potentially to the next grant cycle. But I think</p>
<p style="text-align: right;">55</p> <p>1 discussion, again, going back to the core areas that</p> <p>2 we're deciding on, we haven't discussed the mentorship</p> <p>3 program. And I think that was another one of</p> <p>4 significant difference to what we've done in the past.</p> <p>5 So I believe we should have that discussion at this</p> <p>6 time, if not what -- so if we can go into that</p> <p>7 discussion, Lilia?</p> <p>8 MS. GONZALES-CHAVEZ: Yes.</p> <p>9 MS. MONTOYA: Okay.</p> <p>10 MS. GONZALES-CHAVEZ: And I'm going to -- I --</p> <p>11 I'm going to need to excuse myself for a moment and</p> <p>12 defer to the Vice Chair to step up and handle this</p> <p>13 discussion.</p> <p>14 Kathy, can you do that?</p> <p>15 MS. GALLEGOS: Well, I don't understand what</p> <p>16 -- we didn't --</p> <p>17 MS. GONZALES-CHAVEZ: It's the discussion on</p> <p>18 -- I believe it's part of the recommendations that are</p> <p>19 coming from the Equity Committee.</p> <p>20 MS. GALLEGOS: So --</p> <p>21 MS. GONZALES-CHAVEZ: Can you handle this,</p> <p>22 Kathy?</p> <p>23 MS. GALLEGOS: So we're going to bring up what</p> <p>24 the Equity Committee has -- is -- is -- is recommending.</p> <p>25 MS. GONZALES-CHAVEZ: It's just continuing the</p>	<p style="text-align: right;">57</p> <p>1 January would also suffice to have a more robust</p> <p>2 conversation on the possibilities of utilizing the</p> <p>3 40,000 to build capacity and to result in identifying</p> <p>4 SLPs in the four counties that have been vacant since</p> <p>5 the SLP program began. So is that -- I -- I would like</p> <p>6 to suggest that we extract that in whatever vote we --</p> <p>7 we move forward with.</p> <p>8 MS. GALLEGOS: Okay. Ayanna, you have your</p> <p>9 hand raised.</p> <p>10 MS. KIBURI: Yeah. Thank you so much, Chelo,</p> <p>11 for that.</p> <p>12 I'm just wanting to make sure I'm capturing</p> <p>13 what it is that you would want staff to go back and work</p> <p>14 on, if you're going to defer it until January. Can you</p> <p>15 tell me specifically what you're proposing to the</p> <p>16 Council?</p> <p>17 MS. MONTOYA: Well, we have a discussion item</p> <p>18 in the Equity Committee memo. But we -- we'd like to</p> <p>19 see how -- how this fund can -- can build capacity. I</p> <p>20 think that, right now, as it stands, there are several</p> <p>21 suggestions on identifying staff, paying for a new staff</p> <p>22 person, rental space, and so forth. And -- and that's</p> <p>23 one way to go about it.</p> <p>24 But what I -- what I wonder is who are in</p> <p>25 these -- what organizations, artists, and stakeholders</p>

<p style="text-align: right;">58</p> <p>1 are in these communities. And I feel like a lot of 2 groundwork needs to happen and maybe the art 3 organizations that exist. So you know, there -- there 4 seems to be a gap between, you know, really recognizing 5 what is in those communities first before jumping into 6 creating something. So I'd love to just process that 7 with -- instead of just going straight into it. 8 For the data, I -- I think that we -- I'm not 9 sure who would have the capacity to do this, but an 10 asset mapping to distinguish what resources exist and, 11 you know, what organizations that have been funded by 12 the California Arts Council. I think that would be a 13 very good start to know where our resources are 14 matriculating, and then maybe start with those 15 organizations on inquiring if they have the capacity to 16 -- to be considered in this, in this process that has 17 been outlined. It seems like it may need a little 18 modification. And I -- I don't know if we're ready to 19 vote on that at this moment. 20 MS. KIBURI: And is -- is it also the 21 recommendation from the -- or the suggestion from the 22 committee that this -- this grant program be released 23 later in the year so that this all can be assessed? Or 24 is it still going to be on the slate for January vote? 25 MS. MONTOYA: Well, I mean, I recognize that</p>	<p style="text-align: right;">60</p> <p>1 Otherwise, it'll be another discussion item in January. 2 So I just want to make sure you know that this is the 3 time to be very specific about what you want edited -- 4 MS. GALLEGOS: Okay. 5 MS. KIBURI: -- and -- and have agreement -- 6 agreement amongst the group. 7 MS. GALLEGOS: Okay. Go ahead, Chelo. 8 MS. MONTOYA: Yeah. I also want to 9 acknowledge I don't see that a Decision Support Tool was 10 created for this. So maybe the Policy Committee can 11 walk us through a little bit more on -- on why it was 12 decided to establish a new entity rather than maybe look 13 at what exists and adding to their resources to 14 distinguish them as SLPs. How does this play out? It 15 seems like it's -- it's creating new where -- where we 16 could be expanding. Or maybe -- maybe I interpreted it 17 wrong. 18 Jodie, yes? 19 MS. GALLEGOS: Okay. So -- so -- 20 MS. EVANS: Well, we did -- we did see it as 21 -- as first going to those people that already existed, 22 not as creating new. So it would seem when we looked at 23 it that way is that would be the first place to go. And 24 so I -- it's not about creating something new. 25 MS. GALLEGOS: Anne, did you want -- did you</p>
<p style="text-align: right;">59</p> <p>1 we have a very limited time to implement. And -- and 2 even seeing these very robust program, you know, put 3 forth, it -- it really makes it real. That's a lot of 4 things to do in -- in a very short amount of time. So I 5 think if we can have until January maybe to advance more 6 discussion in the later half of this meeting so that, in 7 January, maybe we can have a little bit more modified 8 and, you know, distilled opportunity. 9 MS. GALLEGOS: Yeah. I would agree with that, 10 that we -- we -- we have to discuss what is in that -- 11 these guidelines. They seem a little overwhelming, and 12 we have to figure out what's realistic. And that's what 13 the Equity Committee is recommending. 14 MS. KIBURI: So I just want to offer that this 15 is the discussion time. This is your Council meeting 16 where this is where you all want to get down to what the 17 nitty gritty is that you want to see changed in those 18 guidelines so that everyone agrees on it, everybody's 19 okay with it. 20 So it's just coming back -- we'll make the 21 changes to it, come back to you, bring it -- the -- the 22 Programs Committee will bring it back. But you'll have 23 to be very specific right now on -- and agree on what 24 you want changed in it so we can just move forward as 25 staff to put that together for you for January.</p>	<p style="text-align: right;">61</p> <p>1 have something to say? 2 MS. BROWN-CRAWFORD: I just wanted to quickly 3 remind everybody that SLPs aren't -- we -- we're not the 4 sole creators of them. They need to be designated by 5 their county or the supervisors. 6 MS. MONTOYA: Yes. 7 MS. BROWN-CRAWFORD: So that's a very 8 important part of the process. 9 MS. MONTOYA: Yes. I see that there is a 10 process for that as well, and it's very robust. So 11 that's helpful to clarify that you would be identifying 12 the existing organizations, building capacity, and 13 recommending them for consideration. 14 MS. EVANS: Even supporting them through that 15 process -- 16 MS. GALLEGOS: Excuse me. 17 MS. EVANS: Yeah. 18 MS. GALLEGOS: Could we hold off for a minute? 19 And Ayanna or somebody, Lilia is having trouble getting 20 back in. 21 MS. KIBURI: Oh. 22 MS. GONZALES-CHAVEZ: Thank you. 23 MS. GALLEGOS: There you go. Okay. So -- 24 MS. GONZALES-CHAVEZ: Thank you, Kathy. 25 MS. GALLEGOS: I interrupted you, Jodie. So</p>

<p style="text-align: right;">62</p> <p>1 please -- please continue.</p> <p>2 MS. EVANS: No, that's okay. I -- I just</p> <p>3 wanted to say that it -- it -- it was -- you're looking</p> <p>4 at what already existed, how to build them up, and</p> <p>5 getting the -- the support in the county.</p> <p>6 MS. MONTOYA: Okay. Great.</p> <p>7 And is there a preliminary Decision Support</p> <p>8 Tool? Are there any other things that you came across</p> <p>9 in your decision to recommend this?</p> <p>10 (Cross talk.)</p> <p>11 MS. GONZALES-CHAVEZ: Actually, because we</p> <p>12 were working on the guidelines, and all of the</p> <p>13 guidelines are drafted by staff and then they move</p> <p>14 forward to the committee for review and consideration</p> <p>15 and -- and move forward to the Council for final</p> <p>16 adoption, there is no Decision Support Tool process that</p> <p>17 is used for the guidelines because this is not a new</p> <p>18 action of the Council. This is the establishment and</p> <p>19 continuation of what the Council has already adopted.</p> <p>20 MS. GALLEGOS: And how is that -- how is that,</p> <p>21 Lilia? I don't -- I don't understand that part.</p> <p>22 MS. GONZALES-CHAVEZ: That --</p> <p>23 (Cross talk.)</p> <p>24 MS. GONZALES-CHAVEZ: Yeah, the decision to</p> <p>25 fund or to create a mentorship program was approved with</p>	<p style="text-align: right;">64</p> <p>1 MS. GONZALES-CHAVEZ: I --</p> <p>2 MS. GALLEGOS: Yeah.</p> <p>3 (Cross talk.)</p> <p>4 MS. GONZALES-CHAVEZ: Having first-hand</p> <p>5 experience as an SLP, I know that if it was -- if it was</p> <p>6 the requirement -- the requirements that are here are --</p> <p>7 are -- are certainly consistent with what would be</p> <p>8 needed and also doable within a year's time frame</p> <p>9 because what you're doing is laying the foundation for</p> <p>10 the establishment of an SLP. So you're creating a new</p> <p>11 SLP.</p> <p>12 Yes, Jon?</p> <p>13 MR. MOSCONE: I think Chelo was before me.</p> <p>14 MS. GONZALES-CHAVEZ: Okay. Chelo.</p> <p>15 MS. MONTOYA: Yes.</p> <p>16 MS. GONZALES-CHAVEZ: You all are being so</p> <p>17 kind.</p> <p>18 MS. MONTOYA: On that note, how was the 10</p> <p>19 percent arrived? Is that the consistent fee? Fiscal</p> <p>20 sponsors sometimes take upwards of 18. It seems like</p> <p>21 there will be a lot of, I guess, initiative that will be</p> <p>22 required to do this legwork. And so I would say it may</p> <p>23 need more capacity on the administrating SLP to search</p> <p>24 for these organizations to build the capacity of many so</p> <p>25 that at least one will get considered. So I would say</p>
<p style="text-align: right;">63</p> <p>1 the allocations decision. And so the Council determined</p> <p>2 that we would have this. There was no Decision Support</p> <p>3 Tool. You're right.</p> <p>4 MS. GALLEGOS: Yeah.</p> <p>5 MS. GONZALES-CHAVEZ: But if you recall the</p> <p>6 last meeting --</p> <p>7 MS. GALLEGOS: Right.</p> <p>8 MS. GONZALES-CHAVEZ: -- that was what the</p> <p>9 Council agreed to.</p> <p>10 MS. GALLEGOS: Right. And --</p> <p>11 MS. GONZALES-CHAVEZ: So therefore, the</p> <p>12 guidelines are responding to the Council's decision.</p> <p>13 And the guidelines now are open for discussion. And if</p> <p>14 what is currently in the guidelines is inconsistent with</p> <p>15 what the Council wants, we need to know that now. If</p> <p>16 there is changes or -- or additions to the guidelines,</p> <p>17 they hear that now.</p> <p>18 MS. MONTOYA: Great.</p> <p>19 MS. GALLEGOS: Okay. I would -- I would say</p> <p>20 that these program requirements, this -- that's pretty</p> <p>21 intense. There's -- there's -- I don't even understand</p> <p>22 if that is doable in one year. And I -- I think it's --</p> <p>23 it's -- it would be overwhelming for any SLP to handle</p> <p>24 that much activity and to come up with something clear</p> <p>25 in -- in a year.</p>	<p style="text-align: right;">65</p> <p>1 my recommendation would be to modify the 10 percent</p> <p>2 towards a higher amount so that we can build capacity</p> <p>3 with -- with good resource.</p> <p>4 MS. GONZALES-CHAVEZ: And -- and I -- I</p> <p>5 wouldn't disagree with that. I think 10 percent was</p> <p>6 selected because that's the medium range that is</p> <p>7 administrative overhead for managing a project.</p> <p>8 However, I agree with you 100 percent that it -- it's</p> <p>9 going to take a little more time than what 10 percent is</p> <p>10 going to cover. And so increasing that makes sense.</p> <p>11 But that has to come as a recommendation.</p> <p>12 MS. MONTOYA: Jodie, do you have thoughts on</p> <p>13 that?</p> <p>14 MS. EVANS: No, we -- we agree with you. We</p> <p>15 -- we had that conversation. So yeah, it feels good.</p> <p>16 Thank you.</p> <p>17 MS. MONTOYA: Okay. Jonathan?</p> <p>18 MR. MOSCONE: I think it goes -- I think it</p> <p>19 goes to address Kathy's issues, too. And I -- I -- I --</p> <p>20 I support that. I think we underestimate in this field</p> <p>21 of the world what it takes to do this work and,</p> <p>22 especially this kind of work, which is really a building</p> <p>23 process.</p> <p>24 So I support going upwards to between -- I</p> <p>25 don't know - up to 15 percent. I would -- if we're</p>

<p style="text-align: right;">66</p> <p>1 going to try to get a -- I'm throwing a straw number 2 out, folks, not -- not because I think that's the right 3 answer, but I thought we should discuss that. 4 It -- it makes me -- I -- I -- this separate 5 point. To Kathy's point, my only reaction to this, 6 which I think is -- I think it's a really exciting 7 recommendation -- I love it -- I also am concerned that, 8 like, is it achievable in a year, right, and what is the 9 -- kind of like, what's the plan on the other side of 10 the year? How do we evaluate? How does it continue? I 11 kept thinking, should this be two years? I know that's 12 -- I'm not trying to throw a wrench in the machinery. 13 But I do -- that's just a question I want to ask. 14 I half believe the committee had wrestled with 15 this question as well. So I would just love to hear the 16 committee's thoughts on that -- that particular thing 17 that struck me. Did it strike you as well? Did you 18 discuss it? Can you just walk me -- or -- or move me to 19 it a little bit? 20 MS. GONZALES-CHAVEZ: Yeah. This is -- this 21 is a heavy lift, no question. The idea that, at the end 22 of the year, a fledgling SLP will be established is -- 23 is -- is the goal. It -- it will require that the 24 county that is being worked with, in fact, wants this to 25 occur. So that's politics, and politics is never clear</p>	<p style="text-align: right;">68</p> <p>1 organizations we can do better with. 2 But I think in this year, we can't promise to 3 achieve the -- the designation, but we can promise to 4 recommend the designation of maybe up to three as a 5 goal. Does that seem -- 6 MS. GONZALES-CHAVEZ: I'm not following. 7 Doing what? 8 MS. MONTOYA: Instead of this -- the 9 administrating SLP being required to get to the finish 10 line on designating an SLP as a result, let's say that 11 they are, you know, recommending organizations to be 12 designated as SLPs. Let's not require that finish line. 13 I mean, it doesn't seem like it's in our wheelhouse to 14 do that action. 15 MS. GONZALES-CHAVEZ: Okay. What -- what will 16 occur is you don't choose an organization to be an SLP. 17 MS. MONTOYA: Right. 18 MS. GONZALES-CHAVEZ: You will create an SLP 19 from -- from where there is nothing. So there are no 20 choices to make. At the end of the process, there will 21 be a new entity either housed in county government, 22 municipal government, or as an independent 501(c)(3). 23 Those are the possible places where an SLP can be 24 housed. 25 So at the end of this process, the foundation</p>
<p style="text-align: right;">67</p> <p>1 in terms of understanding exactly what the outcome will 2 be. 3 I -- these projects are going into counties 4 that have never had SLPs. There's some reason for that. 5 So it's -- there's no -- there's no illusion that this 6 is going to be easily done and counties are going to 7 welcome this process. But we -- we did consider that a 8 successful project with all things moving in a positive 9 direction with a board of supervisors that wants this, a 10 community that wants this, and -- and that it is 11 possible to achieve this at the end of the year. 12 Jodie, anything to add? 13 MS. EVANS: No. 14 MS. GONZALES-CHAVEZ: Chelo? 15 MS. MONTOYA: So I would suggest under 16 promise, overserve. If we can take -- you know, we 17 can't choose what the representatives will -- will do 18 with this information, but maybe take that off the table 19 as a required deliverable and make it that they -- the 20 SLP that administrates this would recommend up to three, 21 you know, candidates so that it's a set deliverable. 22 They could submit one strong candidate. Or if they have 23 three strong candidates, they can support that. But 24 that we -- it's towards building capacity, and that -- 25 that investment will still last in connecting with those</p>	<p style="text-align: right;">69</p> <p>1 for a new SLP will be in place. You don't work with 2 other organizations to become SLPs. 3 MS. MONTOYA: Okay. Okay. I just want to 4 make sure that we're do -- we're putting something out 5 there that we can achieve within this. So if there is 6 any way to make sure that the -- the guidelines reflect 7 a deliverable that's achievable, then that's -- I just 8 want to make sure we're able to do that. 9 MS. GONZALES-CHAVEZ: Yeah. I -- I would say 10 that if there was something that -- that alter or 11 modified that would allow some time, that we might, you 12 know, say that this is, you know -- the -- the 13 expectation is that this is completed at the end of the 14 grant cycle. But there's an understanding that it may 15 take a little longer. And I don't know how we 16 articulate that in grant guidelines except by saying 17 that -- that it could take because that's the -- or 18 that, at the end of the process, a new SLP is not 19 created because we don't know what that -- there are 20 unknown variables. But I -- I -- I really think that if 21 -- if someone takes it on, that it's possible to make 22 happen. 23 MS. GALLEGOS: So we -- 24 MS. GONZALES-CHAVEZ: But my cup is always 25 half full. So yeah, but I found the end, Kathy.</p>

