



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

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

PUBLIC MEETING AGENDA

January 27, 2023

10 A.M. – 2:30 P.M.

Meeting access provided at <https://arts.ca.gov/about/council-meetings>

10:00 AM	1. Call to Order	C. Montoya
10:00 AM	2. Acknowledgment of Tribal Land (10 mins)	V. Estrada
10:10 AM	3. Roll Call and Establishment of a Quorum (5 mins)	K. Margolis
10:15 AM	4. Chair’s Report (10 mins) - TAB A	C. Montoya
10:25 AM	5. Executive Director’s Report (5 mins) - TAB B	J. Moscone
10:30 AM	6. Voting Item: Council Minutes from Previous Council Meeting (5 mins) - TAB C <i>The Council will review and vote on the minutes from the December 8, 2022 Council meeting.</i>	C. Montoya
10:35 AM	7. Public Comment (General) (15 mins) <i>Two forms of public comment will be offered:</i> <ul style="list-style-type: none"> • <i>Written comments will be accepted online prior to, during and after the Council meeting</i> • <i>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.</i> <i>Access and instructions will be provided at https://arts.ca.gov/about/council-meetings</i>	K. Margolis
10:50 AM	8. Discussion Item: Guidelines for Slate of 2023 Grant Programs (5 mins) - TAB D <i>Chair Montoya will lead the Council in a discussion to help shape the guidelines for programs opening in 2023 in advance of 2023 guidelines vote, which will take place at March 2023 Council meeting.</i>	C. Montoya
10:55 AM 11:10 AM	<ol style="list-style-type: none"> 1. <i>Public comment focused on guidelines</i> (15 mins) 2. <i>Council discussion</i> (50 mins) 	K. Margolis C. Montoya

12:00 PM	BREAK (20 mins)	
12:20 PM	9. Discussion Item: Allocations for the Slate of 2023 Grant Programs (5 mins) - TAB E <i>Allocations Committee will present:</i> <ul style="list-style-type: none"> • Ideas for how the unencumbered Arts and Accessibility and Arts Administrator Pipeline funds can be allocated and encumbered by June 30, 2023. • Considerations for development of proposed allocations for 2023 based on Council values and priorities. 	V. Estrada
12:25 PM 12:40 PM	<ol style="list-style-type: none"> 1. Public comment focused on allocations (15 mins) 2. Council discussion (30 mins) 	K. Margolis C. Montoya
1:10 PM	10. Voting Item: Cultural Districts Recertification - TAB F <i>Chair Montoya will present Programs Policy Committee recommendation to recertify the original 14 Cultural Districts</i>	C. Montoya
1:15 PM	<ul style="list-style-type: none"> • Public comment on Cultural Districts Items 10. Voting Item: Cultural Districts Recertification <u>AND</u> 11. Voting Item: Cultural Districts Allocations (15 mins) 	K. Margolis
1:30 PM	<ul style="list-style-type: none"> • Council discussion and vote on Cultural Districts recertification (5 mins) 	C. Montoya
1:35 PM	11. Voting Item: Cultural Districts Allocations - TAB G <i>Allocations committee will present recommendations for Cultural Districts allocations</i>	V. Estrada
1:40 PM	<ul style="list-style-type: none"> • Council Discussion and Vote on Cultural Districts Allocations (20 mins) 	C. Montoya
2:00 PM	12. Presentation: 2023 Grantee Convening - TAB H <i>Californians for the Arts Executive Director Julie Baker, Unseen Heroes Co-Founder Roshaun Davis, and CreateCA Deputy Director of Policy and Programs Abe Flores will present on the upcoming convening for CAC grantees</i>	C. Montoya J. Baker, R. Davis, and A. Flores
2:10 PM	13. 2023 Committee Assignments and Upcoming Meetings (5 mins)	C. Montoya
2:15 PM	14. In Memoriam (15 mins) <i>Council will announce and names of summary of careers of recently departed California artists and cultural bearers.</i>	V. Estrada
2:30 PM	15. Adjournment	C. Montoya

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 January 23, 2023 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at kimberly.brown@arts.ca.gov.*
6. *Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.*
7. *Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to info@arts.ca.gov outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration and may or may not be accepted and subsequently scheduled.*

TAB A

California Arts Council | Public Meeting | 1/27/2023

This document will be
provided at a later date prior
to the Council Meeting

TAB B

California Arts Council | Public Meeting | 1/27/2023



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Director's Report from Jonathan Moscone

January 27, 2023

Dear Colleagues,

This report includes an amended final note.

At our last meeting, I spoke about our commitment to listening. That is what this Council meeting is about. While we have some key voting items on the docket, we are dedicating 2 hours to discussing key aspects of our 2023 grant programs. The votes won't happen until February and March to allow more voices to be heard. Today is about conversation and listening.

Our staff has done a lot of thoughtful work getting us here. They have worked with Council committees to prepare us to have a rigorous conversation that has been informed by listening to you, our field. We will continue these conversations until we need to vote, honing closer and closer to recommendations that will have taken everyone's ideas into consideration. The topics today for discussion are Guidelines and Allocations. They are the rules and the numbers, yes, but they reflect the values and needs of our sector. They deserve as much conversation as we can give them, while still hitting our timeline to get the money out the door to you, our community.

We start some of our staff meetings with a check in: Rose/Thorn/Bud. Rose is what is successful. Thorn is what is challenging. Bud is what is promising. My *rose* is having a full slate of Council members and the leadership of Chair Chelo Montoya and Vice-Chair Vicki Estrada and knowing that we will have a public facing retreat in March.