<p style="text-align: right;">70</p> <p>1 MS. GALLEGOS: Yeah. So -- so, yeah, this is 2 -- this -- okay. So this is a one-year project. We 3 evaluate it. And so I think -- I don't know if we need 4 this in the guidelines, but we need -- we need a report 5 at the end to how successful was it. 6 And if -- if we find that it was overwhelming 7 or -- then we say, okay, we need to give them another 8 year; let's see if it works. If we find out, you know, 9 it's smooth-going, then that's great. But we're going 10 to give it an opportunity for one year. It seems 11 overwhelming to me, but we'll do it for one year and 12 make sure at the end of that year we get the report, 13 report in hand how -- how successful was this. So ... 14 MS. GONZALES-CHAVEZ: And I think -- and this 15 is something I would defer to staff. It's a question. 16 Some -- some funded projects -- and I have never seen it 17 with the CAC -- but some funded projects are allowed an 18 extension to complete the work. Could we indicate that, 19 in the event that an extension is required, (inaudible) 20 would be considered so that then, if -- if you're almost 21 there, like, you haven't quite got the board of 22 supervisors to give you the vote, but you know that 23 somebody's turning out, a new supervisor is coming in 24 and you really support the project, that you could get 25 an extension?</p>	<p style="text-align: right;">72</p> <p>1 extension because they -- they -- you know, take the 2 time to do this. We'll get an interim report -- I mean 3 a final report and see where you are. 4 MS. GALLEGOS: Yeah. Okay. 5 MS. KIBURI: So we can keep that open. 6 And then I also just wanted to offer that, 7 when you get to this point, it seems like there are 8 three edits that the Policy Committee are going to be 9 playing with in these guidelines, the SLP mentoring 10 guidelines. And I just want to go over the three areas. 11 And -- and -- and Lilia, if you -- if you want 12 the Council to approve with edit or hold it over until 13 January. And I -- I hope that it's not a holdover 14 because here's the thing: If we're going to post all of 15 these guidelines by the 19th of January, it's going to 16 be really hard to have a meeting on the 7th to finalize 17 and approve guidelines and get everything edited before 18 the 19th. So I I'm just hoping that some of the things 19 will be approved this time around. But we'll do 20 whatever you ask us to do. 21 MS. GONZALES-CHAVEZ: It makes sense to 22 approve with proposed or recommended edits. 23 MS. KIBURI: Yeah. 24 MS. GONZALES-CHAVEZ: But okay. Are we -- 25 (Cross talk.)</p>
<p style="text-align: right;">71</p> <p>1 Anne? 2 MS. BROWN-CRAWFORD: No, you just -- you 3 pretty much just said verbatim what was said to me by 4 another county -- actually, the county, you know, where 5 my home is -- is, Anne, there is -- there will be new 6 Councilmembers, supervisor, (inaudible) coming up what 7 you want to have happen is going to -- we're certain is 8 going to happen. 9 And -- and it -- and -- and it -- you are 10 correct, Lilia. It is all very political. And in -- in 11 my mind, even if -- if -- if -- if -- a county 12 doesn't get over the finish line, whoever is mentoring 13 that county should be gathering enough data to inform us 14 as to why there are -- that's huge to know why -- what 15 hurdles a county is dealing with in order to hesitate 16 making this decision. 17 MS. GONZALES-CHAVEZ: Ayanna? 18 MS. KIBURI: Yeah. I -- I -- I think it's 19 great to give more time. I think in terms of 20 administrative grant program, instead of -- instead of 21 inviting an extension, I think we just give them a 22 different timeline to finish it, give them an interim, a 23 final report timeline. And if they have to keep going 24 and doing other work, then they'll report on that in 25 their final report. But it -- there's no need for an</p>	<p style="text-align: right;">73</p> <p>1 MS. KIBURI: (Inaudible), Lilia. I think 2 probably just because there's a lot of discussion about 3 the SLP guidelines and there's a lot of discussion about 4 the mentoring guidelines, that maybe your vote, when you 5 get to the voting part, you'll take each guideline 6 separately since you have -- you have specifics that you 7 want change. That would be an option. 8 MS. GONZALES-CHAVEZ: Yeah. Okay. 9 MS. GALLEGOS: Okay. 10 MS. GONZALES-CHAVEZ: (Inaudible) Kathy. 11 MS. GALLEGOS: Okay. So now we're going to 12 vote on these guidelines. But with the operating -- Gen 13 Ops, we talked about raising -- raising the -- the TOR. 14 So does that mean we vote with the amendment -- with an 15 amendment -- amendment, the amended change of, rather 16 than, you know, not voting for the item and then having 17 to have another motion, could we just say, with the 18 added amendment, that the TOR goes up to 350? Or how -- 19 I don't remember what we -- what we spoke about there. 20 MS. GONZALES-CHAVEZ: If you agree with 350, 21 which, I mean, again, it's -- 22 MS. GALLEGOS: It's a recommendation. 23 MS. GONZALES-CHAVEZ: -- an arbitrary number 24 at this point because what we asked was that staff bring 25 us that information that would allow us to determine</p>

<p style="text-align: right;">74</p> <p>1 what that number might be. But if you did agree to the 2 350 at this point, we would just adopt it and move 3 forward. 4 MS. GALLEGOS: Okay. 5 MS. GONZALES-CHAVEZ: So it's -- 6 MS. GALLEGOS: I -- so what -- 7 MR. MOSCONE: Yeah. I mean, I would -- Kathy, 8 I would recommend we go with the data -- learning the 9 data first before we -- we -- we circle around a number. 10 MS. GALLEGOS: Okay. So that means that we're 11 not going to be voting on Gen Ops right now. 12 MR. MOSCONE: That's right. I think what -- I 13 think Ayanna is trying to urge us to vote on what we can 14 vote on -- 15 MS. GALLEGOS: Okay. 16 MR. MOSCONE: -- so that we can -- so that 17 we're not stacking everything up in the January meeting, 18 if I heard you correctly, Ayanna. 19 MS. KIBURI: Yes -- 20 MR. MOSCONE: I know you're -- 21 MS. KIBURI: -- you did. Thank you so much. 22 MR. MOSCONE: Yeah. 23 MS. KIBURI: You had some really -- it was a 24 great discussion. It was -- 25 MR. MOSCONE: Yeah.</p>	<p style="text-align: right;">76</p> <p>1 MS. GONZALES-CHAVEZ: The motion on the floor 2 is to adopt the recommendations of the Program Policy 3 Committee, okay? So based on our discussion, this 4 motion may fail. So let's get through this motion. 5 MS. KIBURI: Okay -- 6 MS. GONZALES-CHAVEZ: Then we can introduce a 7 new motion, which may include breaking everything down 8 in separate votes for each one. 9 Yes, Kristin? 10 MS. MARGOLIS: I'm sorry to interrupt, Lilia. 11 I think we have to take a roll call again because Alex 12 joined us and Stanlee left. 13 MS. GONZALES-CHAVEZ: Okay. Okay. 14 MS. MARGOLIS: So can we do that first, and 15 then we'll read what the motion is? 16 MS. GONZALES-CHAVEZ: Okay. And that's to 17 determine a quorum or just roll call to determine -- 18 MS. MARGOLIS: It's both. It's both -- 19 MS. GONZALES-CHAVEZ: Okay. 20 MS. MARGOLIS: -- for the record. 21 MS. GONZALES-CHAVEZ: Okay. 22 MS. MARGOLIS: Okay. So I'm going to do the 23 roll call now. 24 Estrada? 25 MS. ESTRADA: Here.</p>
<p style="text-align: right;">75</p> <p>1 MS. KIBURI: -- having it, yeah. 2 MS. GONZALES-CHAVEZ: And this is a more 3 challenging way to do it, but it does allow us to get to 4 the same place. Now, we presented our best thinking as 5 a committee, recognizing that we're on Council for a 6 reason, that, you know, many ideas help to make a 7 successful project. 8 So this is -- we now still have a motion on 9 the floor and a second. So the motion -- Kristin, can 10 you re-read our motion? Or is -- can I just -- Ayanna, 11 can you re-read -- 12 MS. KIBURI: Yeah. I'm happy to do that if 13 it's okay. 14 But I can't see -- Kristin, I can't see your 15 face. But I think I'd like to give mine. Can I do 16 that? 17 MS. GONZALES-CHAVEZ: Yes. 18 MS. KIBURI: So -- 19 MS. GONZALES-CHAVEZ: Go ahead. 20 MS. KIBURI: -- I think we have to take each 21 of the grant programs separately to -- 22 MS. GONZALES-CHAVEZ: No, no, no, no, no, no. 23 Ayanna, the motion on the floor -- okay. I'll -- I'll 24 do this. 25 MS. KIBURI: Great.</p>	<p style="text-align: right;">77</p> <p>1 MS. MARGOLIS: Evans? 2 MS. EVANS: Here. 3 MS. MARGOLIS: Gallegos? 4 MS. GALLEGOS: Here. 5 MS. MARGOLIS: Gatti? 6 (No audible response.) 7 MS. MARGOLIS: Gonzales-Chavez? 8 MS. GONZALES-CHAVEZ: Here. 9 MS. MARGOLIS: Moscone? 10 MR. MOSCONE: Here. 11 MS. MARGOLIS: Israel? 12 MR. ISRAEL: Here. 13 MS. MARGOLIS: Montoya? 14 MS. MONTOYA: Here. 15 MS. MARGOLIS: We have a quorum. Thank you, 16 Lilia. 17 MS. GONZALES-CHAVEZ: Thank you. 18 Okay. Now, I'm going to call for the question 19 on the motion on the table. All votes in favor of a 20 motion -- oh, no. We have to do roll call. 21 Kristin? 22 MS. MARGOLIS: Okay. Estrada? 23 MS. ESTRADA: Yes. 24 MS. MARGOLIS: Evans? 25 (No audible response.)</p>

<p style="text-align: right;">78</p> <p>1 MS. GONZALES-CHAVEZ: Evans? 2 MS. MARGOLIS: Evans? 3 MS. EVANS: Yes. 4 MS. MARGOLIS: Gallegos? 5 MS. GALLEGOS: No. 6 MR. MOSCONE: I'm so sorry. We're taking -- 7 we're vote -- are we voting now? 8 MS. GONZALES-CHAVEZ: Yes. 9 MR. MOSCONE: Oh, okay. 10 MS. GONZALES-CHAVEZ: (Inaudible) on a motion 11 and a second. Again -- 12 MR. MOSCONE: I -- I'm sorry. I just -- 13 MS. GONZALES-CHAVEZ: Yes -- 14 MR. MOSCONE: I just want to -- I just was 15 unclear. I'm so sorry, Lilia. I just needed -- 16 MS. GONZALES-CHAVEZ: Okay. 17 MR. MOSCONE: -- clarity. Sorry to interrupt. 18 MS. GONZALES-CHAVEZ: Okay. So where were we, 19 Kristin? 20 MS. MARGOLIS: Yes. Gallegos said no. Next 21 -- 22 MS. GONZALES-CHAVEZ: No. 23 MS. MARGOLIS: -- Gatti? 24 (No audible response.) 25 MS. MARGOLIS: Gonzales-Chavez?</p>	<p style="text-align: right;">80</p> <p>1 that we look at these individually. We know that state- 2 local partners has -- is already going to be waived, so 3 we're not considering it in this process. That's going 4 to January. 5 We -- okay. The Gen Ops is the arts and 6 cultural organizations operating relief. Are we 7 prepared to take action on this? 8 MS. GALLEGOS: No because we need to get 9 information from the staff. 10 MS. GONZALES-CHAVEZ: Okay. So we want to 11 table Gen Ops. 12 So let's just -- it's recommended that we 13 table Gen Ops. Can I have a motion to table Gen Ops? 14 MS. KIBURI: Okay. And can you also ask for 15 what specifically we're tabling it for so -- 16 MS. GONZALES-CHAVEZ: Okay. Yes, yes. So 17 that will be a discussion. The motion to table Gen Ops? 18 MS. ESTRADA: I'll make that motion. 19 MS. GONZALES-CHAVEZ: Okay. We have a motion. 20 Is there a second? 21 MS. EVANS: I'll second. 22 MS. GONZALES-CHAVEZ: Okay. We have a motion 23 and a second to table Gen Ops. Now in discussion, it -- 24 let's discuss that the issue related to Gen Ops is to 25 have staff bring back data that identifies what is the</p>
<p style="text-align: right;">79</p> <p>1 MS. GONZALES-CHAVEZ: No. 2 MS. MARGOLIS: Moscone? 3 MR. MOSCONE: No. 4 MS. MARGOLIS: Israel? 5 (No audible response.) 6 MS. GONZALES-CHAVEZ: Yes or no? 7 MR. ISRAEL: Sorry. I was on mute. No vote. 8 Abstain. 9 MS. MARGOLIS: So is it a no vote, or is it 10 abstain? 11 MR. ISRAEL: Abstain. 12 MS. MARGOLIS: Okay. 13 MR. ISRAEL: I'm here, right? So ... 14 MS. MARGOLIS: No, no. I know. Just you said 15 it's a no vote and then abstain, so I just wanted to 16 clarify. 17 Montoya? 18 MS. MONTOYA: No. 19 MS. MARGOLIS: The motion fails. 20 MS. GONZALES-CHAVEZ: Okay. So the motion 21 failed. Now we can create a new motion, and the new 22 motion can incorporate the conversation that we just 23 had. 24 MS. ESTRADA: Okay. 25 MS. GONZALES-CHAVEZ: And it was suggested</p>	<p style="text-align: right;">81</p> <p>1 mid-sized organization threshold, dollar-amount 2 threshold, for determining an increase in the -- an 3 increase from the current \$250,000 base for funding. Is 4 that -- 5 MS. KIBURI: (Inaudible) -- 6 MS. GONZALES-CHAVEZ: -- clear as -- is that 7 -- 8 MS. KIBURI: Well, but I -- if I can just say, 9 what I understood and documented was that the Council 10 was asking the staff to go back and assess the 17 11 percent of grantees that were not awarded and stratify 12 by their -- their Total Operating Revenue. But the data 13 set that will be reviewed by the Council to help make a 14 decision about maybe an adjustment (inaudible). 15 MS. GONZALES-CHAVEZ: But that's to determine 16 an increased limit. 17 MS. KIBURI: Right. We don't -- we wouldn't 18 have to -- we wouldn't be able to determine the 19 increased limit, but -- 20 MS. GONZALES-CHAVEZ: No, no. It's for us to 21 -- the Council to determine and -- 22 MS. KIBURI: Of course. Of course. It -- 23 it's just a data set that we'll provide for you to talk 24 about. 25 MS. GALLEGOS: Right.</p>

<p style="text-align: right;">82</p> <p>1 MS. GONZALES-CHAVEZ: Right. Right. 2 MS. GALLEGOS: But can we -- but can we not 3 just say for the 17, but for mid-size organizations that 4 we fund, we -- we want to get an idea of what their 5 total operating support is so that we get a -- you know, 6 a balance for, you know, an average -- an average that 7 we would possibly raise this to? 8 MS. KIBURI: Okay. So that's a different data 9 set. 10 MS. GALLEGOS: So I would -- 11 MS. KIBURI: Tell me what that is again in 12 your mind. 13 MS. GALLEGOS: So it's not just the 17, but 14 it's our -- our mid-size arts organizations. What is -- 15 what is the average? You know, the low end? The high 16 end? What's the average there that we think, you know, 17 we should raise it? It would help then in making a 18 decision of what we should raise it to. 19 MS. GONZALES-CHAVEZ: I see Jodie's hand up. 20 MS. EVANS: Well, we -- but this relates to 21 what happened. I -- I think going outside of the sphere 22 of what happened is going to just not be useful. I 23 think that we need to stay with what happened last year. 24 And -- and, I mean, I heard the conversation being what 25 -- what is in that 17 percent and how do we find a mean</p>	<p style="text-align: right;">84</p> <p>1 California. We're funding, like, you know, still, like, 2 20 percent. So it's still -- I -- I don't -- I feel 3 like that conversation isn't at the table. Yes, there's 4 those that will be left out that have been getting 5 money, that do have more money. But if we actually are 6 serious about getting money to places that don't have 7 that money, if we're really serious about that, if we 8 understand the limitations, I mean, watch the TV show 9 Made. Like, when you don't understand how hard it is to 10 do something and that there is only this one universe 11 that you're trying to use this opportunity to move the 12 money down to, it just -- we can water it down as much 13 as you want. 14 But your -- it's like somehow we need to be 15 serious about creating a container that also gets to the 16 effect that we all agreed upon in the mission statement 17 and for days working on what we wanted to do. It's 18 going to be painful for some. But imagine how many 19 people -- I think it was 84 percent of the arts 20 organizations of California don't get anything, and 21 they're small. Just -- 22 MS. GONZALES-CHAVEZ: So I -- I think -- I 23 think, by maintaining the -- the universe of information 24 to be collected from the existing Gen Ops programs, 25 because those are the ones that were on for Gen Ops, so</p>
<p style="text-align: right;">83</p> <p>1 in there. And I don't know if we want to include all 2 those that got left out that were decided on. I doubt 3 it. But I -- I -- I just think to -- opening up 4 Pandora's box on this one for a staff that's already 5 overwhelmed is just not wise. 6 MS. GALLEGOS: I -- I -- I -- I don't -- I 7 don't see that as too much of a -- of a reach. I mean, 8 I think, even though this was 17 percent in the past, I 9 mean, I think we're talking about mid-size 10 organizations, in general. And -- 11 MS. GONZALES-CHAVEZ: Yeah. I -- I think -- 12 FEMALE SPEAKER: Kathy, I'm just going to go 13 back -- 14 MS. GONZALES-CHAVEZ: -- Kathy -- 15 FEMALE SPEAKER: Can I just -- 16 MS. EVANS: Why we are doing this is we made a 17 commitment in creating our new mission statement to move 18 this money to the places it needs to go. We didn't open 19 it up again to, like, evaluating the past and all the -- 20 I mean, we could water down our intention as much as you 21 like. It's always going to be painful to someone. It's 22 always going to be hard. 23 And -- and just reminding that that -- even 24 with that number, we're still not even funding 50 25 percent of the small arts organizations in the State of</p>	<p style="text-align: right;">85</p> <p>1 it's going to still get us to the same place you want to 2 be, Kathy, because those are -- that 17 percent that got 3 funded are those mid-size and large organizations that 4 were needing Gen Ops support and -- and were eligible 5 and qualified for Gen Ops support. 6 So I think we're going to get to the same 7 place. We are wanting to know who was left out of this 8 process and at what range of overall income. 9 Yes, Jonathan? 10 MR. MOSCONE: Yeah. I -- I -- I really 11 appreciate, Jodie, like, going for it. I'm in. 12 And -- and yet I'm also in with Kathy on a 13 separate issue. I think we need to understand this. I 14 think this may be two different points. I really do 15 want to understand more of the -- kind of the ranges and 16 how they really play themselves out. That may not be 17 the arena of this particular ask. I would like to 18 discuss it at one point, and maybe we'll need to discuss 19 what we want to have in future conversations. That 20 could be one of them. 21 I think -- but in -- in relationship to it -- 22 in the spirit of understanding how it -- how experiment 23 -- how work affects how -- how we learn, this -- this 24 seems like the right way to go to understand -- the 25 current -- the last year, adapt for this year; learn</p>

<p style="text-align: right;">86</p> <p>1 this year, adapt for next year. That's the -- I think 2 that's our best process for this particular issue. 3 Again, I -- I do -- I do -- I am with Kathy in 4 the -- in the bigger question about understanding tiers 5 more from, like, a data perspective. So I do -- I do 6 support, though, the -- Jodie's -- Jodie's thinking 7 here. 8 And I feel -- I'm really concerned now that 9 every word is going to be written down in our minutes. 10 And I just looked at mine and just was like, um, uh, uh, 11 uh. Oh, boy. Oh, now I'm doing it again. It's going 12 to happen again. Oh, boy. Period. 13 MS. GONZALES-CHAVEZ: Well -- well, we'll just 14 -- 15 MR. MOSCONE: Just try to keep it lively. I'm 16 just trying to keep it lively. 17 MS. GONZALES-CHAVEZ: Okay. But -- but I -- 18 yeah. So -- so we -- we need a motion, and the -- oh, 19 Ayanna's hand is up. 20 Ayanna? 21 MS. KIBURI: Just to clarify, it's possible 22 for the staff to go back and look at 2019 data set of 23 applicant and identify across and stratify by across 24 TOR, demographics, and -- and everything that we can 25 glean from the final report that we -- we -- we have.</p>	<p style="text-align: right;">88</p> <p>1 That -- yes, Jodie? 2 MR. MOSCONE: You're muted, Jodie. 3 MS. GONZALES-CHAVEZ: Unmute, please. 4 FEMALE SPEAKER: You're muted. 5 MS. GONZALES-CHAVEZ: Unmute. 6 MS. EVANS: Sorry. I'm concerned that that's 7 looking at the universe of who gets funded. Somewhere 8 we need to include in that report who doesn't get 9 funded. So -- and we did have those numbers from last 10 time. I just would want those paired in. 11 MS. KIBURI: They will be because it's going 12 to be of the application -- 13 (Cross talk.) 14 MS. KIBURI: -- funded and not -- not funded 15 of the -- oh, by and for data? Yeah, it'll be funded 16 and not funded. And there's the 17 percent that didn't 17 get funded. We'll stratify that as well. 18 MS. EVANS: Thank you. 19 MS. GONZALES-CHAVEZ: Okay. So that's our 20 motion. Is -- is -- is there a maker for that motion? 21 MR. MOSCONE: I -- I'll make that motion. Do 22 I have to repeat it? 23 MS. GONZALES-CHAVEZ: Okay. No. 24 MR. MOSCONE: I -- I make -- I -- I -- I -- I 25 make the motion.</p>
<p style="text-align: right;">87</p> <p>1 And we have been digging into that. We can provide that 2 so you have a sense of -- of by and for based on 3 stratification of Total Operating Revenue. And we can 4 look at the 17 percent that didn't get funded and 5 stratify it by Total Operating Revenue. Those would be 6 the two data sets that we can provide for your 7 consideration. 8 MS. GONZALES-CHAVEZ: Okay. Okay. That 9 sounds like a plan. We get what everybody wants. 10 But okay. So we still need a motion, and the 11 motion should be relevant to the Arts & Cultural 12 Organization General Operating Relief Fund. So we 13 agreed to table and now to -- or the motion is to table 14 and use and have staff provide data on the 17 percent 15 that were not funded. 16 And Ayanna, you describe what else you're 17 going to provide. 18 MS. KIBURI: We could look back at the final 19 report for 2019 and inform you all on, you know, based 20 on stratification of demographics as well as total 21 operating revenue. 22 MS. GONZALES-CHAVEZ: Okay. So that's -- 23 MS. KIBURI: (Inaudible). 24 MS. GONZALES-CHAVEZ: -- the motion. So 25 that's the motion.</p>	<p style="text-align: right;">89</p> <p>1 MS. GONZALES-CHAVEZ: Okay. So we have a 2 first. Is there a second? 3 (No audible response.) 4 MS. GONZALES-CHAVEZ: Okay. We have a second. 5 We have a motion and a second. 6 And now any further discussion? 7 (No audible response.) 8 MS. GONZALES-CHAVEZ: There is no further 9 discussion. All those -- oh, Kristin? 10 MS. MARGOLIS: I -- 11 MS. GONZALES-CHAVEZ: I just want to jump to 12 the -- 13 MS. MARGOLIS: I understand. It's okay. 14 Estrada? 15 MS. ESTRADA: Yes. 16 MS. MARGOLIS: Evans? 17 MS. EVANS: Yes. 18 MS. MARGOLIS: Gallegos? 19 MS. GALLEGOS: Yes. 20 MS. MARGOLIS: Gatti? 21 (No audible response.) 22 MS. MARGOLIS: Gonzales-Chavez? 23 MS. GONZALES-CHAVEZ: Yes. 24 MS. MARGOLIS: Moscone? 25 MR. MOSCONE: Yes.</p>

<p style="text-align: right;">90</p> <p>1 MS. MARGOLIS: Israel? 2 MR. ISRAEL: Yes. 3 MS. MARGOLIS: Montoya? 4 MS. MONTOYA: Yes. 5 MS. MARGOLIS: The motion passes. 6 MS. GONZALES-CHAVEZ: Okay. 7 FEMALE SPEAKER: Yay. 8 MS. GONZALES-CHAVEZ: Now -- now, we have a 9 second motion. And I would like to suggest, since there 10 were no compelling issues related to Cultural Pathways, 11 Impact Projects, JUMP StArts, and Reentry Through the 12 Arts, that we have one motion to approve one, two, three 13 -- four guidelines, that set. Is -- can I have such a 14 motion? 15 MS. GALLEGOS: Move the motion. 16 MS. GONZALES-CHAVEZ: Kathy has moved to 17 accept the guidelines for these four programs. Is there 18 a second? 19 MS. EVANS: Second. 20 MS. GONZALES-CHAVEZ: Okay. Jodie has 21 seconded. 22 Any discussion? 23 Kristin? 24 MS. GALLEGOS: Yes. Oh, I'm sorry. 25 MS. MARGOLIS: No worries. Go ahead.</p>	<p style="text-align: right;">92</p> <p>1 clarity -- 2 MS. GALLEGOS: Yes. 3 MS. KIBURI: -- what is it that you want to 4 happen to the guideline? 5 MS. GALLEGOS: In the requirements -- let me 6 see here. In the -- I'm looking at it now. Give me a 7 minute. 8 So here we have under -- oops. I'm looking at 9 the wrong page. Sorry. I'm sorry. (Inaudible). 10 Okay. So when we -- when we're talking about 11 the application review criteria -- let just -- on 12 Cultural Pathways -- and I think they're all pretty much 13 the same, the guidelines -- we talk about application 14 review criteria. We lead with management and 15 leadership. We go to communications on documentations, 16 then racial equity on the accessibility. I'm asking 17 that we lead with race equity. 18 MS. KIBURI: You mean switch the order? 19 MS. GALLEGOS: Yes. I'm saying -- 20 MS. KIBURI: Okay. 21 MS. GALLEGOS: -- we lead -- 22 MS. KIBURI: (Inaudible) share with your 23 committee -- or Council. Okay. 24 MS. GALLEGOS: Yes. And let me see. And I 25 think there is another area that I'm talking about in</p>
<p style="text-align: right;">91</p> <p>1 Discussion. 2 MS. GALLEGOS: Okay. So I'm looking through 3 the eligibility requirements. And you know, whenever we 4 speak about racial equity, we always put those usually 5 at the bottom. So I would like to bring racial issue -- 6 the question of racial equity, the racial equity 7 statement, forward. And we lead with race when it comes 8 to eligibility requirements and that following then, 9 we'll have race equity in our minds when we speak about 10 describing arts programming. 11 And let me see. There is another area where I 12 would like to have that brought forward. 13 MS. ESTRADA: So even though it's not a 14 prioritized list, it's -- it's just more of a -- of a 15 symbolic thing to you. 16 MS. GALLEGOS: It's not prioritized. 17 MS. ESTRADA: Right. 18 MS. GALLEGOS: But it's very symbolic. It's 19 very important that we, you know -- that we lead with 20 race and we think about it when we answer our questions. 21 And so -- 22 MS. KIBURI: Kathy? 23 MS. GALLEGOS: Yes. 24 MS. KIBURI: Are you specifically asking for 25 an edit on the way that the -- I -- I -- just for</p>	<p style="text-align: right;">93</p> <p>1 the eligibility requirements. I would like to see the 2 racial equity statement moved to the top -- racial 3 equity statement, California-based documentation, fiscal 4 sponsorship, certificate of good standing. But I would 5 -- 6 MS. KIBURI: Okay. 7 MS. GALLEGOS: -- like to leave with the race 8 equity statement. 9 MS. GONZALES-CHAVEZ: Chelo, you have your 10 hand up? 11 MS. MONTOYA: Yeah. I mean, I -- Kathy and I 12 are on the Equity Committee. I just want to say it is 13 amazing to see these -- the criterion included, and I 14 think that that's a great accomplishment. 15 For Ayanna, I wonder if what Kathy's asking 16 will, you know, mess up the calibration and order of 17 things. 18 MS. KIBURI: No. 19 MS. MONTOYA: If not, then I think that would 20 be great to lead with race. 21 MS. KIBURI: It's a -- it's a very easy edit. 22 It's just rearranging things, that's all, if that's what 23 the Council wants us -- 24 MS. GONZALES-CHAVEZ: Okay. And remind me: 25 Who was the maker of this motion? Was it Kathy?</p>

<p style="text-align: right;">94</p> <p>1 MS. GALLEGOS: It was me. 2 MR. MOSCONE: It was Kathy. 3 MS. GONZALES-CHAVEZ: It was Kathy. So then, 4 Kathy, I assume you accept these amendments to your 5 motion. 6 MS. GALLEGOS: I do. 7 MS. GONZALES-CHAVEZ: Okay. All right. So 8 then we have a motion on the floor, and it has been 9 amended to modify all guidelines to lead with race in 10 the categories where it's listed. Is that -- 11 MS. GALLEGOS: Yes. 12 MS. GONZALES-CHAVEZ: -- consistent with what 13 you wanted, Kathy? 14 MS. GALLEGOS: Yes. 15 MS. GONZALES-CHAVEZ: Okay. 16 MS. GALLEGOS: Thank you. 17 MS. GONZALES-CHAVEZ: So -- so now, there was 18 a motion and a second. We had discussion. 19 Any further discussion? 20 (No audible response.) 21 MS. GONZALES-CHAVEZ: Okay. If there's no 22 further discussion, call for the question, Kristin. 23 MS. MARGOLIS: Estrada? 24 MS. ESTRADA: Yes. 25 MS. MARGOLIS: Evans?</p>	<p style="text-align: right;">96</p> <p>1 MS. GALLEGOS: (Inaudible) -- 2 MS. GONZALES-CHAVEZ: The -- the state-local 3 partners is being waived until January. But local 4 partnership mentorship -- yes, Jonathan? 5 MR. MOSCONE: Did we -- did we discuss the 6 idea of raising the administrative overhead to -- 7 MS. GONZALES-CHAVEZ: Correct. 8 MR. MOSCONE: -- I -- I -- I threw out 15 9 percent. So I don't know what people think about that. 10 But I think that's the one amendment we would make; yes, 11 correct? And -- and, also, just to report, making sure 12 that we have the report clearly indicated in the 13 guidelines or the way we announce it about how we learn 14 from this so that we can adjust for a year -- if there's 15 a year to -- for some or all of that. 16 MS. GONZALES-CHAVEZ: Okay. 17 MR. MOSCONE: Correct, Kathy -- 18 MS. GALLEGOS: Yes. 19 MS. GONZALES-CHAVEZ: Chelo? 20 MS. MONTOYA: I think we should make the 21 motion to go into discussion. So I move to adopt the 22 proposed mentor -- state-local partner mentorship 23 program with the adjustment of increasing the 24 administrative to 15 percent and requiring report to 25 reflect on the process.</p>
<p style="text-align: right;">95</p> <p>1 MS. EVANS: Yes. 2 MS. MARGOLIS: Gallegos? 3 MS. GALLEGOS: Yes. 4 MS. MARGOLIS: Gonzales-Chavez? 5 MS. GONZALES-CHAVEZ: Yes. 6 MS. MARGOLIS: Moscone? 7 MR. MOSCONE: Yes. 8 MS. MARGOLIS: Israel? 9 MR. ISRAEL: Yes. 10 MS. MARGOLIS: Montoya? 11 MS. MONTOYA: Yes. 12 MS. MARGOLIS: Motion passes. 13 MS. GONZALES-CHAVEZ: Okay. And then the last 14 -- 15 (Cross talk.) 16 MS. GONZALES-CHAVEZ: -- the last item is 17 state-local partners -- 18 MR. MOSCONE: So happy. 19 MS. GONZALES-CHAVEZ: Is that one being tabled 20 as well, or are we ready to move forward with that one? 21 It seemed like we were ready to move forward with that. 22 MS. GALLEGOS: Remind me: Did you say the 23 state-local -- state-local partner mentorship? 24 MS. GONZALES-CHAVEZ: The mentorship. The 25 mentorship.</p>	<p style="text-align: right;">97</p> <p>1 MS. GONZALES-CHAVEZ: Okay. There is a 2 motion. Is there a second? 3 Jonathan has made the second. There is a 4 motion and a second. Any further discussion? 5 Ayanna? 6 MS. KIBURI: There were three things. And 7 Chelo, you said two. One was the increase to 15 percent 8 and -- and then get a final report. But you also wanted 9 to -- to write in the guidelines a longer timeline. 10 MR. MOSCONE: (Inaudible). 11 MS. GONZALES-CHAVEZ: Okay. Okay. So then 12 there's three items. 13 And Chelo, that was your motion. Do you 14 accept that change to your motion? 15 MS. MONTOYA: (Inaudible) the modification. 16 MS. GONZALES-CHAVEZ: Okay. So we now have a 17 motion, a second with modifications. 18 Call for the question. 19 MS. MARGOLIS: Estrada? 20 MS. ESTRADA: Yes. 21 MS. MARGOLIS: Evans? 22 MS. EVANS: Yes. 23 MS. MARGOLIS: Gallegos? 24 MS. GALLEGOS: Yes. 25 MS. MARGOLIS: Gonzales-Chavez?</p>

<p style="text-align: right;">98</p> <p>1 MS. GONZALES-CHAVEZ: Yes. 2 MS. MARGOLIS: Moscone? 3 MR. MOSCONE: Yes. 4 MS. MARGOLIS: Israel? 5 MR. ISRAEL: Yes. 6 MS. MARGOLIS: Montoya? 7 MS. MONTOYA: Yes. 8 MS. MARGOLIS: Motion passes. 9 MS. GONZALES-CHAVEZ: Yay. We can have lunch. 10 MR. MOSCONE: Happy holidays to Ayanna. 11 MS. GONZALES-CHAVEZ: And -- and -- and 12 Kristin's staff will be pleased. 13 MS. KIBURI: And this is -- this is even more 14 beyond the staff that you see, the way to our phones are 15 -- we're -- we're -- we're texting and calling, so, 16 believe me, a lot of staff are involved, and others, and 17 I am grateful for all of their support as well. 18 MR. MOSCONE: I just like seeing the dance. 19 MS. GONZALES-CHAVEZ: Okay. So where are we? 20 We are -- let's see how far. Okay. We're not over at 21 all. We actually are ahead of our agenda a bit. So 22 congratulations, people, for moving this through and 23 getting so much good work done. We are now ready for a 24 lunch break. 25 Do we want to come back at the time that was</p>	<p style="text-align: right;">100</p> <p>1 And so staff, I'm going to refer to you. Is 2 there a presentation? 3 MS. BROWN-CRAWFORD: Yes. So the Public 4 Affairs staff has prepared two videos of both Donn and 5 Kathy. 6 Kathy, I told you about it. They're very 7 brief. (Inaudible) mute here. 8 She is reluctant to be -- have the spotlight 9 on her, but we all know she well deserves the spotlight 10 on her. 11 And then after the two videos, there will be 12 opportunity for -- for any Councilmembers to say 13 anything they would like. 14 MS. GALLEGOS: Remember, I blush, okay? 15 MS. BROWN-CRAWFORD: Yes. So Wendy, are you 16 ready to show those, or is -- yeah, there we go. And it 17 does have sound, so -- 18 (WHEREUPON, a slide show was played.) 19 MR. HARRIS: Yay. Thank you, everybody. It 20 was beautiful. I -- I remember every one of those 21 photographs of where I was, too. Good. 22 MS. GONZALES-CHAVEZ: Well, I certainly 23 remember when you visited us in Fresno. That was great. 24 MR. HARRIS: No, great -- it was a great 25 meeting.</p>
<p style="text-align: right;">99</p> <p>1 designated so that we continue to have our next public 2 comment on time -- 3 FEMALE SPEAKER: Yes. 4 MS. GONZALES-CHAVEZ: -- or do we want to -- 5 FEMALE SPEAKER: Yes. 6 MS. GONZALES-CHAVEZ: -- come back a little 7 early? 8 FEMALE SPEAKER: Yes. 9 FEMALE SPEAKER: Yeah. 10 FEMALE SPEAKER: 1:10. 11 MS. GONZALES-CHAVEZ: Okay. 12 FEMALE SPEAKER: Thank you. 13 MS. GONZALES-CHAVEZ: So 1:10. We'll see you 14 at 1:10. Thank you. 15 (WHEREUPON, a luncheon recess was taken.) 16 MS. GONZALES-CHAVEZ: Shall we begin? Do we 17 have whatever we need? Are we, like, back on officially 18 or -- okay. Staff has to open us up to the public. Or 19 are we open? 20 MS. MARGOLIS: We are -- we are open at this 21 moment. 22 MS. GONZALES-CHAVEZ: Okay. Okay. So then 23 let's move right along. And we are on item 11, and it 24 is now 1:18. And this is the place we get to honor both 25 Kathy and Donn for their amazing service to the Council.</p>	<p style="text-align: right;">101</p> <p>1 MS. GONZALES-CHAVEZ: Yes. 2 Councilmembers, anyone have anything they'd 3 like to say? 4 MS. GALLEGOS: Sure. 5 MS. GONZALES-CHAVEZ: Kathy? 6 MS. GALLEGOS: So Donn, I -- I really 7 appreciate -- I really appreciated your service. I 8 remember so clearly when you were Chair, and I thought 9 you did a great job. You -- you brought our -- some of 10 our grantees to our -- to our Council meetings, who 11 performed for us. And I -- I think that was one of my 12 favorite parts of going to the different counties, 13 seeing -- seeing some of their artists perform. And I 14 really appreciated that -- that portion of the meetings 15 that you brought us. 16 And -- and working with you on the Allocations 17 Committee, that -- that was absolutely amazing. You are 18 amazing with numbers and -- and -- and your depth of 19 knowledge and how you researched the -- the California 20 Arts Council's website. And you said it's amazing the 21 things you will learn and find out from the history of 22 -- of just reviewing the website. 23 So any -- anyway, you know, thank you. I -- I 24 so enjoyed working with you, and I was honored to be 25 with you on the Allocations Committee.</p>

<p style="text-align: right;">102</p> <p>1 MR. HARRIS: Same goes here. Thank you. 2 MS. GONZALES-CHAVEZ: Anyone else? 3 Chelo? 4 MS. MONTOYA: And Donn, I only know you in 5 bobblehead form. But I -- 6 MR. HARRIS: (Inaudible). 7 MS. MONTOYA: -- look forward -- it's been 8 amazing to -- to watch you in action and -- and learn 9 from you. You have a depth of knowledge I will just 10 have to read through the minutes to really absorb, all 11 77 pages. And I look forward to hopefully meeting you 12 in real life. January, I'm coming to Nevada City for 13 the Wild & Scenic Festival. So -- 14 MR. HARRIS: I'll see you there, for certain. 15 MS. MONTOYA: -- I will be there. I will see 16 you -- 17 MR. HARRIS: How wonderful. 18 MS. MONTOYA: -- in person. 19 MR. HARRIS: Great. 20 MS. MONTOYA: Thank you for everything -- 21 MR. HARRIS: Thank you. 22 MS. MONTOYA: -- you do for California and the 23 arts. 24 MS. ESTRADA: And similar to me, Donn. This 25 is Vicki. I've -- I've only been on since July, and all</p>	<p style="text-align: right;">104</p> <p>1 are just -- just tremendous. So we thank you so much 2 for all that you've done as a member of California Arts 3 Council. 4 MR. HARRIS: Thank you very much, Lilia. 5 Thank you so much. 6 MS. GONZALES-CHAVEZ: Staff, any comments? 7 Anne? 8 MS. BROWN-CRAWFORD: So I -- I know full well 9 that, Donn, you've always worn -- like, there's a 10 children's book where someone wears a stack of hats. 11 And yeah, you may be taking this particular hat off, but 12 you still have your stack of hats on. And I know that 13 -- that our paths will intersect over and over again, 14 and I'm really happy about that, as they did before I 15 even got -- when -- when I was a teacher and I wanted to 16 build a program just like OSA. 17 And from that point on, you have mentored me, 18 and we've used each other as a collective brain. And 19 it's -- it's -- it's something I value highly, and I 20 expect to keep on using you as part of my personal 21 collective brain and the way it can inform this agency. 22 So -- and I do know where you live now. So 23 ... 24 MR. HARRIS: You do -- 25 (Cross talk.)</p>
<p style="text-align: right;">103</p> <p>1 I know is that you are the -- what you say. Your words 2 are amazing when you speak at -- at the Council. And I 3 can only hope that someday I'll be as impactful as you 4 have been to this Council. So I look forward to meeting 5 you, hopefully, in person as well. 6 MR. HARRIS: We shall. I'll be sure to come 7 to the meeting when you guys are back on the road. 8 MS. ESTRADA: Good. 9 MS. GONZALES-CHAVEZ: Alex? 10 MR. ISRAEL: Thank you so much for your 11 service. I -- I wish we could have met in person. I 12 hope that one day we can. So ... 13 MR. HARRIS: Yes. Me, too. 14 MS. GONZALES-CHAVEZ: I just -- Donn, you have 15 been such a solid member of the Council for such a long 16 time that, as a SLP, as a representative from the SLPs, 17 I have to thank you for being one of our greatest 18 champions. You have understood the role or SLPs, you 19 understood the Governor's intent in creating them, and 20 you have just done so much to help this partnership 21 work. And so thank you so much for that. 22 But as Chair of the Council, I just think that 23 there is so much more that you have brought to the 24 Council. Your wisdom, your thoughtfulness, your caring, 25 and passion for the arts and for the State of California</p>	<p style="text-align: right;">105</p> <p>1 MR. HARRIS: -- any time. 2 MS. BROWN-CRAWFORD: Okay. So thank you for 3 all the service you've provided us. 4 MR. HARRIS: I'm so glad you're in the place 5 you're in. You're very good. Having all -- this whole 6 group at the helm, I think it -- the -- our Council is 7 in great hands. 8 MS. BROWN-CRAWFORD: Thank you, sir. 9 MS. GONZALES-CHAVEZ: Ayanna? 10 MS. KIBURI: Thank you. 11 I'm glad to get this opportunity to thank you, 12 Donn, for all of your hard work. I remember being at -- 13 I think you had -- you were having a back issue, and you 14 came to a meeting. You flew all the way down to 15 wherever we were. I think it was in San Diego. 16 MR. HARRIS: San Diego. 17 MS. GALLEGOS: And you were tirelessly working 18 on the -- the area of work that you -- that you provide 19 to the Council. And you never sit down on the job. 20 You've always been determined, and you've always been 21 fair. 22 You come in with your perspective. But then 23 when you hear other perspectives, you are listening, and 24 you are incorporating that into the final decision. And 25 I find that to be extremely admirable, and I really</p>