My *thorn* is the tough economic time we are in, one that impacts all of us. The Governor's 2023-24 budget proposal was released on January 10, which amended the \$30 million Cultural Districts allocation in last year's Budget Act to a new total of \$10 million due to reduced state revenues. This was the only change to the agency's budget. The CAC will use the new total of \$10 million specifically to fund the 14 originally state-designated Cultural Districts. And we will look to expand the funding to a broader network of our states' Cultural Districts when additional revenues are available.

But my *thorn* leads to my *bud*, because we have a Governor and Legislature who care deeply about the arts. And there is more work to be done in the Legislature on the budget before it is finalized by the Governor in June.

Another *bud* is that we are, all of us, creative people. We know how to find ways to take the thorns out and to nurture the buds that enable us to do our work for our communities. That's how we roll.

Welcome to our new and reappointed Council members: [Caleb Duarte, Leah Goodwin, Nicola Miner, Olivia Raynor and Alex Israel](#). Welcome to our new Chief Deputy Director, Kayla Ungar, who is already hard at work alongside Deputy Director Ayanna Kiburi, our Council and our entire staff to deepen and strengthen our work in supporting you. And finally, thanks, and thanks, and ever thanks to Council member Jodie Evans, who was part of the beginning of the California Arts Council and rotates off leaving us with boundless inspiration. She is one of the people who is changing our world for the better.

And I want to thank, from the bottom of my heart, Lilia Gonzáles-Chávez. Her devotion to the arts goes deeper than her three years of service on the Arts Council, which culminated in a year serving as our Chair. She has devoted her life to service in the arts, and there are not enough words to express the gratitude I feel for her extraordinary body of work. The success of our state is found in the success of our cities. And the success of our cities is found in the success of our communities. Lilia has traversed all three landscapes with such bravery, acumen, compassion and tirelessness.

I look forward to a year of conversations on-line, over the phone and in person throughout our great state.

Jonathan

PS. Stay tuned for upcoming public meeting dates and locations for our February and March Council meetings as well as for our end of March retreat.

TAB C

California Arts Council | Public Meeting | 1/27/2023



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DRAFT MINUTES OF PUBLIC MEETING
December 8, 2022
10:00 a.m. to 3:30 p.m.

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

PRESENT:

Council Members

Lilia Gonzáles-Chávez, Chair
Consuelo (Chelo) Montoya, Vice-Chair
Roxanne Messina Captor
Gerald Clarke
Vicki Estrada
Ellen Gavin
Alex Israel
Phil Mercado

Arts Council Staff

Jonathan Moscone, Executive Director
Ayanna Kiburi, Deputy Director
Liz Azevedo, Director of Program Services
Kimberly Brown, Public Affairs Specialist
Kristin Margolis, Director of Legislative Affairs
Leslie Giovanini, Arts Programs Specialist
Qiana Moore, Outreach and Events Coordinator
Natalie Peeples, Arts Program Specialist
Gabrielle Rosado, Arts Program Specialist
Yaquelin Ruiz, Arts Program Specialist

1. Call to Order

Chair Lilia Gonzáles-Chávez opened the meeting at 10:02 a.m. She expressed appreciation for all the Council members who had made themselves available to attend, both in person and online; the meeting was “hybrid.”

2. Acknowledgement of Tribal Land

Executive Director Jonathan Moscone gave the following tribute:

“On behalf of the California Arts Council, I would like to state that we are in solidarity with all indigenous people of Turtle Island, and in particular, those of California. We acknowledge that today’s meeting takes place on the now occupied lands of the Miwok, Maidu, and Nisenan people. They are the past, present, and future stewards of this land, water, and air. Our acknowledgement of the land we are borrowing is the first step in our journey to develop the relationships and cultural competencies that we need for us to support, with intention and action, all indigenous people.”

3. Roll Call and Establishment of a Quorum

Ms. Margolis conducted a roll call. Present were Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Ellen Gavin, Alex Israel, and Phil Mercado.

Ms. Margolis announced that quorum was achieved.

4. Chair’s Report

Chair Gonzáles-Chávez gave a reflection on her time as Chair of the California Arts Council, which had covered the emergence of the pandemic. The CAC had operated remotely and the entire state arts ecosystem was suffering because of facility closures and work stoppage. Chair Gonzáles-Chávez had appreciated being able to participate in funding and providing relief to the field at that critical time. Of equal importance was keeping funding available. She recognized the untimely passing of Chair Larry Baza; it had catapulted Chair Gonzáles-Chávez into that position.

Chair Gonzáles-Chávez described how the responsibility bestowed on the Council by the Legislature had not been fully taken on. The CAC was able to obtain a Legislative Committee opinion that confirmed that the appointed Council members were responsible for oversight and policy development related to all agreements, grants, contracts, MOUs, and interagency agreements entered into by the CAC. Moving forward, the Council now appears to be on level footing and is positioned to forge ahead with strong leadership, both with Executive Director Moscone and with strong and able Council members.

During Chair Gonzáles-Chávez’s tenure, the Council had focused on transparency and community engagement. She had appreciated the opportunity provided by Governor Newsom to serve on the Council – an experience she will long treasure.

5. Executive Director’s Report

Executive Director Moscone began by expressing thanks to all the staff, as well as Chair Gonzáles-Chávez and Vice-Chair Montoya, for taking on additional work while he had been away.

Executive Director Moscone took note that the CAC staff had been doing diligent work processing 2,100 grants and contracts totaling \$131 million in state funds, and meeting regularly to try to simplify those processes, improve communications, and be as creative as possible in developing ways to more effectively support artists, culture bearers, and organizations who in turn support our California communities. Executive Director Moscone spoke about the CAC's mission to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all. He noted that 97% of our budget goes out the door to the field.

He stated that his CAC consists of accountability, collaboration, and courage, explained below.

Collaboration. It is a necessity to make anything good happen in this world. The CAC has partnerships with 53 county arts agencies and our statewide regional networks. We are in partnership with the state's cultural districts and the California Creative Corps. These partners are vastly different, but share a similar commitment to engaging people in local communities in a way that the CAC cannot. Most of the administering organizations of the California Creative Corps are able to turn the money around much faster than we are at the State.

Although Zoom has increased engagement, it has strained relationships. Executive Director Moscone is planning for in-person Council meetings throughout the state in 2023. Beyond our meetings, it is a priority for the agency to convene our field in collaboration with statewide partners.

We will aim to hold a retreat in early 2023 to fully orient our Council in delving into the big topics and building the community of Council and staff. The public will be invited.

Accountability. Trust is born of holding ourselves and each other accountable to building and sustaining a relationship. To be accountable is a daily practice; one of its tenets is that opening processes up will shine the light on what is working, what is not working, what can be improved, and what can be learned from.

We are instituting a new policy today of more directly aligning the voice of the public with the voting process: during the time allotted to voting items, the Council will open the microphones for public comment specifically on the items.

We are going to open up the processes around Arts in Corrections (AIC), which exists as a contract program, in order to provide more engagement in the process. We will be convening experts in the field in a concerted effort to increase equitability and effectiveness in serving our incarcerated communities.

We are working on a justification proposal with the goal of reducing the next RFP's cost points value, from the state standard of 30% of the total points possible to 15%. This will enable innovative projects that have a higher cost structure to have a real chance at an AIC contract. We received 166 AIC applications and awarded 23 contracts; we will continue to develop this program.

Our greatest accountability is to get the money out the door and into the hands of every artist and cultural worker who needs our support. The administering organizations (AOs) of our Creative Corps who have filled out the paperwork will receive their full payment by December 16. Our

staff has been working every day to process the payments for grantees in both of our 2022 cycles; 95% of Cycle A grantees have been paid, while we are in the thick of processing grants for Cycle B grantees. The total money out the door is \$131 million, not including pending money for cultural districts and grants that will be coming through as member requests.

Executive Director Moscone made a promise to put a process in place to ensure that the CAC gets the money out the door with dramatically increased speed going forward. He explained the components of streamlining the process.

Courage. Executive Director Moscone emphasized that it takes courage for staff to listen, adapt, and lead with conviction and an open mind. On Monday he had visited the State Library for the unveiling of Forrest Stearns' mural entitled "California Remix." This mural extends and challenges the narrative of the original library mural done in 1930. Rather than obliterate this deeply problematic mural from the past, Forrest Stearns expanded groups of people whose story is told in public art. Its courage is in not shying away from its source, but standing up to it – making the story more complex, as often only art can do.

When Executive Director Moscone arrived, the CAC had made a profoundly courageous move to lead the way in addressing issues of racial inequities that have long defined both the funding world and the state government world. The agency has continued this work in the nonprofit sector.

The courage Executive Director Moscone brings to this job is to listen and to lead with curiosity and creativity. We will only get better the more all of us listen. Starting next week, Executive Director Moscone will go around the state to do just that; he will start at Folsom State Prison where he will attend the Actors' Gang Prison Project Family Holiday Open Workshop, then move on to Nevada City and Redding to learn about their cultural districts.

6. Welcome to California Poet Laureate Lee Herrick

Executive Director Moscone welcomed California Poet Laureate Lee Herrick, a writer, professor, and author of three books of poetry. The CAC honored Mr. Herrick with a reading of one of his poems, with each Council member taking a few lines.

Mr. Herrick stated that he was deeply honored, humbled, and excited to be appointed. He is on the Yokuts and Mono lands in Fresno. A few weeks ago the Governor and First Partner had surprised him in his classroom at Fresno City College with the news of his appointment. Mr. Herrick recognized the arts education, books, and programming that he has enjoyed for 50 years.

His platform is called "Our California." It has two prongs:

1. For all of the readings he will be doing throughout the state, he will ask the organizers or curators to pair a local social justice or civic engagement organization with the reading. He already has about 20 events booked – local events in Fresno, a poetry event in San Diego, a talk at the Creative Aging symposium, etc.

2. He will invite all Californians to write a poem about their city, town, or state – what they love and don't love about it, what beauty they find in it. The poems will be posted online. Mr. Herrick hoped an anthology would come from this effort.

He believed that there is poetry in everyone. He looked forward to meeting as many of the CAC as he can and seeing as many parts of the state as he can to talk about poetry.

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

MOTION: Councilmember Estrada moved to approve the October 27, 2022 Meeting Minutes. Councilmember Messina Captor seconded the motion.

Ayes: Chair Lilia González-Chávez, Vice Chair Chelo Montoya, Vicki Estrada, Jodie Evans, Ellen Gavin, Roxanne Messina Captor.

Noes: None.

Abstain: Gerald Clarke.

The motion passed.

8. Public Comment

Chair González-Chávez explained the CAC public comment policy. Ms. Margolis explained the process and provided specific instructions.