<p style="text-align: right;">106</p> <p>1 appreciate working with you. I think you've always 2 identified that the staff is here to support the 3 Council. And you just come with the right ideas at the 4 right time. And I'm going to miss working with you. 5 I've really enjoyed it. Thank you so much. 6 MR. HARRIS: And Ayanna, I worked very closely 7 with you, and I enjoyed you the same way. You are open- 8 minded. You know, you know, you know. And you're 9 fierce. And then you know how to open up just like you 10 described me. So I think it was a good partnership 11 here. 12 MS. KIBURI: Thank you. 13 MS. GONZALES-CHAVEZ: Kristin? 14 MS. MARGOLIS: Donn, I can't believe that 15 you're not going to be with us. I'm just -- I'm so 16 grateful for everything you've done. And I -- I love 17 what Ayanna said because it's true you have a wealth of 18 knowledge. You're also this amazing listener, and you 19 are so good at teamwork and you tirelessly work hard on 20 this Council. I mean, really, it's impressive. You -- 21 you deserved a whole salary, okay? Two salaries -- I 22 don't know. 23 So, so grateful to you, and I know you have a 24 million other things that you're working on because 25 that's who you are. And just know that we'll always be</p>	<p style="text-align: right;">108</p> <p>1 Chelo? 2 MS. MONTOYA: Okay. Kathy, you are a super, 3 super star equity warrior. I've been so honored to be 4 in service with you, you know, for this committee and to 5 see your work on the Council. Love the hairdos. And we 6 have to remind ourselves to take family portraits in 7 bobblehead form because we're not going to get these for 8 our tributes later. But yeah, it's been an honor. I 9 look forward to working with you in many other 10 capacities. 11 MS. GALLEGOS: Yeah. Thank you, Chelo. You 12 -- when you came on to the Equity Committee, I knew we 13 were in good hands. Thank you. 14 MS. GONZALES-CHAVEZ: Others? 15 MS. ESTRADA: Well, I just -- I don't know you 16 that well either, Kathy, yet. But I just know, like 17 Chelo said, you know, your commitment to equity, it's 18 always at the top of your agenda, and that -- that's 19 great. And -- but not just that, I mean, you -- you 20 bring a stability to the Council that I think is 21 important. You kind of bring everybody together, so 22 wait a minute, guys. What are we talking about? Let's 23 come back to -- to Earth here. And you have a way of 24 doing that in the few meetings that I've been involved 25 with. So thank you for all that. And hopefully, I'll</p>
<p style="text-align: right;">107</p> <p>1 thinking about you, and we will definitely be having you 2 in our ears with your advice and thinking about what you 3 would do. So thank you. 4 MR. HARRIS: Thank you, Kristin. Most 5 pleasure to work with you out of the whole staff I felt 6 that way about. 7 MS. GONZALES-CHAVEZ: Okay. Thank you. 8 MR. HARRIS: Thank you, guys. 9 And when is -- when do you get me the little 10 tribute? Is it possible to get those photographs, the 11 stills, at least? 12 MS. BROWN-CRAWFORD: Absolutely. 13 MR. HARRIS: Yeah, I'd love that. I love it. 14 Thank you, Wendy. Beautiful tribute. I 15 appreciate it. 16 MS. BROWN-CRAWFORD: Yes, thank you, Wendy. 17 And now -- 18 MS. GONZALES-CHAVEZ: Next? 19 MS. BROWN-CRAWFORD: Yeah. We have a video 20 tribute for Kathy. 21 (WHEREUPON, a slide show played.) 22 MS. ESTRADA: Yay. 23 MS. GALLEGOS: Thank you. That was very nice. 24 MS. GONZALES-CHAVEZ: Members, comments for 25 Kathy?</p>	<p style="text-align: right;">109</p> <p>1 meet you some day as well. 2 MS. GALLEGOS: Yeah. It was -- I was happy 3 when I found out about your appointment. And I think 4 you are going to be a real asset -- 5 MS. ESTRADA: Thank you. 6 MS. GALLEGOS: -- you know, to the Council. 7 MS. ESTRADA: Thanks. 8 MS. GONZALES-CHAVEZ: Donn? 9 MR. HARRIS: Yes. So Kathy, I've known you 10 for eight years now. And I will say that your growth in 11 those eight years is extremely consistent. And in fact, 12 you are one of the most consistent people I've ever 13 worked with that we always knew that when an issue came 14 up that you would have a certain type of thought about 15 it -- not that we could predict it, but that you give 16 direction that made us really consider that direction. 17 And all those times there was seven-to-two 18 votes and eight-to-one votes when I was Chair, I would 19 say that eight-to-one vote, that one person counts, the 20 dissenting opinion counts. It's going to mean a lot 21 later. And I think that became prophetic because you 22 just stuck with it until, you know, you got what -- we 23 sort of caught up with your ideas in some way, so great 24 admiration for all of that. 25 And how you managed to do that and keeping</p>

<p style="text-align: right;">110</p> <p>1 people on your team and on your side even -- even with 2 -- you know, any great Council should have an eight-to- 3 three vote or a six-to-five vote. That's the way it is 4 because people are thinking separately and 5 independently. 6 You're definitely an independent figure, and I 7 think that really influenced the Council. You had 8 enormous impact. And I know you probably didn't think 9 that when you first started. I remember your first 10 couple of weeks you were kind of nervous about it. And 11 you really blossomed. And it was great working with 12 you, and you've had a lasting impact. And I think 13 everyone will agree with that. 14 MS. GALLEGOS: Thank you, Donn. It was very 15 hard to be the eight-to-one -- to -- to one, to, you 16 know, want to know what's -- what's going on. But it 17 did change. It did change, you know, to -- to see 18 change out there. 19 MR. HARRIS: And that's a good -- I mean, it's 20 a good lesson for all of us that -- that the dissenting 21 vote is super important. We're America. We have 22 democracy. And democracy, everybody speaks. And 23 eventually, what's true comes to the forefront. 24 MS. GONZALES-CHAVEZ: Alex? 25 MR. ISRAEL: Thank you. Again, thank you so</p>	<p style="text-align: right;">112</p> <p>1 conference and coming up to you and saying, Kathy, I'd 2 like to serve on the Council. 3 MS. GALLEGOS: I -- 4 MS. GONZALES-CHAVEZ: How do I do that? 5 MS. GALLEGOS: I remember that so clearly. 6 MS. GONZALES-CHAVEZ: And you were very 7 helpful in helping me understand what I needed to do and 8 what the role was. And I had the opportunity to serve 9 with you. 10 I just recognize that the issues that you 11 champion are so important to the Council and so 12 important to the State of California. There is -- 13 there's a demographic shift in our state, and to ignore 14 it would be wrong. And you have made it possible for 15 our Council to move forward in alignment with that shift 16 and considering the needs of the end we serve. So thank 17 you so very much. 18 MS. GALLEGOS: Thank you, Lilia. But we 19 actually met earlier, one of my very first meetings in 20 Fresno when you took me around. This was before the -- 21 the Council meeting. You took me around Fresno and 22 introduced me to some of the artists and some of the art 23 spaces and organizations in -- 24 MS. GONZALES-CHAVEZ: That's right. 25 MS. GALLEGOS: -- in Fresno. That was really</p>
<p style="text-align: right;">111</p> <p>1 much for all you've done for the Council. It's 2 inspiring. And it is fun to look at the slide shows and 3 see all of you gathering in person. And I hope we're -- 4 I mean, it sounds like we're going to get there soon. 5 So I -- I'm looking forward to that. 6 MS. GALLEGOS: I think that's the biggest 7 thing that I miss. One of the biggest things that I 8 miss is being in person. 9 But Alex, I have to tell you. Somebody -- we 10 have a little -- we have a little library here. 11 Somebody brought us a book, and it's by you and another 12 gentleman. So -- 13 MR. ISRAEL: Oh, wow. Okay. 14 MS. GALLEGOS: And -- 15 MR. ISRAEL: Cool. 16 MS. GALLEGOS: Yeah. So I -- it -- I haven't 17 seen you in person, so I haven't been able to have you 18 autograph the book. 19 MR. ISRAEL: Oh, yeah. Okay. Well, any time, 20 I'm, yeah, happy to do it. 21 MS. GONZALES-CHAVEZ: Kathy, I feel like 22 Dorothy in the Wizard of Oz when she was going back to 23 Kansas and she had to say goodbye to the strawman. And 24 our relationship is longer than -- than my term on the 25 Council. And it's because I remember meeting you at a</p>	<p style="text-align: right;">113</p> <p>1 wonderful. That was a real eyeopener on -- on what's 2 going on out there in California that, you know, I only 3 saw Los Angeles and a particular point of Los Angeles. 4 And you -- you -- you opened my eyes to other 5 communities. So -- so -- so thank you for it, for, you 6 know -- for the work that we did together. 7 MS. GONZALES-CHAVEZ: Great. Staff? 8 MS. BROWN-CRAWFORD: So I think one of the 9 things I miss the most during COVID, Kathy, is our 10 ability to walk and talk. 11 MS. GALLEGOS: Yeah. 12 MS. BROWN-CRAWFORD: You -- we would walk and 13 talk, you know. Oh, it's only a mile and a half to the 14 -- to the meeting. Let's walk together. 15 And even when we weren't walking in person, we 16 were -- I would walk and talk with you on the -- on the 17 phone because you're so incredibly mindful. And -- and 18 it's -- it -- your mindfulness and the courage of your 19 convictions, those two things, I think for me, are -- 20 define you more than anything and as well as your 21 kindness and your empathy. 22 And yeah, I'm -- as soon as I can, I'm getting 23 back to Avenue 50. You know how much I love coming 24 there. And I need to go back. And I -- I know there 25 was some things on the Instagram post that I should have</p>

<p style="text-align: right;">114</p> <p>1 been at for that market that --</p> <p>2 MS. GALLEGOS: Yeah. Yeah.</p> <p>3 MS. BROWN-CRAWFORD: But you're an amazing</p> <p>4 community activist. You're quintessential. And thank</p> <p>5 -- thank you for your friendship, and thank you for</p> <p>6 everything you've done for this agency and will continue</p> <p>7 to do.</p> <p>8 MS. GALLEGOS: Thank you, Anne. And it's --</p> <p>9 thank you. It was a pleasure meeting you the very first</p> <p>10 time. Do you remember that -- when I brought you a</p> <p>11 plate of cookies?</p> <p>12 MS. BROWN-CRAWFORD: Yes, ma'am.</p> <p>13 MS. GALLEGOS: The State of California -- they</p> <p>14 were in the shape of the State of California.</p> <p>15 MS. BROWN-CRAWFORD: They were in the shape,</p> <p>16 yes.</p> <p>17 MS. GALLEGOS: My friend made them.</p> <p>18 MS. BROWN-CRAWFORD: Yes.</p> <p>19 MS. GALLEGOS: I don't know how good they</p> <p>20 were. I was -- I didn't have a chance to eat them. But</p> <p>21 I -- I -- I brought a plate of cookies for your very</p> <p>22 first meeting.</p> <p>23 MS. BROWN-CRAWFORD: You did. It was in</p> <p>24 Orange County, I think. It was -- it was (inaudible).</p> <p>25 MS. GALLEGOS: Yeah. And what I appreciated</p>	<p style="text-align: right;">116</p> <p>1 we should lay out those guidelines.</p> <p>2 And I really appreciate your creativity. And</p> <p>3 you've inspired me to -- to learn guitar. And I'm</p> <p>4 actually learning the D chord right now.</p> <p>5 MS. GALLEGOS: Oh, nice.</p> <p>6 MS. KIBURI: And that's really -- I saw you</p> <p>7 doing something, you know, new in your life. And</p> <p>8 throughout the -- you know, creativity throughout the</p> <p>9 life span -- that's what it represented for me. So I</p> <p>10 took it up for myself. But I really appreciate</p> <p>11 everything you've done on the Council. It's been a joy</p> <p>12 to work with you and learn with you.</p> <p>13 MS. GALLEGOS: Thank you, Ayanna. Change --</p> <p>14 change actually happened when -- when you came on board,</p> <p>15 when you were hired, and we got on to the -- you got on</p> <p>16 to the Equity Committee. We were -- you know, at that</p> <p>17 time, we didn't know really what we were doing and what</p> <p>18 direction we were going to go in. And we had long, long</p> <p>19 discussions on race equity or equity, in general.</p> <p>20 And -- and I -- I started to feel that my</p> <p>21 voice was being heard when you listened to what I was</p> <p>22 saying. And so I think that was when things started to</p> <p>23 change, is when you came on board. So thank you for</p> <p>24 coming on board.</p> <p>25 MS. GONZALES-CHAVEZ: Kristin?</p>
<p style="text-align: right;">115</p> <p>1 about you, Anne, was one I appreciate continually now,</p> <p>2 is that you always returned my calls when I called you</p> <p>3 or when I emailed you. You always return them. And so</p> <p>4 I -- I appreciate that. Thank you.</p> <p>5 MS. BROWN-CRAWFORD: It's -- it's a pleasure.</p> <p>6 And I will continue to return them.</p> <p>7 MS. GONZALES-CHAVEZ: Ayanna?</p> <p>8 MS. KIBURI: Hi, Kathy. So I'm sorry to see</p> <p>9 you go in the sense of I feel like you're a quiet</p> <p>10 warrior, you know, come in quiet, but you pack a punch.</p> <p>11 And -- and you also check in to see how it's received,</p> <p>12 you know, what it is that you're trying to do. You're</p> <p>13 always questioning when there needs to be a question</p> <p>14 raised. And you won't stop, you know, even if people</p> <p>15 talk over you (inaudible). Yes, I understand all that.</p> <p>16 Thank you so much for that, and back to my point.</p> <p>17 So I really respect you for that, and you've</p> <p>18 made a lot of change, particularly around the -- the</p> <p>19 area of equity. And I remember back in the time when we</p> <p>20 were working together and we were still trying -- you</p> <p>21 know, we were talking about what is equity, what's the</p> <p>22 difference between equity and equality. I remember we</p> <p>23 had a lot of -- a lot of long conversations about that.</p> <p>24 So I've seen in evolution of understanding and</p> <p>25 commitment even to what you were sharing today about how</p>	<p style="text-align: right;">117</p> <p>1 MS. MARGOLIS: Kathy, I'm so sorry to see you</p> <p>2 go. You know, we have had so many great meetings</p> <p>3 because of you and with you and all the meetings tracing</p> <p>4 through the capital where you were terrific and such a</p> <p>5 valuable part of art and truly an arts, you know,</p> <p>6 goddess.</p> <p>7 And I -- it -- I have to say you have grown so</p> <p>8 much from in the beginning days with Susan Steinhauser</p> <p>9 and -- and all of that. And -- and what I appreciate so</p> <p>10 much from you is your constant voice with regard to</p> <p>11 equity, even back in those days. And I -- I still can</p> <p>12 hear you. And you always came with such grace, and you</p> <p>13 continue to do that. And we will really miss that.</p> <p>14 And so I hope you're not a stranger. I plan</p> <p>15 on coming down to the studio myself. And thank you so</p> <p>16 much from the bottom of my heart for your service.</p> <p>17 MS. GALLEGOS: Thank you.</p> <p>18 MS. GONZALES-CHAVEZ: Okay. We -- we</p> <p>19 certainly could go on and on for both of you because of</p> <p>20 all the good work you've done. So again, thank you.</p> <p>21 And now, moving right along, we have Council</p> <p>22 committee updates. We're going to start with</p> <p>23 Governance.</p> <p>24 Israel -- or Alex? I'm sorry.</p> <p>25 MR. ISRAEL: I don't really have much to say</p>

<p style="text-align: right;">118</p> <p>1 here. Do we have a memo that we've included in the --</p> <p>2 MS. GONZALES-CHAVEZ: You do have a memo.</p> <p>3 MR. ISRAEL: I mean, I can read the memo.</p> <p>4 Yeah.</p> <p>5 MS. MARGOLIS: Yes.</p> <p>6 MS. GONZALES-CHAVEZ: Yes, that would be fine.</p> <p>7 MS. MARGOLIS: Yeah.</p> <p>8 MR. ISRAEL: Okay. Hold on one second. Can</p> <p>9 we come back to -- to governance in one minute?</p> <p>10 MS. GONZALES-CHAVEZ: Sure.</p> <p>11 MS. MARGOLIS: I can just help you if you</p> <p>12 want, Alex.</p> <p>13 MR. ISRAEL: Okay. Thanks, Kristin.</p> <p>14 MS. MARGOLIS: No problem. No -- no worries</p> <p>15 whatsoever.</p> <p>16 Yeah. We just really wanted to share with you</p> <p>17 -- and -- and Jonathan is on this committee, too. He's</p> <p>18 not going to be back until 2:00. So I think Alex</p> <p>19 thought Jonathan was going to present, so no worries</p> <p>20 there.</p> <p>21 But essentially, we have four vacancies. And</p> <p>22 the Governor was going to make those appointments for</p> <p>23 this meeting. But as you can see, that did not happen.</p> <p>24 And -- but we have heard that -- that those appointments</p> <p>25 are going to be made very soon.</p>	<p style="text-align: right;">120</p> <p>1 encourage you to share that -- to share that link. And</p> <p>2 -- or if you just run into people and you don't remember</p> <p>3 what the link is, you can always send them my way. And</p> <p>4 I'm happy to -- to help them out in how to apply.</p> <p>5 MS. GALLEGOS: And it's also on that -- on</p> <p>6 that -- and through Appointments, you can also send an</p> <p>7 email.</p> <p>8 MS. MARGOLIS: Right.</p> <p>9 MS. GALLEGOS: Unfortunately, when it says,</p> <p>10 "What is this subject about," and a dropdown menu comes</p> <p>11 down, there is no -- we have nothing for art.</p> <p>12 MS. MARGOLIS: Yeah.</p> <p>13 MS. GALLEGOS: So -- but I think it's</p> <p>14 important that, if you feel you have something to say to</p> <p>15 the Appointments secretary, that's the place to do it.</p> <p>16 MS. MARGOLIS: That's right. And the same is</p> <p>17 true for the speaker appointment and the pro tem</p> <p>18 appointment because those terms won't be up this next</p> <p>19 year, but they -- they will be up shortly. And the --</p> <p>20 those terms are ending for those members as well for the</p> <p>21 speaker. And so, you know, it's always important just</p> <p>22 to throw your name in the hat so people are aware that</p> <p>23 there's an interest.</p> <p>24 MS. GONZALES-CHAVEZ: Okay. Any other</p> <p>25 thoughts or questions on that point?</p>
<p style="text-align: right;">119</p> <p>1 And it's the goal of this Governance Committee</p> <p>2 to really put together the Council Handbook that helps</p> <p>3 this Council to go forward, and we want to best support</p> <p>4 the Council by presenting that with our new members</p> <p>5 being present. And so that's something that, in the new</p> <p>6 year, the Governance Committee will be working on.</p> <p>7 MS. GONZALES-CHAVEZ: Thank you.</p> <p>8 I'm sorry, Alex. I didn't mean to put you on</p> <p>9 the spot.</p> <p>10 (Cross talk.)</p> <p>11 MS. GALLEGOS: So you know, I just --</p> <p>12 MS. GONZALES-CHAVEZ: But I --</p> <p>13 MS. GALLEGOS: I -- could I -- I'm sorry.</p> <p>14 MS. GONZALES-CHAVEZ: Yeah. Go ahead.</p> <p>15 MS. GALLEGOS: I -- I appreciate that you put</p> <p>16 down the website the Governor's Appointments Department</p> <p>17 because we -- we never had that in the past. And I</p> <p>18 think it's really important that we could -- that we all</p> <p>19 bookmark that -- that -- that website because it's</p> <p>20 important for us to -- to recommend to other people we</p> <p>21 think is a fit to apply as Councilmembers. And so thank</p> <p>22 you for putting that in the -- in the memo.</p> <p>23 MS. MARGOLIS: Absolutely. And I'm so glad</p> <p>24 you pointed that out. I -- I didn't even think of that.</p> <p>25 Thank you so much because, Councilmembers, we do always</p>	<p style="text-align: right;">121</p> <p>1 (No audible response.)</p> <p>2 MS. GONZALES-CHAVEZ: Hearing none, we'll move</p> <p>3 on to the Legislative Committee. Chelo?</p> <p>4 MS. MONTROYA: Kristin and I are going to tag-</p> <p>5 team and double-duty with Equity Committee.</p> <p>6 Kristin, do you want to kick it off? And then</p> <p>7 I'll --</p> <p>8 MS. MARGOLIS: Oh, no problem. And sure,</p> <p>9 absolutely.</p> <p>10 So you know, our Leg Committee is -- is Chelo</p> <p>11 and Jonathan. And they're wonderful, amazing. And</p> <p>12 Chelo has been this remarkable asset in that she's super</p> <p>13 connected to the speaker who appointed her, which is</p> <p>14 lovely, and he happens to be, you know, an incredible</p> <p>15 supporter of the arts as it is. In fact, he has himself</p> <p>16 on the direct committee on the arts.</p> <p>17 And so we have had some meetings with the</p> <p>18 speaker to go over, actually, at this point now the</p> <p>19 entire roster of the legislature, both the assembly and,</p> <p>20 most recently, the Senate. And that's really to</p> <p>21 facilitate our ability to bring those legislative</p> <p>22 committee members in -- more in contact with members of</p> <p>23 the legislature just outside of working with me. And so</p> <p>24 that's been an incredible opportunity.</p> <p>25 And we're also going to be meeting with the --</p>