Live public comment (in person):

Mariana Moscoso, Associate Director of Artist Leadership at the Center for Cultural Power, stated that this is an Oakland-based, woman of color and artist-led organization that inspires artists and culture makers to imagine a world where power is distributed equally, and where we live in harmony with nature. She thanked the CAC for selecting them for the statewide administration of \$2.87 million in Creative Corps funds. With this support, they have launched their California Constellations fellowship, which provides two artist-disruptors and two culture bearers with a full-time salary of \$120,000 over an 18-month period with generous benefits. Over the next two years the organization will offer 72 awards of \$15,000 in impacted areas in California; these artists will be integrated into cohorts which are designed to build supportive relationships between awardees.

Mary Beth Barber, former CAC member and teaching artist, encouraged the CAC to take a leadership position in the arts education sector. Because of local control and its diffuse nature, things can move more slowly than expected. The Council may be able to provide assistance with implementation, for example: emergency credentials, the inclusion of the media arts single subject credential, and bringing in professional teaching artists. Ms. Barber also recommended finding other experts; the leader of the Framework Committee is now at the County Office of Education Consortium as the arts lead. From an equity perspective, having standards change from content to process is very good for equity.

David Mack, Executive Director of the Joe Goode Performance Group, expressed appreciation for Chair Gonzáles-Chávez's tenure, and to Vice-Chair Montoya and Executive Director Moscone for their new roles. The Joe Goode Performance Group is a CAC grantee and Mr. Mack thanked them for their support. He appreciated the CAC as they continue to advance equity in the field, and bring greater transparency around the California Corps program.

Live public comment (virtual):

Marie Acosta, artist, administrator, and former CAC staff member, expressed the hope that making art that serves the people of California and represents our many voices is a priority for the Council. Last November, working artists and representatives of arts-producing organizations spoke to the Council about directly supporting their work and their communities. Ms. Acosta urged the Council to directly manage, administer, and prioritize programs that directly fund California artists and arts-producing organizations, rather than subcontract to third party entities.

Raquel Redondiez, Director of SOMA Pilipinas in San Francisco, expressed appreciation to Chair Gonzáles-Chávez, Executive Director Moscone, Ms. Margolis, and everyone who contributed to and took part in the tour of SOMA Pilipinas in October. The CAC is taking a thoughtful and methodical approach in getting to know the cultural districts. Ms. Redondiez invited everyone to the Philippine Lantern Festival at the Yerba Buena Center for the Arts. They hope the event will be a model for bringing economic recovery using arts and cultural preservation.

Cara Goger, Executive Director of the Mariposa County Arts Council, spoke on behalf of the Coalition of County Arts Agencies. On December 5 they had sent a letter to the CAC to express support for ongoing partnership between State-Local Partners and the CAC. She expressed appreciation for the CAC's upcoming grant programs, the ongoing leadership of Executive Director Moscone, the Policy Committee, Equity Committee, staff, Chair Gonzáles-Chávez in particular, and Vice-Chair Montoya for stepping into the Chair position.

Griselda Suarez, narrative artist and Executive Director of the Arts Council for Long Beach, described that organization. She thanked the CAC for supporting their work with an AO grant for the Creative Corps. It enables arts and culture to be uplifted as a foundational change that makes our lives more just and whole. She looked forward to collaborating with the Council and the other AO colleagues.

Aundrea Stuckey spoke about Art Representation and Culture which is designed to empower youth to create diverse murals in Humboldt County that represent them. She thanked the Council for their recent outreach into rural cities and areas across California.

Peter Comiskey commented that the visit to the cultural districts had been extremely valuable. From the Balboa Park cultural district perspective, he shared that they continue to move with a launch date in early 2023 for their experience plan.

Eliza Tudor, Executive Director at Nevada County Arts Council, spoke about their recent activities as an AO for the California Creative Corps. They are preparing to regrant \$3.4 million in state funds to the most vulnerable communities across 19 counties in upstate California – by

far the largest region in terms of geography. They have been conducting an in-person listening tour of the region, during which they have been hosted by theater companies, arts councils and galleries, job centers, museums, city halls, community spaces, housing for artists, rancherias, and Veteran Memorials.

Jeff Jones, longtime CAC supporter, commented that CAC needlessly wastes huge amounts of money on bureaucracy. Instead of supporting nonprofit arts-producing and artist organizations, it seems like much of those agencies' funding is being siphoned off to support groups like the United Way and the San Francisco Foundation. The Council's tendency is to contract out rather than have staff run its own programs. As a result, an excessive amount of CAC funds are now consistently spent on administration. The standard amount is 15% – but after CAC takes its 15% and then adds another 15% for the group's intermediaries, the amount spent on administration is already approaching 25-30%. In addition, none of the state and regional networks with the cultural district funds support artists. Please consider ways to reign in the excessive administrative costs.

Tim Taylor, Executive Director of the California Small School District Association, encouraged the Council to continue to expand the California cultural district project. Rural students do not have the access of large urban and suburban areas. He also commented that after the Camp Fire in Butte County, the Division of Performing Arts really healed those children. The arts are our ticket, along with physical education and wellness, for helping children with trauma.

Rachel Osajima, Director of the Alameda County Arts Commission, thanked the Council for their support of the collaboration between the CAC and the State-Local Partners. She expressed sincere appreciation to Chair Gonzáles-Chávez as the CAC Chairperson.

Leslie Castellano, Executive Director of the Ink People in Eureka, appreciated the CAC. She had seen tremendous impact through implementation of programs throughout the region. She also expressed appreciation for the cultural arts program; Eureka is one of the recognized cultural arts districts. They have a fantastic team of contributors. They are looking forward to amplifying diverse representation of people within the community. There are some great collaborations going on with the Wiyot Tribe which has opened up a new cultural center.