<p style="text-align: right;">122</p> <p>1 the Chair of the Joint Committee on the Arts on the 2 16th. That's Senator Allen. And I -- I know some of 3 you have met -- had the opportunity to meet him, along 4 with his Vice Chair, Quirk-Silva. And Assemblywoman 5 Quirk-Silva is -- is a huge champion of the arts as 6 well. 7 And so the two of them and, hopefully, a 8 couple others from the Joint Committee will be coming to 9 meet with us via Zoom in our -- in our bubbles, as -- as 10 Chelo said, the -- our bobbleheads. But we are excited 11 for that. 12 And we'll be having that meeting in December 13 prior to the Governor's January announcement of -- of 14 his version of the budget. And then we're going to have 15 another meeting following that January announcement to 16 kind of really shape where we think we can be most 17 effective moving any legislation forward in the new 18 session. And so that's kind of where we are with that. 19 And I know Jonathan has also reached out to 20 Vicki, who has so graciously offered to help us set up 21 the meeting with -- 22 (Cross talk.) 23 MS. MARGOLIS: And -- and we really appreciate 24 that we want to support you in that, and -- and so huge 25 gratitude to you as well.</p>	<p style="text-align: right;">124</p> <p>1 wasn't originally included in the book. And it is now. 2 The website's been updated with -- with this one-pager. 3 And this is a product of our Public Affairs Team, and 4 we're really grateful for this. 5 And it's -- you know, it's also in some ways a 6 living document that will change as the Council votes to 7 make different changes in what we're funding. And -- 8 and in addition, you know, we're happy to distribute 9 other one-pager-type things to the legislature as it 10 comes forward. Chelo had mentioned perhaps having one 11 that talks about members or something along those lines. 12 And I think that would be kind of fabulous as well to 13 make that connection. 14 MS. GONZALES-CHAVEZ: Any questions of Chelo 15 and her committee? 16 MS. ESTRADA: I do have -- I'm sorry. 17 MS. GONZALES-CHAVEZ: Yes, Vicki? 18 MS. ESTRADA: I've got to quit -- last 19 meeting, I raised a question. And you had said -- or 20 Mr. Moscone had said that they're working on it when I 21 talked -- asked a question about the format of the 22 meetings in terms of actually not having the public 23 comment upfront and in the back and maybe having them 24 comment on each specific item. Is that being still 25 looked at, being worked on?</p>
<p style="text-align: right;">123</p> <p>1 So Chelo, did you want to add any -- anything 2 else? 3 MS. MONTOYA: Yeah. I just want to add thank 4 you to the staff to support. This -- this year, the 5 Legislative Committee recommended to divide and try to 6 reach out to our legislators among our Councilmembers. 7 You know, the pandemic was very challenging to do so in 8 -- in -- both in real life and in -- and in bobblehead 9 form. But we -- I was able to intercept many 10 legislators, and we're making appointments. 11 We did develop a one-pager to apprise 12 legislators of what we do and how to thus articulate 13 where we're at on initiatives such as the Creative Corps 14 and -- and other areas we fund. And I think that we 15 were going to screen share that document so that we can 16 share that with you all. 17 So this is intended as the guide post for 18 those meetings. And -- and I would just hope that 19 whatever configuration of -- of the Legislative 20 Committee is next year, that they carry this out as part 21 of their efforts. We worked a great deal on -- on this 22 and hope we do get to meet many legislators and -- and 23 remind them how -- how this resource is so useful to the 24 -- to the state and to the arts. 25 MS. MARGOLIS: Yeah. And the memo actually</p>	<p style="text-align: right;">125</p> <p>1 MS. MONTOYA: I believe that is in reference 2 to the Governance Committee, which Jonathan is also a 3 part of. 4 MS. ESTRADA: Oh, okay. I -- 5 (Cross talk.) 6 MS. ESTRADA: -- two committees. I'm sorry. 7 This is -- 8 (Cross talk.) 9 MS. ESTRADA: You're right. I'm sorry. It's 10 part of the Governance Committee. Or you can take over 11 the committee. Make it happen. 12 MS. GONZALES-CHAVEZ: Kristin? 13 MS. MARGOLIS: I'm happy to try to answer your 14 question, though, Vicki, because I actually staff that 15 committee, too. Can you -- do you mind? I'm so sorry. 16 But I didn't totally get what you were saying. Do you 17 mind asking that again? 18 MS. ESTRADA: Sure. The way our meetings are 19 set up now, we have public comment upfront in the 20 morning, and we have public comment in the afternoon. 21 And typically, in most city councils or planning 22 commissions or even, you know, the -- the boards, the 23 arts commission that I was on in San Diego, you -- you 24 have upfront public comment, which is non-agenda item. 25 And then when you have an agenda item that comes up, the</p>

<p style="text-align: right;">126</p> <p>1 staff makes a presentation. Then the -- the -- the 2 community gets to make a comment on that specific agenda 3 item, and then the Council will vote on it, and then so 4 on to -- for each item. 5 And he had -- he had said that that's 6 something that was being looked. So that would -- does 7 that make sense, the nature of the question? So that 8 way, we don't have to, you know, look at an item four 9 hours after somebody commented on it, and we can -- 10 MS. MARGOLIS: Yeah. 11 MS. ESTRADA: -- specifically after that item. 12 That -- that was the question. 13 MS. MARGOLIS: Yeah. I really appreciate that 14 you brought that up. It is something that has been 15 discussed by staff for -- for quite a long time. And I 16 do think that that would be a good direction for us to 17 move. 18 The Governance Committee actually is something 19 that I -- I -- I hope at one point becomes kind of this 20 policy discussion -- much of a committee, but something 21 that's a working -- working meeting of the Council to 22 put together what they want it to look like, because 23 this is -- this document, this handbook, is really to 24 serve the whole Council. 25 And -- and any guidelines that come out in</p>	<p style="text-align: right;">128</p> <p>1 mention under this item, because it is legislative in 2 nature for a different branch of government, Chelo was 3 in Fresno not too long ago. And I introduced her to 4 Congressman Costa, who is our representative at the 5 federal level. And we thank him for his support of the 6 National Endowment of the Arts, which you all know is a 7 significant source of revenue that comes to the 8 California (inaudible) as well. So that was another 9 branch of government, but also an opportunity to let the 10 CAC be known to our congressman. 11 MS. ESTRADA: And I am trying, by the way. I 12 -- I -- I guess as the Senate pro tem leader, she's a 13 little busier. I've been really trying to set up that 14 meeting. My apologies I've not been able to do that. 15 I'm still trying. 16 MS. GONZALES-CHAVEZ: Yes, Kristin? 17 MS. MARGOLIS: Oh, I just have a couple 18 things. First of all, Vicki, no apologies needed. 19 You're amazing. We're so grateful to you for anything. 20 And she is incredibly busy. We've always had, you know 21 -- you know, some -- some struggles meeting with a lot 22 of members. So that's just not uncommon at all. And 23 we're, again, very grateful. 24 And then also, I just wanted to point out two 25 other things, one with regard to the memo. You know, I,</p>
<p style="text-align: right;">127</p> <p>1 that handbook, including what you're discussing, should 2 be things that the Council agrees upon. And -- and so, 3 yeah, I -- I do think that's a good idea, and I 4 certainly will share that back with Jonathan. And -- 5 and I hope that going forward in this next year that we 6 have a working meeting with the whole Council on that 7 handbook. 8 MS. ESTRADA: Thank you very much. 9 MS. GONZALES-CHAVEZ: I just want to 10 appreciate the document that you just shared. And I'd 11 like to know if other Councilmembers can get them, 12 because sometimes when you -- a legislator that's home, 13 you can visit that legislator. This is something nice 14 to have in hand and share. 15 MS. MONTOYA: It -- 16 MS. GONZALES-CHAVEZ: Yes, Chelo? 17 MS. MONTOYA: It is in the book. I -- I 18 believe it has been updated. And so as I have done as 19 well, like, if I have a -- if I'm going to run into a 20 legislator, I'll bring that and try to chat it up. But 21 the hope is also that we duet Councilmembers so that we, 22 you know, introduce other Councilmembers to legislators 23 that you may know and -- and really try to -- to build 24 that community around the arts and their -- 25 MS. GONZALES-CHAVEZ: I -- I'd also like to</p>	<p style="text-align: right;">129</p> <p>1 aside from the Legislative Committee, you know, do meet 2 and have lots of conversations with members of the 3 legislature. And one of the things they always like to 4 bring in and will bring with -- with the meeting, too, 5 with our Legislative Committee is a list of constituents 6 that -- grantees that we happen to have in those given 7 districts. 8 And so if any of you on the Council happen to 9 be meeting with a member of the legislature, I'm happy 10 to get that list as well, provided you give me just a 11 little bit of notice. And I think that that's something 12 they are super interested in. And it's kind of an 13 eyeopener. It's like, oh, my gosh. That's in my 14 backyard, and I'm voting to fund that and then just not 15 understand that. 16 And then the -- the -- the second thing I 17 would add would just be that, you know, if you ever have 18 any meetings with members of the legislature and they 19 have questions that you just aren't sure about the 20 answer, please don't hesitate to say, you know, I'm just 21 going to check on that with staff and -- and get back. 22 And I -- if I don't know the answer, I'll try to find 23 the answer or research it, or whatever it is, and feed 24 that information back. 25 MS. GONZALES-CHAVEZ: Okay. Moving right</p>

<p style="text-align: right;">130</p> <p>1 along, the Equity Committee did have an extensive memo. 2 But I believe we discussed those issues during our 3 guidelines discussion. So unless there is something 4 pertinent that was overlooked, I think we can waive that 5 discussion. 6 Chelo? 7 MS. MONTOYA: I do want to just echo one of 8 the things -- well, let me back up. 9 We were hoping that this equity memo would 10 come before the vote. Unfortunately, it did not. We 11 did cover most of the discussion. One thing that was 12 not covered was the -- the recommendation of the state- 13 local partnership and how the Equity Committee is 14 recommending to consider racial equity impact assessment 15 be integrated in -- in some form. 16 The reasoning behind that is that we're -- 17 we're really kind of building capacity for the state- 18 local partner -- partnership with the California Arts 19 Council at this moment. And we want to make sure that 20 it's -- it's a moment where we consider taking stock of 21 where we are. If we're going to grow, if we're going 22 to, you know, advance racial equity and all equity, 23 which we, you know, reflect in our -- our strategic 24 framework, then, hopefully, we can find a codified way 25 to integrate that in -- in -- in this checkpoint.</p>	<p style="text-align: right;">132</p> <p>1 nobody's heard about what the idea was. 2 So we needed for people to hear about an 3 assessment tool, we need to discuss it, but in -- in 4 relationship to the state-local partners. So I don't 5 know if that discussion should take place now or when we 6 talk about the state-local partners at our next meeting. 7 Or do we get -- or do we get a red -- a green light to 8 -- to -- to start working on a Decision Support Tool. 9 But it's good to know at least we have a baseline 10 understanding of what our state-local partners are all 11 about. So we want it to start from somewhere. 12 MR. MOSCONE: I -- I think it's very exciting. 13 I -- I was -- started to study it as I was reading from 14 your report last night when I went through the book. So 15 I'm -- I think it's exciting, and I think it would be 16 great if we could -- you can continue working on this so 17 we can have a proper discussion with the support tool in 18 January. 19 MS. ESTRADA: Agree. 20 MS. GONZALES-CHAVEZ: Okay. So -- 21 MS. MARGOLIS: And Ayanna had a -- 22 MS. GONZALES-CHAVEZ: -- action. Yeah. 23 Pardon? 24 MS. MARGOLIS: Ayanna -- 25 MS. GONZALES-CHAVEZ: Oh, Ayanna.</p>
<p style="text-align: right;">131</p> <p>1 So the guidelines have passed. So I -- I 2 think that it's too late to register that in stone. But 3 I will, you know, further, you know, recommend that, you 4 know, it is encouraged that the SLPs and the partnership 5 work with CAC staff, particularly Katherin Canton, who's 6 our Race Equity Manager, I believe -- forgive me if the 7 title is wrong -- and -- and really try to build that 8 into their ecosystem. 9 They have set meetings. We don't want to add 10 a burden of, you know, more process, more time, more 11 things. But -- but perhaps we can do a better job of 12 integrating into their systems so that we start to -- to 13 see capacity building as a practice. 14 So that would be -- that was part of the 15 discussion. I -- I'd love to hear a few other 16 Councilmembers' thoughts on -- on that advisement. We 17 didn't produce a Decision Support Tool because we -- we 18 felt that maybe there are other ways or things that we 19 should be considering, you know, with this regard. So 20 that was -- that was the main discussion item I think we 21 were not able to cover. 22 MS. GALLEGOS: I think the -- one -- one -- 23 also, one of the other reasons we didn't do a Decision 24 Support Tool was because we -- we had just thought of it 25 a few weeks ago. And -- and the field hasn't heard --</p>	<p style="text-align: right;">133</p> <p>1 MS. KIBURI: Yeah. I just want to make sure I 2 understand what you're disagreeing on because the 3 message that we received earlier from the Council that 4 we're going to go back to the SLP guidelines and make -- 5 make a couple of edits -- or not -- I'm sorry -- bring 6 new data sets so you can decide about the 250,000. 7 That's for General Ops. I apologize. 8 (Inaudible) we are -- so you all want us to -- 9 are you agreeing that we should put the assessment into 10 the guidelines, or is this just a discussion that will 11 happen at the committee level? 12 MS. GONZALES-CHAVEZ: This is a discussion 13 that can happen when we -- well, there's two -- two 14 possibilities. One is that the Equity -- Equity 15 Committee go through the process of a Decision Support 16 Tool to make this recommendation that it be introduced 17 into the guidelines for SLPs. That's one piece. But 18 the fact that the SLP guidelines were not adopted today 19 and will not be adopted until January, this 20 recommendation could just move anywhere, and we could 21 include it as part of the guidelines when we have that 22 discussion. 23 MS. MONTOYA: Okay. So we will seek to run 24 the tool in the meantime and provide that for the 25 January meeting. Is that the process?</p>

<p style="text-align: right;">134</p> <p>1 MS. GONZALES-CHAVEZ: Yes. Yes. And I would 2 -- I would encourage that because I -- in preparation 3 for today's discussion, I did take a look at the Racial 4 Equity Impact Assessment that we have in our book, and 5 it really is -- you know, it -- it -- it's very open- 6 ended. And so there might be some specific items that 7 we lead with if we're going to have this be a tool 8 that's used and -- and that it be vetted a little 9 further because it doesn't really specify what and when 10 to do. It just provides examples of how it was used. 11 MS. KIBURI: So would -- so would the clarity 12 by that -- or my clarity is that the Equity Committee 13 take this time between now and January and complete a 14 Decision Support Tool for this idea of the assessment. 15 And then we -- but -- but to -- at the meeting in 16 January, we are actually approving the guideline. So I 17 guess you would approve the guidelines with the 18 discussion -- 19 MS. GONZALES-CHAVEZ: With an inclusion. 20 MS. KIBURI: Inclusion. Okay. So it would be 21 -- be a vote to make edits if you all decide to adopt. 22 Okay. I get it. Thank you. 23 MS. GONZALES-CHAVEZ: Right. Right. But it 24 -- I'm -- I'm looking at it right now, and it has 10 -- 25 10 points.</p>	<p style="text-align: right;">136</p> <p>1 to talk about it in the public meeting after 2 (inaudible). 3 MS. MONTTOYA: Yeah. So if there are 4 recommendations, I, again, encourage the discussion to 5 happen now so that we could take the tool, run the 6 course of the tool. 7 Does this add a lot more pressure to the SLPs 8 to conduct this meanwhile launching this program? How 9 can we make it so that it's integrated as a practice and 10 -- and not a burden, but yet something that -- that 11 moves everything forward, you know? 12 MS. GONZALES-CHAVEZ: Yeah, I -- I would say 13 that, because much of what we're doing around the equity 14 and -- you know, fortunately, I got to serve with Kathy 15 on the Equity Committee my first year on the Council and 16 move forward the issue of the racial equity statements 17 as a requirement. And then this year, we're now 18 (inaudible) organizations to give us a little more meat 19 on those bones and to give us more information about 20 what they're doing. 21 The same would be true with this racial equity 22 assessment. I would say that look at maybe the first 23 four criteria. Ask that SLPs integrate those into 24 (inaudible). And as they move forward, then they would 25 go on to some of the others, and we would grow it</p>
<p style="text-align: right;">135</p> <p>1 FEMALE SPEAKER: You're muted, Lilia. 2 MS. GONZALES-CHAVEZ: Sorry. I'm looking at 3 the tool right now, and it does have -- the assessment 4 guide really just provides examples of how the tool was 5 used. And then it has 10 points that can be considered. 6 But they're also rather vague, and so we would need some 7 specificity so that the SLPs could know exactly what the 8 expectation is. 9 MS. KIBURI: Okay. 10 MS. GONZALES-CHAVEZ: Okay. Any other issues 11 related to that point? 12 MS. GALLEGOS: I have a question. So -- 13 MS. GONZALES-CHAVEZ: Yes. 14 MS. GALLEGOS: -- can other Councilmembers 15 give us suggestions or ideas? Or is that, you know -- 16 so that, you know, like -- like what you just did right 17 now, you -- you opened it up and said it's a little bit 18 vague here and there and -- and it's -- it's open to 19 interpretation. So I'm wondering if other 20 Councilmembers, after reading it, have ideas that can be 21 incorporated. 22 MS. MONTTOYA: I believe this -- oh, Ayanna. 23 MS. GALLEGOS: Yeah. 24 MS. KIBURI: Absolutely. I'm -- I'm hoping 25 absolutely this is the time to do it. This is the time</p>	<p style="text-align: right;">137</p> <p>1 because this is -- like so many other issues, it becomes 2 automatic once you're used to doing it. But until 3 you're used to doing it, it's burdensome. And so it 4 just adds another -- another thing for people to have to 5 do. So if they can move into it gradually, it's -- it's 6 not as challenging. 7 MS. MONTTOYA: Thank you. 8 Final thoughts? 9 (No audible response.) 10 MS. MONTTOYA: Okay. We'll run -- run the tool 11 from here. Thank you, everyone. 12 MS. GONZALES-CHAVEZ: Great. Thank you. 13 Okay. Moving on to item 13, Allocations 14 Committee recommendations for Individual Artists 15 Fellowship awards. Kathy? 16 MS. GALLEGOS: Okay. Give me a minute to pull 17 up the memo. 18 Okay. This memo should be in your handbook. 19 The Programs Allocation Committee recommends that the 20 Council approve four additional 2022 Individual Artists 21 Fellowship awards in the amount of \$25,000 based on the 22 funding formula. 23 Okay. A little bit of a background, the 24 funding allocations for Individual Artists Fellowships 25 was approved by the Council at our last meeting. At</p>