Chair Gonzáles-Chávez thanked everyone who participated in Public Comment. It is only through their contact with the CAC that the Council better learns the needs of the field and is able to respond.

Written public comment submissions:

- Sonia Tiwari (She/Her/Hers)
RE: Agenda Item 12.Voting Item: Recommended Grant Programs for 2023

Please bring back innovations + intersections category of awards as it will greatly help interdisciplinary artists who don't fall in traditional categories!

- Terry LeMoncheck (She/Her/Hers), Arts and Culture El Dorado, El Dorado County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Organizational Development, State-Local Partnership, Veterans in the Arts, State-Local Partner Mentorship

I write to encourage Council Members and staff leadership to consider the future of the State-Local Partner Mentorship program. As you may know, Arts and Culture El Dorado is currently the mentor organization for Alpine County. This community is engaged and enthusiastic about the possibility of establishing a local arts agency, and the project is proceeding well. However, current CAC guidelines stipulate that organizations must have two years of programming to apply for any grant. I respectfully urge you to consider ways in which a brand-new State-Local Partner in Alpine County could receive funds before that two-year period. Arts and Culture El Dorado would be happy to serve as a fiscal sponsor for the new SLP (we have an Incubator program already in place) and it would be especially meaningful for us to be able to tell our new partners in Alpine County that CAC funding is possible, even at the earliest juncture. If the objective of the SLP-M program is to establish an SLP in a county without one, it seems logical and appropriate for the CAC to offer the critical funding support that would enable the new agency to thrive. Thank you very much for considering this request. I would be pleased to make a presentation at a CAC meeting on the progress and outcomes of the SLP-M program, in its pilot year

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

The operation of the CAC needs to be more transparent. This is a comment echoed across the state by organizations of all sizes, disciplines and regions. Please take to heart, I hear about the disconnect, inability to get the state to respond to questions or problems, the lack of more peer panels, the diversity of the peer panels, the m.o.p. for payment to grantees.

The tendency to subcontract for dissemination of grant review and oversight, as well as to select awardees, with the SLP's is alarming. Another step in the process to seek funds and support. In theory it works but it will not work unless all the SLP's follow uniform processes, and that will not happen. The SLP's do a fine job with what they have to oversee, to add to that burden will not empower them but rather add to an administrative overload and likely lead to more inefficiency. The state agency needs to address the challenge of tasking this work internally, it is the mandate for the existence of the agency.

Continue to fund small and grass roots organizations with non matching grant opportunities. Tech support should include completing the dataArts if it is a requirement, PRIOR to asking for the attachment in the application. It is silly to ask the umbrella for theirs, and not help the actual applying organization develop a dataArts of their own.

Respectfully Submitted, Tomas J. Benitez

- Jamie (She/They), Sacramento County

I am a cultural artist & worker in Sacramento/Nisenan land that just completed an artist residency. Although I was thrilled at opportunity to develop a studio practice, I have found that the art institutions here do not have the praxis or infrastructure to support specifically cultural artists. I am a Filipinx artist currently excavating my cultural identity through some of my culture's dying art forms. Art is also a great pathway to placemaking and connection. We are in need of a culture shift in Sacramento's art spaces to develop a practice where a true exchange and collaboration can take place and it is feel less extractive.

How can California Arts Council help support the much needed conversation that cultural artists not only need the resources but also a trauma-informed approach on HOW these institutions can best support and uplift intersectional BIPOC artists in Sacramento?

- Andrea Hansen, Kern Dance Alliance, Kern County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, California Creative Corps, Creative Youth Development (formerly Youth Arts Action)
RE: Agenda Item 11. Creative Corps AO Presentation: City of Sacramento, Office of Arts and Culture

Today, I wish to raise awareness of the 14 AO grantees that will administer funding in our regions and how this may impact our financial status with respect to applying for future Ca Arts Council grant cycles.

I wish to draw the Council's attention to separating the \$4+ million dollar award given to our agencies and our actual total operating revenue in our grant applications. The AOs have been given the extraordinary task of ensuring the Creative Corps goals are met within our regions, however; it is important to note this money is NOT ours and does not support our general operating expenses and programs.

As we move into a new year/new grant cycle, I ask that the Council give consideration to allowing the AOs to submit total operating revenue that does not reflect our Creative Corps funding. If we were made to submit our revenues that include our \$4+ million dollar awards, this could greatly skew our requested grant amounts that do not reflect our actual financial status.

May I suggest an option within SmartSimple that allows AOs to indicate their total operating revenue without our Creative Corps awards? It is imperative that the grant review panelists are given the most accurate financial snapshot of our operations.

I appreciate your time - thank you.

- Marie Acosta (She/Her/Hers), Sacramento County
Current or Former Grantee: Individual Artists Fellowship

GOOD MORNING

MY NAME IS MARIE ACOSTA. I AM A CAREER ARTIST AND ADMINISTRATOR AND I HAVE DEVOTED MY CAREER TO ANTI-RACISM IN THE ARTS. AS A LONG-TIME

SUPPORTER OF THE CREATIVE INITIATIVES OF THE ARTS COUNCIL IN THE PAST, I HOPE TO SEE ACTIONS THAT PRIORITIZE DIRECT FUNDING OF ARTISTS AND ARTS PRODUCING ORGANIZATIONS. MAKING ART THAT SERVES THE PEOPLE OF CALIFORNIA AND REPRESENTS OUR MANY VOICES MANY THAT HAVE BEEN LEFT OUT IN THE PAST IS, IS I HOPE YOUR PRIORITY. WE MADE OUR VOICES CLEAR LAST NOVEMBER WHEN AN OVERWHELMING PARTICIPATION OF WORKING ARTISTS AND REPRESENTATIVES OF ARTS PRODUCING ORGANIZATIONS SPOKE TO YOU ABOUT DIRECTLY SUPPORTING OUR WORK AND OUR COMMUNITIES. I URGE THE COUNCIL TO DIRECTLY MANAGE, ADMINISTER AND PRIORITIZE PROGRAMS THAT DIRECTLY FUND CA ARTISTS AND ARTS PRODUCING ORGANIZATIONS RATHER THAN SUB-CONTRACT TO THIRD PARTY ENTITIES. THE CAC CAN STRENGTHEN THE CALIFORNIA'S CREATIVE WORK BUT ONLY BY PRIORITIZING THE WORKERS WHO CREATE.

Marie

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

Thank you for your ongoing support of California Cultural Districts. We appreciate the recognition and look forward to next steps.

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County
RE: Agenda Item 17. In Memoriam

Unfortunately, I forgot about today's meeting as I took the day as a mental health day so I'm unsure if anyone mentioned the recent departure of Yakira Chambers. She was a friend and colleague of mine that passed away recently. Within the entertainment industry, she was an actress, producer, creator and writer.

She made a difference in my life both professionally and personally. Yakira provided a bridge for me and other black women to progress and move forward in an industry that can be overly critical of the black woman. She opened doors for us and helped us attain access to dreams that seemed out of our reach.

...overlooked by many...but seen by her. [In gratitude, Yakira...in gratitude.]

Due to her death being unexpected and sudden, a GoFundMe page has been set up to help her family cover the funeral expenses. If you search her name on GoFundMe, it will come up. She was only 42 and was a joy to work with so I just wanted to take a moment to honor her and give her the time and respect that she deserves.

9. Voting Item: [Recommended Grant Programs and Guidelines](#)

Chair Gonzáles-Chávez stated that these were for programs not new to the CAC. They are continuing so that the Council can utilize the funds that were allocated.

Mr. Israel stated that this was the first voting item coming from the Policy Committee. The guidelines for three programs – Cultural Pathways-Technical Assistance, Individual Artists Fellowship Region 4, and Creative Youth Development – were already approved by the Council last year. For the first two, we did not receive a sufficient number of applicants. The Council voted not to fund ineligible applicants, but to clarify the guidelines and reopen the programs for applications. Creative Youth Development is being reopened to solicit more applicants as we have more governmentally earmarked funds to award the program. The Council voted to reopen the grant process and we must allocate the remaining money before June 2023.

The guidelines have undergone minor changes as outlined in the memo. We are taking measures to promote the reopening of these award categories to ensure that we cultivate a more robust applicant pool.

Chair Gonzáles-Chávez stated the recommendation from the Policy Committee: for the Council to approve the attached guidelines for Cultural Pathways-Technical Assistance, Individual Artists Fellowship Administering Organization Region 4, and Creative Youth Development.

MOTION: Vice-Chair Montoya moved to support the recommendation of the Committee. Councilmember Messina Captor seconded the motion.

Public Comment:

Aundrea Stuckey commented that education through art on difficult topics such as racial trauma definitely needs more support in the rural area of Humboldt County. She had applied for the Technical Assistance grant but found it very confusing. There are many barriers to access in applying for many of these grants. She was pleased to hear that this program was continuing.

Council Discussion:

Ms. Gavin commented on Cultural Pathways Technical Assistance. It is \$150,000 for two years and is going to go to one organization that can provide technical assistance to the 78 recipients that might request it. We could have made a simpler process in which we let it be known to the 78 recipients that there was some money for development consultancies; they might have individually found someone they wanted to work with. It would have been a supplementary grant with a simple application. This course of action might have been more effective.

Ms. Gavin further explained that rather than putting out an RFP, we should take the \$150,000 and put out a simple application process to the existing 78 Cultural Pathway recipients who are already funded. We would ask if they have an identified need and a consultant with a bio. They could apply for the additional funding. It would be a much more grass-roots approach.

Chair Gonzáles-Chávez asked if the maker of the Motion would accept a modification to pull Technical Pathways Assistance out for separate discussion. Vice-Chair Montoya asked staff about the feasibility of the Motion. Ms. Kiburi responded that it would be possible to take the funds allocated for this grant program to be individually allocated to each of the Cultural Pathways grantees as an augment to their grant program. She also noted that this is not an RFP but a set of guidelines for grant applications.

Ms. Azevedo stated that whatever decision the Council makes today, staff can find a way to make it work. It would be more work for staff to develop new grant program guidelines for grantees to apply for Technical Assistance funds to do their own selection process with a consultant, compared with awarding a single grantee to provide technical assistance for the field of 78 existing grantees.

Mr. Israel liked Ms. Gavin's idea, but wondered whether the Cultural Pathway grantees that have been awarded are able to identify on their own where they might find technical assistance. This might be easier for large organizations than smaller ones.

Ms. Azevedo reminded the Council that written within the Cultural Pathways grant guidelines that the current grantees were awarded, it did say that the CAC would identify a Technical Assistance provider.

Mr. Israel suggested for the Council to see if they are able to find an AO that could take on this project.

Vice-Chair Montoya accepted the Amendment: to move forward with only the Individual Artist Fellowship Administering Organization Region 4 and Creative Youth Development. Ms. Messina Captor also accepted.