<p style="text-align: right;">138</p> <p>1 that meeting, staff discovered a technical error that 2 disadvantaged a small percentage of applicants that -- 3 that were not initially adjudicated. Staff identified 4 those applications, and they were adjudicated and 5 ranked. And just to let you know, they were ranked in 6 the same way as the previous fellowship awards. Staff 7 -- staff used the same panel and the same review. 8 The recommendations for the Allocation 9 Committee recommends that four artists from the Emerging 10 Tier, three from Emerging and one from the Established, 11 per the formula detailed in the attached allocations 12 spreadsheet. 13 Okay. Give me a minute here. 14 So if you look at the spreadsheet, you have 15 the applicant's name, the fellowship tier, the grant 16 amount requested, the average ranking, the recommended 17 award. And we could look down to the legacy. We had 18 none in the Legacy. 19 If we look to the next tier, the Established 20 Tier, this is the grant amount. This is the rank -- is 21 their ranking, and we have one from -- one recommended 22 award from the Established. 23 And moving on to the third, the Emerging, you 24 see that three -- three artists were recommended from 25 that pool. None of the Legacy artists received a</p>	<p style="text-align: right;">140</p> <p>1 don't know where these artists -- 2 MS. ESTRADA: Oh, you don't even know. 3 MS. GALLEGOS: No. We -- and -- and we didn't 4 get that information at the last meeting either. 5 MS. ESTRADA: Okay. 6 MS. GALLEGOS: So we -- we have no idea. But 7 it's something that I -- I think is very important. We 8 should know where these artists are coming from because 9 we want to make sure that we have equity across 10 California in -- in -- in all our counties. 11 MS. ESTRADA: Yeah. 12 MS. GALLEGOS: So (inaudible) in the future, 13 we need to have another column that says what county 14 they're coming from. 15 MS. ESTRADA: That's why I asked the question. 16 Thank you, Kathy. 17 MR. MOSCONE: Well, that -- I was -- I would 18 trust that the -- the -- the -- the program -- the -- 19 the individual artists partnership with SLPs will move 20 -- help us move in that direction. So I -- I think -- I 21 mean, you're right. I -- I think we're -- it's great. 22 It's like that's exactly right, and this is the way to 23 do it. 24 So I -- I think it's great. I thought it was 25 thoughtful. I think whenever you make a miscalculation</p>
<p style="text-align: right;">139</p> <p>1 ranking of 5-point -- 5.9 or above, which meant they 2 didn't move on to the next level of the -- the -- the 3 interview, the -- the video interview. So they -- there 4 were no finalists. That's why there were no finalists 5 in the Legacy Tier. 6 So I -- I think this is a voting item. 7 MS. GONZALES-CHAVEZ: Yes. 8 MS. GALLEGOS: It's a voting item. So we're 9 -- we're recommending that these four artists be 10 recommended for an award. 11 MS. ESTRADA: Okay. I'll make that motion to 12 approve that. And then I -- we'll have discussion 13 afterwards, yeah, Lilia? 14 MS. GONZALES-CHAVEZ: Yes. 15 FEMALE SPEAKER: I second it. 16 MR. MOSCONE: I -- I'll second. I'm sorry. 17 MS. GONZALES-CHAVEZ: We have a motion and a 18 second. And now discussion. Questions? 19 MS. ESTRADA: I do have a question. My hand 20 is up. Can you give me some idea where the four artists 21 are located, what part of the state they are? 22 MS. GALLEGOS: That -- that's a good question. 23 We did not. And -- and in the last -- when -- when we 24 -- when we talked about the last set of artists, that 25 was not part of the tiers, of the -- the columns. We</p>	<p style="text-align: right;">141</p> <p>1 and it's in service of giving more money to artists, 2 that's a miscalculation we can all get behind, is my 3 opinion. So I think it's wonderful. 4 MS. GALLEGOS: Yeah -- 5 MS. GONZALES-CHAVEZ: I think if we -- yeah, 6 if we missed something, we need to catch up and fix it. 7 And this is what we're doing here. So they'll -- it's a 8 minor error, and now we're going to fix it. 9 So Kathy, you had a point? 10 MS. GALLEGOS: I was just going -- going to 11 reinforce what Jonathan said about our state locals and 12 having them choose their artists since they know what -- 13 you know, who's in their community. 14 MS. GONZALES-CHAVEZ: Okay. If there are no 15 other issues, call the question. 16 MS. MARGOLIS: Estrada? 17 MS. ESTRADA: Yes. 18 MS. MARGOLIS: Evans? 19 MS. EVANS: Yes. 20 MS. MARGOLIS: Gallegos? 21 MS. GALLEGOS: Yes. 22 MS. MARGOLIS: Gonzales-Chavez? 23 MS. GONZALES-CHAVEZ: Yes. 24 MS. MARGOLIS: Moscone? 25 MR. MOSCONE: Yes.</p>

<p style="text-align: right;">142</p> <p>1 MS. MARGOLIS: Israel? 2 MR. ISRAEL: Yes. 3 MS. MARGOLIS: Montoya? 4 MS. MONTOYA: Yes. 5 MS. MARGOLIS: The motion passes. 6 MS. GONZALES-CHAVEZ: Thank you. 7 All right. Now, moving right along, we have 8 public comment again. And I think -- where is that? 9 Kristin, I don't have the -- 10 MS. MARGOLIS: That's -- I got it. 11 MS. GONZALES-CHAVEZ: Okay. 12 MS. MARGOLIS: I got it. 13 MS. GONZALES-CHAVEZ: We're on public comment. 14 Okay. 15 MS. MARGOLIS: Thank you, Lilia. 16 So we're grateful for everybody for joining 17 today. And I'm just going to take a moment right now to 18 explain the process for public comment. This is our 19 second public comment period of this meeting and the 20 final. We've had -- always have two opportunities at 21 this point. 22 We encourage your comments to be relevant to 23 the discussion at hand today, although comments may be 24 on any topic within the Council's purview. Comments are 25 not responded to by Councilmembers.</p>	<p style="text-align: right;">144</p> <p>1 if an individual has not responded to their call to 2 comment, we will move on. Should you miss your call to 3 speak or be kicked out of Zoom with connectivity issues, 4 you may rejoin the queue and will be given a new 5 position in line. You can also submit a written public 6 comment. 7 Thank you so much. And let's see who is in 8 the queue. 9 MS. ESTRADA: Nobody. 10 MS. MARGOLIS: There is nobody. You're right, 11 Vicki. 12 So let's just give it a minute. Let's see if 13 anybody wants to comment. They just think that the 14 Council's doing amazing work and ... 15 MS. ESTRADA: Or -- or we -- or we could -- we 16 could call on people. 17 MR. MOSCONE: Just call -- just call them up 18 on the phone and ask them to say a few words? 19 MS. MARGOLIS: Right. 20 MR. MOSCONE: Is that what you mean, Vicki? 21 MS. MARGOLIS: So what do you think? 22 MS. GALLEGOS: Yes. 23 MS. MARGOLIS: Well, we want to thank you all 24 who are coming just to watch the meeting. And -- and, 25 again, if you -- if you would like to submit written</p>
<p style="text-align: right;">143</p> <p>1 If you wish to speak and you're joining us 2 today via Zoom on your computer or mobile device, you 3 can show your intent to comment by selecting the Raise 4 Hand option in the Zoom toolbar at the bottom of your 5 screen now. If you're joining us by calling in and you 6 wish to comment, pressing star 9 now on your phone's 7 keypad will indicate that your hand is raised. 8 Each individual who wishes to speak will be 9 added to the queue in the order that each hand was 10 raised. If you're unable to -- to do so, or don't wish 11 to speak during public comment, you may submit a written 12 comment through the form available on our website up 13 until 10:00 a.m. tomorrow morning. 14 Each speaker will be given two minutes to 15 comment. When it is your turn, I will call you by your 16 name as it is listed or by the last four digits of your 17 phone number. Web and app users will then receive a 18 prompt to take themselves off mute and begin speaking. 19 The timer will start once you begin talking. 20 Please pay attention to your remaining time on 21 the screen. And if you have a visual impairment that 22 may prevent you from clearly viewing the screen, we ask 23 that you self-identify, and I will certainly help by 24 giving you an indication when you have 20 seconds left. 25 After a reasonable amount of time has passed,</p>	<p style="text-align: right;">145</p> <p>1 public comment, we welcome you to do so up until 10:00 2 a.m. tomorrow morning. Thank you so much. 3 Back to you, Lilia. 4 MS. GONZALES-CHAVEZ: Okay. Great. Thank 5 you. 6 Well, that's going to move us a little faster 7 so we can (inaudible) that. 8 But now Jodie Evans is going to walk us 9 through the Council nominations and elections for 10 Council Chair and Vice Chair. 11 Jodie? 12 MS. EVANS: Thank you. 13 So I'm going to start with asking for a 14 nomination for a motion for Chair. And self-nominations 15 are acceptable. 16 MS. GALLEGOS: You want a motion for -- that I 17 -- what's the motion you're looking for? 18 MS. GONZALES-CHAVEZ: That's the nomination. 19 FEMALE SPEAKER: For Chair. 20 MS. EVANS: The nomination for Chair. 21 MS. GALLEGOS: I'd like to nominate Lilia 22 Chavez. 23 MS. EVANS: Do we have other nominations? 24 MS. ESTRADA: Well, you need -- you need -- 25 you need a second?</p>

<p style="text-align: right;">146</p> <p>1 MS. EVANS: No, we don't. We just -- I'm -- 2 I'm just giving it a minute for any other nominations 3 before I give the -- the person nominated an -- an 4 opportunity to remove themselves. And then I'll call 5 for a vote. 6 MS. MARGOLIS: Or to accept the nomination. 7 MS. EVANS: Or to accept the nomination. 8 Thank you. 9 All right. So nobody else is creating a 10 nomination. 11 Lilia, will you accept the nomination? 12 MS. GONZALES-CHAVEZ: I will. 13 MS. EVANS: Thank you for not hesitating too 14 long. 15 And so call for a vote. 16 MS. MARGOLIS: Estrada? 17 MS. ESTRADA: Yes. 18 MS. MARGOLIS: Evans? 19 MS. EVANS: Yes. 20 MS. MARGOLIS: Gallegos? 21 MS. GALLEGOS: Yes. 22 MS. MARGOLIS: Gonzales-Chavez? 23 MS. GONZALES-CHAVEZ: Yes. 24 MS. MARGOLIS: Moscone? 25 MR. MOSCONE: Yes.</p>	<p style="text-align: right;">148</p> <p>1 only nomination, so I will accept the nomination. 2 MS. EVANS: Thank you so much. 3 And so now can we move to a vote, Kristin? 4 MS. MARGOLIS: Absolutely. 5 Okay. Estrada? 6 MS. ESTRADA: Yes. 7 MS. MARGOLIS: Evans? 8 MS. EVANS: Yes. 9 MS. MARGOLIS: Gallegos? 10 MS. GALLEGOS: Yes. 11 MS. MARGOLIS: Gonzales-Chavez? 12 MS. GONZALES-CHAVEZ: Yes. 13 MS. MARGOLIS: Moscone? 14 MR. MOSCONE: Yes. 15 MS. MARGOLIS: Israel? 16 (No audible response.) 17 MR. ISRAEL: Israel? 18 MR. ISRAEL: Sorry. I keep -- I have to 19 unmute. Yes. Yes. A hundred percent yes. 20 MS. MARGOLIS: Montoya? 21 MS. MONTOYA: Yes. Thank you. 22 MS. MARGOLIS: Congratulations, Chelo. 23 MS. GONZALES-CHAVEZ: Yay. 24 MS. EVANS: So -- so our new officers are our 25 continuing Chair, Lilia. And our new Vice Chair is</p>
<p style="text-align: right;">147</p> <p>1 MS. MARGOLIS: Israel? 2 MR. ISRAEL: Yes. 3 MS. MARGOLIS: Montoya? 4 MS. MONTOYA: Yes. 5 MS. MARGOLIS: Lilia, you're -- 6 MS. GALLEGOS: Yay. 7 MS. MARGOLIS: -- elected Chair. 8 MS. GONZALES-CHAVEZ: Well, thank you all for 9 the confidence. I would have thought after one year 10 you've had enough of me. But -- but I -- I do 11 appreciate the work of the Council, and I -- I thank 12 you. So moving right along. 13 MS. EVANS: Thank you. And thank you for all 14 your service and work. 15 So next, we need nominations for a Vice Chair. 16 And again, self-nominations are acceptable. 17 MS. GONZALES-CHAVEZ: Can I nominate? I can. 18 MS. EVANS: Anyone can, including the person. 19 Okay. 20 MS. GONZALES-CHAVEZ: I'd like to nominate 21 Chelo Montoya. 22 MS. EVANS: Any other nominations? 23 I'm not hearing. So Chelo, will you accept 24 the nomination? 25 MS. MONTOYA: Well, it's hard to decline the</p>	<p style="text-align: right;">149</p> <p>1 Chelo. So thank you for that process. 2 I move it back to you, Lilia. 3 MS. GONZALES-CHAVEZ: Okay. Thank you, Jodie, 4 for walking us through that. 5 And now we have the opportunity for suggesting 6 future agenda items. And I would just like to -- to add 7 to our agenda for the future an item that was brought up 8 in public comment and also an item that you all received 9 a letter about. And that is canceled grants. 10 And I recognize that it's important for us to 11 have steadfast deadlines when things have to -- have to 12 move forward. But I also feel that, when we do that, we 13 should give adequate notice that that's going to occur. 14 And it shouldn't be, as was pointed out, arbitrary and 15 capricious. So I think that that's something we need to 16 have a conversation about. 17 Any other items for future discussion? 18 Chelo? 19 MS. MONTOYA: As soon-to-be Vice Chair, I want 20 to bring back the practice of being -- acknowledging the 21 communities we serve. And if we can maybe focus on one 22 community since we cannot be going around -- since we 23 cannot go around California, I'd like to maybe focus on 24 an area of California as a practice of acknowledging 25 where we would love to be each meeting. And if -- and</p>

<p style="text-align: right;">150</p> <p>1 if I could recommend the Center of California, which is 2 where Lilia and I are both from, Central Valley, San 3 Joaquin Valley. 4 MS. ESTRADA: I like it. 5 MS. MONTOYA: And to continue that practice 6 every meeting, possibly. 7 MS. ESTRADA: You don't need a motion for 8 that; do you? 9 MS. GONZALES-CHAVEZ: Good idea. No, just -- 10 MS. GALLEGOS: It's an item. 11 MS. GONZALES-CHAVEZ: -- for future agenda 12 item. 13 MS. ESTRADA: Yeah. I like it. 14 (Cross talk.) 15 MS. GONZALES-CHAVEZ: -- nothing for our 16 pictured memorial. 17 MS. GALLEGOS: Are we going to try to be 18 together soon? Is that effort underway or ... 19 MS. GONZALES-CHAVEZ: In February, it's -- 20 that's the hope. But in February, we can be together. 21 And we thought it was going to be December and then 22 January. And that question really is for staff. 23 Is that possible to at least schedule 24 something in February? 25 MS. BROWN-CRAWFORD: I think that -- I think</p>	<p style="text-align: right;">152</p> <p>1 MS. BROWN-CRAWFORD: Well, we thought it was 2 March, and I found out yesterday it might be end of 3 January. So it's kind of moving target. I don't even 4 know if we ... 5 MS. GALLEGOS: Is that going to interfere with 6 anything on the Council, any meetings? 7 MS. BROWN-CRAWFORD: I -- I will let you know. 8 MS. GALLEGOS: I -- at this point, I'm -- I'm 9 -- I'm close to saying anyone has a truck and wants to 10 help me move with classic bumper stickers. No, you 11 can't use my truck to move, but yeah. 12 MS. GONZALES-CHAVEZ: Call Meathead Movers. 13 MS. GALLEGOS: I -- it should be fine. It 14 should be fine. Okay. Yeah. 15 MS. GONZALES-CHAVEZ: Any other issues that 16 people would like to bring forward for future agenda 17 items? 18 MS. GALLEGOS: I -- I would just like to point 19 out that -- that we have recommended that, at least at 20 this -- at this -- at this agenda item, we list what the 21 past future -- what the past recommendation were for 22 future items, and we're still not listing them there. 23 So I mean, they're kind of being forgotten because we've 24 raised them and they haven't been -- we don't -- we 25 don't know if they're been -- they've been taken care of</p>
<p style="text-align: right;">151</p> <p>1 we'd like to -- some time to work on the whole calendar 2 since we have -- we have two grant seasons opening in 3 one year. So I'd like a beat for us to look at what 4 that cycle looks like for next year before we, you know, 5 just say right here that -- what date in February would 6 be correct, so I think land -- it -- which is how we 7 landed on the January meeting in our Exec Committee 8 meeting. You know, when -- when do we need to have a 9 January meeting in order to get, you know, the 10 guidelines out the door. And so I -- I'd rather not do 11 the February meeting right now, you know. 12 MS. GONZALES-CHAVEZ: Okay. 13 MS. GALLEGOS: So -- 14 MS. GONZALES-CHAVEZ: So in January, we will 15 have a tentative timeline of dates that we're planning 16 to have meetings. Yes. Okay. That would be extremely 17 helpful. 18 MS. BROWN-CRAWFORD: Yes. 19 MS. GONZALES-CHAVEZ: Kathy? 20 MS. GALLEGOS: So when do you have to be -- 21 when will you be in the new office? What's the deadline 22 to be in the new office? 23 MS. BROWN-CRAWFORD: Oh, for us to be in the 24 new office? 25 MS. GALLEGOS: Yeah.</p>	<p style="text-align: right;">153</p> <p>1 or not. So again, I would -- 2 MS. GONZALES-CHAVEZ: Good point. 3 MS. GALLEGOS: -- recommend that we have a -- 4 we list what the recommend -- what the future 5 recommendations, discussions, are on this -- on this -- 6 on this point -- 7 MS. BROWN-CRAWFORD: And that'll -- 8 MR. MOSCONE: Yes. I -- 9 MS. BROWN-CRAWFORD: -- in Executive Committee 10 when we start to build the agenda for the next -- for 11 the next meeting. So ... 12 MR. MOSCONE: Thank you for that reminder, 13 which Kathy, you've now given two to three times. But I 14 -- I do want to second that. And maybe something to 15 think about in Executive is -- because we did this a 16 time before with the doctor that we have a time that's 17 set aside for an issue. That isn't necessarily a voting 18 item or something, and we just talk about it so that we 19 start to build because I think it's hard that you have 20 to build a little bit of the relationships while we are 21 learning about each other because we have such a slower 22 learning curve about each other in Zoom land. 23 If we can organize the meetings to have some 24 time dedicated just for a topic that neither has an 25 action or an outcome other than learning, that would be</p>