Chair Gonzáles-Chávez expressed a concern about the timeline. This was proposed to be released on December 12, and everyone was supposed to respond by January 12. In the nonprofit sector, everyone is getting ready for the holidays and shutting down, and organizations will start looking in January for new grant opportunities. They will be in a time crunch to make the January 12 deadline. Would it be possible to extend the deadline to January 28? Robust outreach could occur and people would have the opportunity to fill out an application. Would the makers of the Motion accept such a change to the date? Both responded that they would accept.

VOTE:

Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Ellen Gavin, Alex Israel, Phil Mercado.

Noes: None.

The motion passed unanimously.

MOTION: Councilmember Gavin moved to reconsider the guidelines and look at the pool of 78 Cultural Pathways grantees, augmenting their grants in a simple process rather than put out an AO grant RFP. Councilmember Estrada seconded the motion.

Council Discussion:

Executive Director Moscone wanted to be mindful that whatever our intention is, a bait and switch has occurred because of what was in the guidelines and what was promised. We have to contend with that issue. He did feel that we should move forward with this template of augmenting grants.

Ms. Kiburi also noted that the grantees have been awarded and have started their work. There are many grantees in that program who may not be able to identify resources to support them in the way they need; they are relying on us coming through with what we promised.

Ms. Gavin felt that this line of thought was a little condescending. In the development of arts organizations, you learn as you go, and you learn from your peers how to write grants and build a Board. For the few who really need assistance, the Council and staff should be able to help. Ms. Gavin agreed with earlier comments from the public about having AOs doing work that should be done at CAC. It adds another layer of administration and takes away 20% of grant award to be used on administering the grant. An applicant had not been found when the RFP had gone out. She would like to try an easier and more grass roots approach.

Ms. Kiburi underscored that earlier the Council had approved guidelines for the Cultural Pathways program, and in engaging with the grantees, they indicated that they wanted this technical assistance opportunity; they had input.

Ms. Estrada asked if we could now technically and legally change the basic Motion without reissuing any Public Comment. Chair Gonzáles-Chávez confirmed.

Mr. Israel asked what happens if we reopen this award and still do not find a suitable AO to administer the Technical Assistance for Cultural Pathways. Chair Gonzáles-Chávez replied that it would have to come back to the Council. Mr. Israel asked if it is worth seeing if we find a suitable AO, and if not, we could create a new template that follows Ms. Gavin's suggestion. Chair Gonzáles-Chávez answered that it delays the opportunity to deliver service; but if no one responds to the RFP, it will have to come back to the Council.

Ms. Estrada said that she did not like the idea of delaying the money any more.

Ms. Kiburi clarified that this is not an AO grant program – it is a technical assistance grant and there are no administrating costs attached to it. Chair Gonzáles-Chávez explained the distinction: an AO applies to operate one of the grant programs, and they will take their percentage for administrative overhead. What is currently being proposed is not an AO relationship; instead it identifies a person or organization who is going to be paid to deliver a direct service, i.e., technical assistance to the Cultural Pathways grantees.

Ms. Kiburi pointed out that this might not be a separate application – it is an augmentation to the current scope of work.

Vice-Chair Montoya asked if this is still possible with the contradictory language in the original grant – can we legally do that? Ms. Kiburi answered that you can; but in terms of transparency, you are changing what you said you were going to offer.

Ms. Gavin pointed out that there are 14 different areas laid out in the application for consultancy. She did not think that was a reasonable claim for any one organization to be able to do. She also hoped that we could be available on a limited basis to provide consultants for grantees who cannot find any.

VOTE:

Ayes: Chair Lilia Gonzáles-Chávez, Vicki Estrada, Ellen Gavin.

Noes: Gerald Clarke, Alex Israel, Phil Mercado.

Abstain: Vice-Chair Chelo Montoya, Roxanne Messina Captor.

The motion failed.

MOTION: Councilmember Messina Captor moved that the Council accept the recommendation of the Committee with the extension of the timeframe. Councilmember Mercado seconded the motion.

VOTE:

Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Alex Israel, Phil Mercado.

Noes: Ellen Gavin.

The motion passed.

10. Staff Presentation: California Creative Corps and Cultural Districts Updates

Ms. Margolis began with a basic overview of the California cultural districts. In 2015, AB 189 established the authority for the CAC to designate cultural districts. Fourteen were designated originally. In 2022, Governor Newsom allocated \$30 million to this program, giving CAC the opportunity to support the existing districts properly and to designate new cultural districts as well as developing districts.

The CAC has temporarily allocated staff to gain an understanding of the cultural districts. We are presently completing one-on-one meetings with each of them. We have heard repeatedly about the need for unrestricted funds to allow each district to achieve its unique goals; the need for designated staff; and the need for technical support. We have also heard that they would like the CAC to facilitate ongoing peer group meetings for the sharing of best practices and the establishment of relationships. They also would like help in establishing relationships with Caltrans so they can have signage, as well as the promotion of economic development opportunities for tourism.

In spite of the pandemic, the cultural districts have developed a deep connection with the communities. They have put themselves in a unique position to support artists and cultural workers, and to maintain economic vitality.

Ms. Margolis introduced Amy Garrett from the Programs Unit; she is temporarily supporting cultural districts. She has been a valuable asset to cultural districts statewide.

Ms. Margolis shared examples of what is happening in the 14 districts.