<p style="text-align: right;">154</p> <p>1 great. That would be very compelling to me to -- for us 2 not to feel like we have to make a decision or that we 3 always -- 4 MS. GALLEGOS: So how do you want that listed 5 under future agenda items? How would you like it -- 6 MR. MOSCONE: I would like an agenda item to 7 be that the agendas change. I -- I don't know if that 8 -- I don't -- I think I'm just throwing that on top of 9 what Anne said around how the Executive Committee can 10 think about how to structure the, you know, ideas that 11 people come up with in -- in this section of our 12 meetings. How do we structure using them? Do we set up 13 a time? Is it built into the agendas of -- of the 14 meetings to have these kinds of conversations along the 15 lines of the listings of things that you brought up that 16 -- that haven't yet been done? 17 MS. GALLEGOS: And -- and what about -- 18 MR. MOSCONE: It's more of a -- sorry. 19 MS. GALLEGOS: I didn't mean to step on your 20 toes -- on your words rather than your toes. I don't 21 know where your toes are. 22 But Vicki brought up, you know, the idea of 23 public comment before each agenda -- voting item. And 24 is -- is that -- should that be on the future agenda 25 items? Or how do we continue discussing whether that's</p>	<p style="text-align: right;">156</p> <p>1 MS. MONTOYA: -- preliminary Decision Support 2 Tool that we can -- 3 MS. GALLEGOS: Yeah. 4 MS. MONTOYA: -- flush out with you all and 5 the California audience. 6 MS. GALLEGOS: I think that's a great -- 7 MS. MONTOYA: How about that? 8 MS. GALLEGOS: Yeah. 9 MS. GONZALES-CHAVEZ: That sounds fun. 10 All right. Hearing nothing else and no hand 11 -- seeing no hands, Kathy, in memoriam. 12 MS. GALLEGOS: Let me pull up what I wrote 13 here. 14 Okay. Gosh, I'm sorry. I don't have -- come 15 prepared with sharing images of the three people I'm 16 going to speak about today. But I'd like to close our 17 December '21 Council meeting with a tribute to three 18 California artists and culture bearers. 19 Mort Sahl, 1927-2021, influential standup 20 comedian. In the early '50s, comedy was evolving from 21 its vaudevillian roots. Sahl pioneered a conversational 22 style of comedy laced with politics that influenced 23 future generations of comedians. He would appear on 24 stage with a newspaper, sit on a stool, and then proceed 25 to do mostly improvised and unscripted political satire</p>
<p style="text-align: right;">155</p> <p>1 something doable? 2 MS. BROWN-CRAWFORD: Well, I -- I think, first 3 and foremost, that's in the Governance Committee zone of 4 what -- the last thing that you said, Kathy. 5 And Jonathan, in -- in order to respond from a 6 staff perspective to what you said, I -- I heartily 7 agree with you, and I second that. And I think that 8 part of what has happened in the past year and a half -- 9 no, it's almost two years now -- is that we have been 10 responding to very, very urgent critical situations and 11 have had jam-packed agendas that haven't left us the 12 leisure to really -- oh, I use the -- the phrase 13 "thought partner" -- haven't left -- left us that -- 14 that leisure, that grace in agendas to just really 15 discuss or left you the time to discuss. And I -- and I 16 -- I look forward to getting back to that, too. 17 This will be in just future agenda items now. 18 So thank you for saying that. 19 MS. MONTOYA: I think the last -- if you don't 20 mind me adding, Lilia -- the last meeting we had where 21 we did a live decision support-making tool was really 22 robust. I think that gave -- allowed us some 23 conversation that maybe that practice can be integrated 24 more. So maybe Kathy and I can work on -- 25 MS. GALLEGOS: Yeah.</p>	<p style="text-align: right;">157</p> <p>1 and -- satire and -- and comedy of the day. 2 Some of those who were great influenced by 3 Sahl were Woody Allen and John Cleese, and also 4 President Kennedy, who asked Sahl to write political 5 jokes for him. 6 He also recorded the first modern comedy 7 album. He was so popular in the '60s that he was a 8 punchline in the comic strip Peanuts. He continued 9 doing standup well into his '90s and died at his home in 10 Mill Valley, the age of 94. 11 Ricarlo Flanagan, 1980-1921, standup comedian, 12 actor, and rapper. Ricarlo was best known for his 13 appearances on TV's Last Comic Standing and Shameless 14 shows. He discovered his love of standup after he took 15 a comedy class that he saw advertised on a flier in Ann 16 Arbor, Michigan. I thought that was really interesting 17 to show you -- show us the power of just a simple flier 18 getting outward in the community. 19 Ricarlo also dabbled in rap. In a song called 20 Revolution that he released last year, he rapped about 21 police brutality saying we've got to mobilized. I'm -- 22 I'm tired of seeing my brother on the ground with his 23 face pinned down. 24 Ricarlo also -- Ricarlo contracted COVID. And 25 on October 1st, he tweeted, "This COVID is no joke. I</p>

<p style="text-align: right;">158</p> <p>1 don't wish this on anybody." He died about a week later 2 in his adopted home, Los Angeles. He was 41. 3 Our third and final tribute is for someone who 4 died in December of 2020. But because of his 5 significant impact, I felt we should honor him today. 6 Marshall McKay, 1952-2020; Chairman Emeritus, Autry 7 Museum of the American West. 8 McKay, of Pomo-Wintun heritage, was a former 9 chair of the Yocha Dehe Wintun Nation. He is known for 10 his role in going to tribes' landholdings in Yolo 11 County. He was a founding member of the nonprofit 12 Native -- Native Arts & Culture Foundation, a member of 13 the International Indigenous Peoples Forum on Climate 14 Change, a board member of the UC Davis Foundation, and a 15 board member of the National Museum of American Indian 16 in Washington, D.C. He also served on the California 17 Native American Heritage Commission. 18 And I only work on the California Arts 19 Council. I don't know how he did all this. 20 McKay was the first indigenous board chair of 21 the Autry Museum of the American West, helping to shape 22 the museum's approach to telling indigenous histories 23 and narratives. His mother, Mabel McKay, was a basket 24 weaver who educated on the customs and culture of 25 California Native Americans.</p>	<p style="text-align: right;">160</p> <p>1 that live. 2 And -- and secondly, I just want to let folks 3 know that the -- the people who have their -- had their 4 grants canceled were sent eight reminders from our -- 5 our -- our staff about having missed a deadline. There 6 was, you know, get your final paperwork in, final 7 paperwork in, final paperwork in. It was done very 8 conscientiously by staff and very mindful and with a 9 fair process and a timeline and that we -- we did need 10 to eventually cut it off. 11 But what -- I would be glad to keep this on a 12 future agenda item, if you need to, and go through that 13 process with you again and with the -- the whole 14 Council. But I was -- I was pleased with the way the 15 staff handled this. And it was -- it done in a very 16 fair-minded manner. 17 MS. GONZALES-CHAVEZ: Okay. Anything else 18 from anyone? 19 (No audible response.) 20 MS. GONZALES-CHAVEZ: No? Okay. If there's 21 nothing else for the good order, this meeting is 22 adjourned. Thank you all. 23 MR. MOSCONE: Thank you, Lilia. 24 (WHEREUPON, the meeting was concluded at 2:44 25 p.m.)</p>
<p style="text-align: right;">159</p> <p>1 Marshall McKay died in Los Angeles from 2 complications due to COVID. He was 68. 3 MS. GONZALES-CHAVEZ: Thank you, Kathy. 4 Chelo, you're going to have to pick up that 5 banner in -- in memoriam as Vice Chair. 6 MS. MONTOYA: Okay. 7 MS. GONZALES-CHAVEZ: But did you have a 8 comment to make? 9 MS. MONTOYA: I wanted to start that today. I 10 also wanted to acknowledge the late Jacqueline Avant, 11 who recently passed -- or recently passed, prominent 12 philanthropist for the arts. Her husband also is -- 13 they're deeply rooted in the music industry. And she 14 was also a LACMA docent, and -- and that, as well, just 15 as many people as she was able to reach through her -- 16 her love and support for the arts. So I -- I wanted to 17 acknowledge her. 18 MS. GONZALES-CHAVEZ: Great. 19 Any others? 20 (No audible response.) 21 MS. GONZALES-CHAVEZ: Okay. Anne? 22 MS. BROWN-CRAWFORD: Two things. One, I think 23 that we should get back to a tradition of putting at 24 least in a list form the folks that we are honoring in 25 -- in memoriam and then, of course, continue adding to</p>	<p style="text-align: right;">161</p>

TAB D

California Arts Council | Public Meeting | 1/5/2022



Policy Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: January 5, 2022

To: California Arts Council Members

From: Equity Committee- Katherine Gallegos and Chelo Montoya

Re: Equity Committee Update

The Equity Committee met several times last month to discuss ways that the Council can continue to emphasize racial equity in grant programming.

The Equity Committee proposes that the Council requires all current SLP grantees to participate in a 9-month long racial equity impact assessment. The intention of the assessment, subsequent analysis, and findings is to better assess the capacity of the SLP grantees in progressing racial equity in the arts within their respective county.

In order for this to be a requirement for each funded SLP for 2022, participation in this assessment will need to be edited in the SLP guidelines that will be approved at this Council meeting. CAC staff and the equity committee will provide support to conduct this assessment. Any costs incurred for the assessment will be funded by the total allocation to the SLP grantee for 2022. There is no allocation change in this proposal.

The SLP final report requirements will include the outcomes of the assessment. This assessment process could lead to a more demographically inclusive arts community. Potential questions to be asked and explored through the assessment include:

1. **Stakeholders and leadership:** How do you uphold racial equity with respect to your stakeholders and leadership? What do you need to do, what policies do you have to have in place to create a more demographically inclusive arts community?
2. **Benefit or burden:** How will racially underserved communities benefit or be burdened from this inclusion? How and why will they be burdened? Does the burden preclude moving forward?
3. **Advance opportunities and minimize harm:** What strategies will create greater racial equity? Are they realistic? Who will be positively affected and why? Who will be negatively affected and why? How do we minimize harm as best we can?
4. **Raise awareness, evaluate:** How will evaluation of the progress towards raising racial equity within the dominant community and racially underserved communities take place?
5. **Accountability:** Who is your SLP accountable to?

Attached is the Decision Support Tool that we completed as a tool to help our discussion and final decision.

Strategic Framework Tool

Decision Support Tool Worksheet



Tier 1: Basic Capacity

Clearly state the desired action and its high-level expected benefit:

Upon review of the SLP equity statements submitted in the 2020 grant cycle the Equity Committee has identified an opportunity to build upon our partnership by establishing a threshold for mutual partnership expectations and identify areas CAC can support the advancement of equity leading with racial equity.

The Equity Committee would like to implement a 9-month Racial Equity Impact Assessment on the SLPs receiving grants in the 2022 cycle.

We would like this to be included as a requirement in the SLP guidelines

<https://view.publitas.com/ca-arts-council/california-arts-council-strategic-framework/page/68-69>

What is the desired timeline for this action?

The action should be initiated upon the start of the upcoming 2022 grant cycle for SLPs receiving funds. It should be completed and submitted along with the final grant report.

What is required to fully support this action – staffing, partners, and funding?

CAC Equity Committee commits to reviewing statements and setting goals for achieving a base threshold for SLP partnership expectations with regard to racial equity

The Council will need to review the assessment findings during the next SLP Guideline development process

CAC staff (including the Race and Equity Manager) can provide time to develop/facilitate a training workshop and provide technical assistance to support the Equity Committee's actions. Staff can use a train-the-trainer model to increase interested Council member and SLP grantee skills and confidence in conducting racial equity impact assessments.

Funding is not required other than staff time/human resources

Are all three available during the desired timeline? No Yes

Is there an opportunity to acquire staffing, partners, and/or funding? No Yes

Any costs incurred for the assessment will be funded by the total allocation to the SLP grantee for 2022. There is no allocation change in this proposal.

Additional investment can be made by SLPs using external resources.

Is there a lesser priority from which staff, partners, and/or funding can be redirected? No Yes

If the timeline is adjusted, will staffing, partners, and/or funding be available? No Yes

Strategic Framework Tool

Decision Support Tool Worksheet



If the timeline is adjusted, will there be an adverse impact? No Yes

We will miss the opportunity to capture the baseline status of equity across SLPs at a critical moment where investment is being made in this partnership.

From where can resources of staffing, partners and/or funding be redirected to cause a lesser impact?

Tier 2: Public Input and Impact

Who is expected to benefit from this action?

BIPOC and intersectional disadvantaged communities will benefit. This action is to progress racial equity and inclusion across SPS.

What might be the unintended consequences/drawbacks from this action?

This may be a new process SLPs will need to give time to which may add additional work and effort. In some cases it may duplicate existing efforts.

Has there been an opportunity for input on this action from:

- Those potentially impacted in the field? No Yes
- Those potentially impacted as community members? No Yes
- Council, staff, partners, funders (specifically, to what extent are other funders involved in meeting this need), elected officials? No Yes

At the local level, does this action:

- Promote ownership? No Yes
- Build capacity? No Yes
- Align with CAC values? No Yes

Beyond the local level, does this action:

- Leverage resources? No Yes
- Cultivate partnership? No Yes
- Grow awareness of the CAC? No Yes
- Address root causes of inequity? No Yes
- Instill faith in government transparency, accountability, and stewardship? No Yes

Strategic Framework Tool

Decision Support Tool Worksheet



- Align with or expand on the priorities of the Governor and the State of California? No Yes
- Demonstrate innovation? No Yes
- Position the CAC as a national or international leader? No Yes

Tier 3: Equity Alignment

Has research been conducted to identify best practices for racial equity? No Yes

[Refer to citations included in Equity Committee reports in 2021.](#)

If it is appropriate to conduct a Racial Equity Impact Assessment (see Appendix C), what is the timeline and staffing?

Will this action disadvantage:

- Small organizations? No Yes
- Certain regions of the state? No Yes
- Potential beneficiaries with disabilities? No Yes
- Potential beneficiaries who communicate in languages other than English? No Yes
- Potential beneficiaries who face social stigma, trauma, and/or safety concerns? No Yes
- Potential beneficiaries with fewer technological resources and/or expertise? No Yes

Tier 4: Council Process

Prior to calling for a vote:

- Was the item open for discussion at a prior Council meeting? No Yes
- Were Council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations? No Yes
- Were those unresolved questions or concerns considered at a committee meeting that was open to the public? No Yes
[These considerations will be presented at the January 5, 2022, meeting for discussion.](#)
- Was a public input period offered online or through alternative means for those who could not access a meeting? No Yes

Strategic Framework Tool

Decision Support Tool Worksheet



Tier 5: Post-Decision Considerations

For this action, what is the Council's role?

Advancing the inclusion of the Racial Equity Assessment requirement in the upcoming 2022 grant cycle. Equity committee will participate by providing input and guidance throughout the Racial Equity Assessment process.

For this action, what is staff's role? Is there a committee or working group to which this action should be assigned or that should be created? No Yes

Staff involved in the equity committee will provide training and support to SLPs and to council members involved in this process.

Communication

Once the decision has been made, decide how the decision and progress on the action (if applicable) will be communicated to:

- Those potentially impacted in the field No Yes
SLPs to be notified upon the publication of the 2022 guidelines.
- Those potentially impacted as community members No Yes
- Council, staff, partners, funders, elected officials No Yes

Evaluation

How will we know if the expected benefit is achieved?

How will we know if anyone is better off?

How will the public be engaged in evaluative efforts?

What are the key benchmarks that would indicate satisfactory progress on this action?

What is the reporting mechanism for progress?

What is the support mechanism if progress is stalled?

TAB E

California Arts Council | Public Meeting | 1/5/2022



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: January 5, 2022

To: All Council Members

From: Programs Policy Committee – Lilia Gonzáles Chávez and Jodie Evans

Re: 2022 SLP and Gen Ops Guideline Revisions

Purpose

The purpose of this memo is to share data requested by Council at the December meeting regarding Total Operating Revenue (TOR) of applicants and grantees in the 2021 funding cycle, as well as demographic data of 2020 grantees' boards and staffs by TOR, in order to guide Council's decision about funding threshold for the General Operating Relief (Gen Ops) grant program.

Additionally, this memo highlights adjustments to the language of the State-Local Partner (SLP) guidelines regarding collaboration on the Individual Artist Fellowship (INA) program and additional allocation of funds to administer the Poetry Out Loud program.

Background

At the December meeting, Council voted on guidelines for 2022 Grants Cycle A. Council voted to table both the SLP and Gen Ops guidelines for further research and analysis, to be finalized at the January meeting.

The primary question for the Gen Ops guidelines was the TOR threshold for eligible organizations. In 2021, Council voted to prioritize organizations with TORs of under \$250k in many of its programs. This resulted in these small organizations representing 57% of all applicants and 81% of all grantees in that cycle (see 2021 TOR and Demographic Analysis, attached). In order for applicants to have a clearer sense of those grant programs in which they would most likely be successful, Council voted to lift the prioritization in all grant programs except Gen Ops, and to institute a TOR restriction in that program. Council requested data on the 2021 TOR breakdown and 2020 demographic analysis in order to discern whether \$250k remains an appropriate threshold for this restriction.

Council tabled the SLP guidelines in recognition that the 2022 allocations approval had not included a separate line item to fund SLP's administration of the Poetry Out Loud program, as it typically has in the past. A number of the SLPs also raised concerns about the language in the draft guidelines regarding collaboration on the INA program. Staff met with the SLP cohort in a Zoom dialogue session later in December to hear concerns, ideas, and opportunities about how this collaboration might be most effectively implemented.

Recommendations

SLP Guidelines - Individual Artist Fellowship (INA) Collaboration and Poetry Out Loud Funds
Recognizing that only the SLP (not the INA) guidelines need to be approved at the January 5 meeting, the Committee recommends the following:

- Revise language in the SLP guidelines regarding the requirement of partnership on the INA program: “Beginning in 2022, SLPs will also collaborate with the CAC on implementing its Individual Artists Fellowship program ~~by nominating 10 artists from their counties to be considered for these awards. The SLPs will also support those artists in preparing and submitting their applications to the CAC for adjudication.~~”
- Convene artists for listening session(s) to give feedback and input on INA guidelines to be released in April
- Continue conversation with SLP cohort on ideal mechanism for collaboration on this program

Additionally, the Committee recommends that the maximum request amount for SLPs be \$65,000 (vs. \$60,000) in order to fund their administration of the Poetry Out Loud program at a level consistent with the past year.

Gen Ops Total Operating Revenue Threshold

- In reviewing the TOR data of applicants and grantees in 2021, and the overlay of Final Report demographic data, there do not appear to be data points that would compel Council to shift its prioritization of funding for small arts organizations. Since this strategy was only just piloted in the most recent funding cycle, the Committee recommends maintaining the current TOR threshold for Gen Ops application eligibility.
- The Committee has directed staff to collect data over the next two years on the outcomes of these targeted investments, specifically what small organizations were able to build and sustain as a result of CAC funds. These more robust data sets will give Council a fuller sense of the impact of this funding strategy, and how and whether it might be adjusted.



STATE-LOCAL PARTNERS

2022 Grant Guidelines

Deadline: March 9, 2022

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

Learn more at www.arts.ca.gov

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STATE-LOCAL PARTNERS

2022 GRANT GUIDELINES

DEADLINE: March 9, 2022

Grant Awards: Up to \$65,000

Estimated Total Number of Grant Awards: 53

Grant Activity Period: July 1, 2022 – June 30, 2023

Matching funds: One-to-one match is required for organizations with Total Operating Revenues of \$1,000,000 or more



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The **State-Local Partnership** (SLP) program provides general operating support and technical assistance for county-designated **local arts agencies**. The purpose of the program is to foster cultural development on the local level through a partnership between the State and the counties of California. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership. The partnership enables individuals, organizations, and communities to create, present, and preserve the arts of all cultures to enrich the quality of life for all Californians.

A **local arts agency** is defined as the official county-designated organization that supports arts and cultural activity in service to individuals and communities throughout an entire county. Local arts agencies provide financial support, services, or other programming to a variety of arts organizations, individual artists, and the community. A local arts agency can be an agency of local government, a nonprofit organization, or a hybrid of the two.

The CAC's Strategic Framework, adopted in 2019, indicates a number of aspirational areas regarding the agency's relationship with its SLPs:

- State-Local Partner Funding
 - Action: Conduct a review to determine a timeline and process for increasing the amount of funding granted to the SLPs. This timeline should include a detailed process for assessment, capacity building, bolstered support, and compliance checks, as well as a plan for establishing participation by and benefits for all 58 counties.
 - Root Cause Rationale: This action will acknowledge the ability of SLPs to understand and respond to their local needs. In addition, financially committing to building capacity at the local level will position SLPs to have more control, ownership, responsibility, and a deepened connection to the CAC.
- State-Local Partner Capacity Building
 - Action: Increase technical assistance and training to SLPs that meets the unique needs of each organization, as identified by research and evaluation. Ensure that SLP contracts are written to require adherence to

key CAC policies and expectations, clearly outlining the role of the state-county partnership. Develop strategies to align SLP priorities with the priorities of the CAC, while allowing for flexibility and self-determination. Support the development and implementation of local plans that result in consistent quality and equity of service across counties.

- Root Cause Rationale: The state's arts and creativity infrastructure should be strong at every level. The larger emphasis on funding the SLPs should be accompanied by a larger emphasis on requirements and support to align the SLPs with the CAC's stated values. Explore tools to support values alignment, such as requiring local plans to state how these values will be operationalized. Include attention to root causes such as implicit bias and lack of representation on boards. By developing trainings of trainers at the local level, along with the expectation that SLPs engage in this process with their grantees, there will be a rippling effect with those who ultimately receive CAC funds and are recruited to serve on CAC panels.

The Council voted to increase the annual maximum request amount for the SLP grant to \$60,000 as a first step in supporting these aspirational areas.

State-Local Partners serve as **Poetry Out Loud** partners and will receive financial support of \$5,000 through this grant program to facilitate an annual Poetry Out Loud program throughout their county either through direct programming or in partnership with another local organization/agency. Poetry Out Loud funds will not be based on panel ranking.

Beginning in 2022, SLPs will also collaborate with the CAC on implementing its Individual Artists Fellowship program. The SLPs will also support those artists in preparing and submitting their applications to the CAC for adjudication. This collaboration will help address another aspirational area of the Strategic Framework regarding geographic equity:

- Geographic Equity
 - Action: Explore how to best address grantmaking equity for the disparate regions of the state. Utilize data analysis to assess present-day regional disparities among CAC grantees. Seek guidance from existing funding models that address how to identify and give preference to disadvantaged communities.
 - Root Cause Rationale: There are varying degrees of arts and culture infrastructure throughout the state, based on historic and current variations in investment and other factors, so a one-size fits-all approach to funding regionally will perpetuate existing inequities. Geographic locations with fewer resources will benefit more by gaining greater access to CAC resources.

Program Goals

Projects should address the following State-Local Partnership program goals:

- Support the work of local arts agencies in fostering the countywide arts and cultural ecosystem.
- Provide funds to address priorities identified at the local level in alignment with State-Local Partnership program requirements.
- Promote race equity in programming and services for artists, arts organizations, communities, cultures, and creative practices throughout each county with a designated State-Local Partnership.
- Serve every county in the state through a designated State-Local Partner in each county.

Program Requirements

- Funding for general operating support is awarded as a contract between the State-Local Partner grantee and the California Arts Council. State-Local Partner grantees will be expected to:
 - Maintain an accessible public office operated by, at minimum, one full-time staff member. *In unique situations, exceptions can be made.*
 - Reflect a commitment to include and represent the communities to be served.
 - Attend CAC convening(s) (if applicable).
 - Host meetings for the CAC as needed.
 - Promote CAC grant opportunities, workshops, and other resources to county constituents.
 - Collect demographic and other identifier data on the individual artists, organizations, and community members that are served and supported by their activities and programming, and the existing gaps in service to specific communities. These data will be included in the Final Report at the end of the grant period.
 - Participate in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the local arts agency.
 - Participate in program evaluation.
- The applicant must complete general operating support activities aligned with the program's purpose by June 30, 2023.
- All activities to be funded by the CAC must occur within the two-year Grant Activity Period (see Timeline).
- Proposals must address how the applicant organization:
 - Provides access to diverse art forms that facilitate public participation
 - Offers programs and services that include and support the cultural diversity and traditional arts of the entire county

- Facilitates an annual Poetry Out Loud program in partnership with the CAC through either direct programming or in partnership with another local organization/agency
- Collaborate with the CAC to implement the Individual Artists Fellowship program and support those individuals in preparing and submitting their applications.
- Proposals should explain how the applicant organization achieves at least two of following local arts agency activities or services:
 - Engage in community development through the arts or contribute to creative placemaking activities
 - Conduct cultural assessment and planning that encourages input from community members
 - Foster local and regional partnerships and collaboration through convenings or other means
 - Provide stewardship of a community's art collection(s)
 - Engage in programs that promote arts advocacy efforts at the local, state, or national level
 - Provide and/or support arts learning (preK-12, adult education, creative aging, etc.)
 - Manage a public art program
 - Produce or present programs such as festivals, community theatre, concerts, literary events, workshops, etc.
 - Grant or provide financial support to cultural organizations or artists
 - Facilitate economic development efforts that support the creative economy through arts industries
 - Manage one or more cultural facilities in the county
 - Provide public relations or marketing services for State-Local Partner arts programs and/or services, and for other arts and cultural activities in the county
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including but not limited to individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

Applicant Organization Eligibility

- Applicant organization must be designated by their County Board of Supervisors to serve as the State-Local Partner in the county.
 - **Multi-county Partnerships:** Partnerships that serve multiple counties

may be eligible to apply. A Multi-county Partnership must be designated as the State-Local Partner by the county Board of Supervisors in all counties represented. Funding is prorated based on the number of counties in the partnership. Multi-county Partnership applicants must give evidence of service and program equity to all participating counties.

- Applicant Organizations using **Fiscal sponsors** - An applicant organization that is non-profit in nature but without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding. For-profit businesses and individuals may not use a Fiscal Sponsor to apply to CAC organizational grants. Types of applicant organizations eligible to apply using a Fiscal Sponsor include, but are not limited to, artist collectives, guilds, and 501(c)6 organizations.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed by a representative from both parties and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
 - The fiscal sponsor may be changed during the Grant Activity Period on a case-by-case basis.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).

Applicant Requirements

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **Racial Equity Statement** - Description of the organization's commitment to equitable policies and culture.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have "active status" with the California Secretary of State (SOS) showing evidence of "good standing" at the time of application. You can verify your organization's status by conducting a search using the SOS online [Business Search](#) tool. An indication of "active" (versus "suspended," "dissolved," "cancelled," etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Request Amounts

Applicant organizations can request up to \$65,000 (inclusive of Poetry Out Loud funding).

Funding Restrictions

- Statewide and Regional Networks, Cultural Pathways, and General Operating Support for Arts and Culture Organizations grantees are not eligible for State-Local Partner support in the same fiscal year.
- Applicants to this program are not restricted from applying for and receiving additional CAC project grants.

Matching Funds

This program requires a 1:1 match of award funds for organizations with Total Operating Revenues (TORs) of \$1,000,000 or more in their most recently completed fiscal year. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application, if applicable. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending, or committed.

Matching funds can be met with any combination of in-kind and cash sources.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicana; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources page](#) of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Local Arts Programming, Services, and Networking: Organization serves as a cultural resource for individual artists, arts organizations and social service organizations with ongoing arts programming, general public, and the broad arts ecosystem of the county. Organization contributes to community arts development and maintains an active relationship with the county government.

Application Questions and Required Documents

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in your organization. Include name, title, relevant experience, and role. (Demographic information and identity indicators optional.)
2. Upload a two-year projected budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
3. Indicate the source type, identify the source, enter the amount, and indicate the status of matching funds.

Community Impact: Reach and depth of engagement across the entire county is demonstrated. Creation, presentation, and/or preservation of diverse arts and cultural practices represented in the county is evident in demographic data provided or visual representation of events and activities in photographs. Programs and services respond to community needs, values, and priorities. Development, implementation, and evaluation of programs and services involve significant community participation, particularly from individuals and organizations representing historically marginalized communities.

Application Questions and Required Documents

1. Describe the arts and cultural programs and services your organization offers that engage and support the community(ies) it serves.
2. Describe the culturally relevant and responsive outreach strategies for engagement that your organization uses.
3. Describe the arts and cultural priorities of your organization, including 1) how it collects input from the audiences/community(ies) it serves to identify these priorities, and 2) what actions are being taken to address these priorities.
4. **Work Sample Materials:** Provide up to three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Management and Leadership: Ability of applicant organization to fulfill programs and services identified in proposal. Strategies to strengthen organizational capacity, diversity of revenue sources, representative staff leadership and appropriate compensation for staff, effective governance policies and organizational structure are evident and consistent with what is possible given the organizations budget. Overall fiscal and managerial health of applicant is evident.

Application Questions and Required Documents

1. Describe the arts and cultural programs and services your organization offers that engage and support the community(ies) it serves.
2. Describe the culturally relevant and responsive outreach strategies for engagement that your organization uses.
3. Describe the arts and cultural priorities of your organization, including 1) how it collects input from the audiences/community(ies) it serves to identify these priorities, and 2) what actions are being taken to address these priorities.
4. Provide up to three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organizations' leadership and participants centers cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - A description of your region's landscape and how systemic racism has impacted your communities and field.
 - How your organization is addressing issues of systemic inequities through racially equitable policies and practices.
 - A description of the racial equity principles that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach.
2. Describe how the elements of racial equity* show up in the programming/services and policies.

3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made towards your racial equity principles that you are proud of and would want to share with the field.

Accessibility: Demonstrates that its programs, services, information, and facilities, including online spaces, are accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

Application Opens	January 19, 2022
Application Deadline	March 9, 2022
Panel Review	Approx. March – April 2022
Funding Decision	Approx. May 2022
Funding Notification	Approx. June 2022
Grant Activity Period	July 1, 2022 – June 30, 2023
Final Report Deadline	August, 2023

Staff Assistance

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

Josy Miller, Ph.D.

she/her

Arts Program Specialist

California Arts Council

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Arts Council Members

Lilia Gonzáles-Chávez, Chair

Kathleen Gallegos, Vice Chair

Viki Estrada

Jodie Evans

Stanlee Gatti

Donn Harris

Alex Israel

Consuelo (Chelo) Montoya

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Executive Director, Anne Bown-Crawford
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Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

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

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

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

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click here to review the list of activities and expenses that CAC does not fund.

- **In-kind Matching Funds**

Click here for additional information on CAC in-kind contributions.

- **Sample Fiscal Sponsor Letter of Agreement**

- **Definition of Signature**

- **Appeals Process**

Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of factual information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



ARTS & CULTURAL ORGANIZATION GENERAL OPERATING RELIEF



2022 Grant Guidelines

Deadline: March 9, 2022

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

Learn more at www.arts.ca.gov

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ARTS & CULTURAL ORGANIZATIONS GENERAL OPERATING RELIEF 2022 GRANT GUIDELINES



DEADLINE: March 9, 2022

Grant Awards: Up to \$30,000

Estimated Total Number of Grant Awards: 429

Grant Activity Period:

July 1, 2022 – June 30, 2023

Total Operating Revenue: Eligible applicants must be at or below \$250,000.

Matching funds: This program requires a 1:1 match of award funds.

Apply at: calartscouncil.smartsimple.com

Background & Purpose:

The California Arts Council's Strategic Framework prioritizes racial equity and broad geographic reach into communities of all sizes and needs. Recent data and community input demonstrate the need for greater access to general operations funding in support of maintaining California arts and cultural organizations during this uncertain time.

The **Arts & Cultural Organizations General Operating Relief** grant program intends to provide relief funding to arts and cultural organizations who have experienced economic hardships due to the COVID-19 pandemic.

This grant supports the well-being of California's cultural vitality by helping sustain a robust and diverse arts workforce and infrastructure. **Funds may be used to support any eligible expenses associated with the general operations of an arts or cultural organization, including but not limited to rent, utilities, and staff salaries.** Applying for this grant does not restrict an organization from applying for other CAC project-based grants. General Operating grants are intended to support the applicant organization in carrying out its mission. Funding is *not* intended to support a specific project.

Arts Organizations Defined

An arts and cultural organization are defined as an entity with a primary purpose of providing arts, creative, or cultural programming/services. Assessed by CAC staff, this purpose is determined by the organization's mission, purpose statement, and/or by its summary of core organizational programs and services.

Ineligible Organizations

- Organizations applying for the CAC's Statewide and Regional Networks, State Local Partner, or Cultural Pathways grant programs
- Organizations that do not have principal place of business in California.
- Public and private colleges and universities
- K-12 school districts

- County Offices of Education
- Social service or non-arts/cultural nonprofits

Eligible Organizations

- 501(c)(3) organization as applicant or fiscal sponsor - Non-governmental applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- Local government - an arts-based unit of municipal or county government; or a tribal government
- Applicant Organizations using fiscal sponsors - An applicant organization that is without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding. For-profit businesses and individuals may not use a fiscal sponsor to apply to CAC organizational grants. Types of applicant organizations eligible to apply using a Fiscal Sponsor include, but are not limited to, artist collectives, guilds, and 501(c)(6) organizations.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed by a representative from both parties and submitted with the application. A blank signature field will not be accepted. If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.
 - A fiscal sponsor change is not permissible during the grant activity period with rare exceptions.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).

Applicant requirements

- **Racial Equity Statement**- Description of the organization’s commitment to equitable policies and culture.
- **California-based** - Documentation of being a California-based nonprofit arts/cultural organization; an arts-based unit of municipal or county government; or a tribal government, or nonprofit social service organization with regular ongoing arts programming and/or services and a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State

(SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Request Amounts

Applicant organizations can request up to \$30,000.

Funding Restrictions

Statewide and Regional Networks, State Local Partner, and Cultural Pathways grantees are not eligible for General Operating Relief grant support in the same fiscal year.

Applicants to this program are not restricted from applying for and receiving additional CAC project grants.

Small Organization Prioritization

This program prioritizes small organizations, defined as those with total operating revenues of \$250,000 or less.

Matching Funds

This program requires a 1:1 match of award funds. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application, if applicable. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending, or committed.

Matching funds can be met with any combination of in-kind and cash sources.

- **In-kind match** refers to goods or services rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match but can demonstrate the capacity to carry out the activities in the grant application through other sources.
- **Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- In-kind contributions may only be provided by third parties.
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy,

training or services; supplies; and other expendable property that are given free of charge to the applicant.

- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

Click here for additional information on CAC in-kind contributions. If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff prior to beginning your application (see Staff Assistance).

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, SouthAsian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicax; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources page](#) of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Principles of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organizations' leadership and participants centers cultural, ethnic, and racial diversity.

Application Questions and Required Documents:

1. Describe the principles of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:

- A description of your region’s landscape and how systemic racism has impacted your communities and field.
 - How your organization is addressing issues of systemic inequities through racially equitable policies and practices.
 - A description of the racial equity principles that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach.
2. Describe how the principles of racial equity* show up in the programming/services and policies.
 3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
 4. Describe any strategies or progress the organization has made towards your racial equity principles that you are proud of and would want to share with the field.

Management and Leadership: Demonstrates effective management. Organization is economically vulnerable or at risk of closure due to impacts of COVID-19. When applicable, fiscal sponsor demonstrates effective fiscal management and sound relationship with the applicant organization.

Application Questions and Required Documents

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in your organization. Include name, title, relevant experience, and role.
2. Upload a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
3. Upload a matching funds table. Indicate the source type, identify the source, enter the amount, and indicate the status (Committed, Pending, or Projected).

Arts and Cultural Engagement: Uses culturally relevant and responsive outreach strategies to engage systemically marginalized communities. Organization is responsive to the needs and priorities of the community(ies) it serves through its programming and services.

Application Questions and Required Documents

1. Describe the arts and cultural programs and services your organization offers that engage and support the community(ies) it serves.
2. Describe the culturally-relevant and responsive outreach strategies for engagement that your organization uses.
3. Describe the arts and cultural priorities of your organization, including 1) how it collects input from the audiences/community(ies) it serves to identify these priorities, and 2)

what actions are being taken to address these priorities.

4. **Work Sample Materials:** Provide up to three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Accessibility: Demonstrates that its programs, services, information, and facilities, including online spaces, are accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

Application Opens	January 19, 2022
Application Deadline	March 9, 2022
Panel Review	Approx. March – April 2022
Funding Decision	Approx. May 2022
Funding Notification	Approx. June 2022
Grant Activity Period	July 1, 2022 – June 30, 2023
Final Report Deadline	August, 2023

Staff Assistance

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

Leslie Giovanini
(She/ Her/ Hers)
Arts Program Specialist
California Arts Council
leslie.giovanini@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez Chair

Kathleen Gallegos, Vice Chair

Vicki Estrada

Jodie Evans

Stanlee Gatti

Donn Harris

Alex Israel

Consuelo (Chelo) Montoya

Jonathan Moscone

Executive Director, Anne Bown-Crawford
Deputy Director, Ayanna L. Kiburi, M.P.H.

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Sacramento, CA 95814
(916) 322-6555
Toll Free (800) 201-6201
FAX: (916) 322-6575
www.arts.ca.gov

Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

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

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

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

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click here to review the list of activities and expenses that CAC does not fund.

- **In-kind Matching Funds**

Click here for additional information on CAC in-kind contributions.

- **Sample Fiscal Sponsor Letter of Agreement**

- **Definition of Signature**

- **Appeals Process**

Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of factual information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.

TAB F

California Arts Council | Public Meeting | 1/5/2022



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

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

To: **Council Members**

From: **Legislative Committee, Chelo Montoya & Jonathan Moscone**

Date: **January 5, 2022**

Re: **Wrapping up 2021 and setting the stage for the 2022 legislative session**

In furtherance of its the goal to meet with members of the legislature to apprise the legislature on the work of the Council and how this work and our grant programs impact their constituency, the Legislative Committee met with members of the Joint Committee on the Arts (JCA) on December 16, 2021. The JCA legislators in attendance included Senator Ben Allen (Chair), Assemblyperson Laura Friedman, and Assemblyperson Richard Bloom. Council and staff reviewed the one-page overview document shared with the Council at the December 7th meeting. This provided the legislators and attending legislative staff with a snapshot of the work being done by the Council to serve their constituents. The JCA was interested in what the Council's budget will look like after the release of the Governor's 2022-23 budget on January 10th and pledged to support the Council during the upcoming legislative session. In addition, the JCA would like to have a meeting with Council following the release of the January budget to discuss any items impacting the CAC's budget how they can best support any items placed by the Governor in his 2022-23 budget proposal.

On December 27th, Speaker Anthony Rendon publicly announced his appointment of Assemblyperson Tasha Boerner-Horvath as the new Chair of the Arts, Entertainment, Sports, Tourism, and Internet Media Committee (AEST&IM). As Chair of the AEST&IM Committee, Assemblyperson Boerner-Hovarth will also be the Vice-Chair of the Joint Committee on the Arts. It is the goal of the Legislative Committee to meet with our new Chair this month to begin discussions of how we can work together during this upcoming legislative session.

TAB G

California Arts Council | Public Meeting | 1/5/2022



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: January 5, 2022

To: All Council Members

From: Anne Bown-Crawford, Executive Director

Re: Update on the California Creative Corps Pilot Program Development

The **Creative Corps Council Committee**, Vicki Estrada and Chelo Montoya, met in late November to discuss the strategies outlined in the December Corps update. It was decided that the committee would wait to meet again until after the regional and statewide panels had been held, and they had been able to observe the process of guideline development. After that the committee will bring their observations back to the Council.

All Council members have been offered the opportunity to observe the region meetings. There is still availability in meetings for Council members to attend, although they did begin this week. Please contact Anne if you would like to attend one of the remaining meetings. The timing of these meetings follows:

Regional Meetings:

Bay Area: Mondays, 1pm-2:30pm (1/3 and 1/10)

Capital Area: Tuesdays, 10am-11:30am (1/4 and 1/11)

Central Coast: Tuesdays, 1pm-2:30 (1/4 and 1/11)

Central Valley: Wednesdays, 10am-11:30am (1/5 and 1/12)

Far South: Wednesdays, 1pm-2:30pm (1/5 and 1/12)

Inland Empire: Thursdays, 10am-11:30am (1/6 and 1/13)

South: Thursdays, 1pm-2:30pm (1/6 and 1/13)

Upstate: Fridays, 10am-11:30am (1/7 and 1/14)

The committee members will represent Council at the two **statewide meetings:**

Tuesday, 1/18/22, 1:00pm to 2:30pm and

Wednesday, 1/19/22, 1:00pm to 2:30pm

As a reminder, below is the overall timeline for the project.

Timeline:

October-November 2021: CAC staff begins recruitment of Panel via a survey shared via social media, etc; Council and staff will be invited to reach out through their networks to encourage self-nominations.

December 2021: Community Program Development Panelists are notified, confirmed, agreements signed.

January 2022: Community Program Development Panel convenes to draft program guidelines and to discuss marketing and outreach.

Week One--January 3-7: Eight Regional groups convene (1.5 hours)

Week Two--January 10-14: Eight Regional groups convene (1.5 hours)

Week Three--January 17-21: Two Statewide group convenes (1.5 hours)

December-January: Managers will provide draft of program guidelines, including incorporating recommendations from the statewide groups. Members from the statewide group will review the final draft of the guidelines edited by staff.

January 15, 2022: Program guidelines and applications are released to the field.

January 15 - February 28, 2022: CAC staff markets the funding opportunity and provides technical assistance to potential applicants. Staff recruits panelists to adjudicate applications.

March 1, 2022: Deadline for all applications.

March, 2022: CAC staff screens applications for eligibility. Staff facilitates the panel process, including applicant interviews and/or site visits, and identifies administering organizations.

April 1, 2022: Administering organizations are announced and contracts are awarded.

April 1, 2022 - March 30, 2024: Grant activity period. CAC provides ongoing support to administering organizations, particularly through marketing and media engagement of project activities.

March 30, 2023: Interim progress report due from administering organizations.

April - June 2023: Staff conducts interim program evaluation.

April 30, 2024: Final report due from the administering organizations.

May 1, 2024 - August 31, 2024: Staff conducts full pilot program evaluation.

September-October 2024: Creative Corps Convening with Corps artists and Community Panelists