- Soma Pilipinas has put together a pop-up arts hub housed in a vacant space atop a downtown San Francisco parking lot.
- Calle 24 Latino is working to create a tour-permitting process with the county. Fees will be used to support local artists and mural restoration.
- Balboa Park is working with the Parks and Recreation Department to undertake a review of all the available demographic spending data to create a Framework for the Future comprehensive document, detailing how the city invests annually across all cultural district facilities and community-based arts and cultural organizations.
- An example of advocacy is Barrio Logan, which has been advocating for their community by pursuing a land trust that will allow the cultural district to own more of its geographic space, to protect against a second wave of gentrification.
- Truckee is successfully modeling an urban and artist housing maker space in a very rural area.
- Emeryville has created an interactive geo-map to guide visitors to access the many indoor and outdoor public art installations.

Ms. Margolis displayed a timeline showing highlights of what will be happening with the cultural districts.

She spoke about the California Creative Corps. The 2021 State Budget included a General Fund allocation for the CAC to implement the California Creative Corps program. Its intention is to provide a broad geographic reach and to serve all 58 counties, while prioritizing communities that demonstrate the highest level of need as indicated by the Healthy Places Index.

Three Arts Program Specialist staff have been hired for this program: Julie Starkey, Mon Pham, and Charlie O'Malley.

Ms. Margolis displayed a map of all of the districts. Fourteen AOs have been selected to administer the funds. They are connected to their communities in a way that the CAC is not. They are collaborating with each other to reach every corner of the state.

Ms. Margolis showed an example of an eblast that the Council is sharing with all of the Creative Corps.

She showed a timeline of the next three years.

Examples of what is happening are as follows:

- The Center of Cultural Power based in Oakland has already opened its applications for their Constellation Satellite grant program.
- The Arts Collaborative of Nevada County encompasses 19 county north state regions. They have been holding listening sessions across the regions.
- Kern Dance Alliance has launched their website for the program KDA Creative Corps. They are working closely with the United Way of Merced. AOs are coming in and helping artists write grant applications.

11. Creative Corps AO Presentation: City of Sacramento, Office of Arts and Culture

Melissa Cirone from the Sacramento Office of Arts and Culture, another AO, gave a presentation on the Creative Corps grant program during one of the regional conversations hosted by Californians for the Arts.

Ms. Cirone stated that Creative Corps centers the individual artist as the driver of change and the creator of more effective communications around California's most challenging issues. At least 60% of the funds go directly to artists. The program allows us to work regionally to tackle issues and share resources. We are able to do the cross-sector work where we continue to have the biggest impact.

The program is going to be multipronged:

- It will include up to five large grants funded to organizations or art-focused units of government that are already engaged in cross-sector work or have developed cross-sector relationships.
- All five counties will be represented in the grants, and will be specifically focused on a rural community or one in the lowest quartile of the Healthy Places Index.
- About 20 smaller grants will be more responsive to emerging partnerships.
- A cohort of five artists will be awarded full-time temporary positions for up to one year in a Sacramento city department or division.

They plan to introduce themselves to the region through a series of "mixers" focusing on one or more of the campaign goals. For example, a mixer on climate mitigation and emergency preparedness might take place in Yolo and Alpine Counties, and might include artists interested in exploring these issues with regional partners.

Ms. Estrada asked about the outreach taking place in April of next year. How will you bring potential new cultural districts in? Ms. Margolis answered that they are going to do listening tours that will be mainly virtual. The Council will be invited to participate in all of them. Once the first 14 have been redesignated, we will have a convening with all of them to which the Council will be invited.

12. Voting Item: [Recommended Grant Programs for 2023](#)

Vice-Chair Montoya stated that the Programs Policy Committee would present their recommendations for the program for the fiscal year.

Mr. Israel presented the Committee's recommendations to open the programs listed in the memo with 2023 Local Assistance funds. He stressed that it was urgent to vote on the recommendations today in order to maintain our grant-making timeline and to ensure that the money gets into the hands of those who need it most in a timely fashion, as promised.

The Committee had gone through a number of considerations. Two had been discussed at the previous meetings and were centered around balancing general operating and project support costs and consolidating grant programs.

The third consideration was our focus on priority communities. Rather than creating small pockets of funding to serve niche groups, the communities will be prioritized for the impact projects banner. They will now have access to larger grant funding pools.

The fourth consideration was to continue to maintain strong ties to our partner organizations and to continue to work with the National Endowment for the Arts, which is reflected in our Folk and Traditional Arts program.

A fifth consideration was our budget projection. We will not know how much we actually have to spend on grant funding until June 15. Given that constraint, if we vote to fund the seven recommended programs, we will be able to fund them deeply regardless of budgetary unknowns.

Our final grant consideration was new and other grant programs: Arts and Accessibility and Arts Administrators Pipeline. Neither had enough eligible applications and we were unable to find an AO to support them. We need more time. We should expect to see a vote on whether the staff should be let loose to revise the guidelines for these grant programs in January with an approximate timeline of a couple of months.

At the previous meeting there was discussion on opening a touring and presenting program. The Committee felt that we need time for a full assessment of this idea.

Mr. Israel referenced the spreadsheet included in the memo. The first seven items are recommended programs; the next seven are current legislatively mandated programs with funding from the State Budget. The next items are individual artist fellowships, funded through 2024, and the last items are four programs that the Council has already voted to support with 2022 funds.

Chair Gonzáles-Chávez gave the Committee's suggestion: that the Council vote to open only the programs indicated on the list, with projected 2023 Local Assistance funds. The programs are State-Local Partners, State-Local Partners – Mentorship, Statewide and Regional Networks, Folk and Traditional Arts – Administering Organization, Arts and Cultural Organizations, Cultural Pathways, and Impact Projects. Chair Gonzáles-Chávez noted that it is also appropriate for the Council to consider other possible programs.

MOTION: Councilmember Messina Captor moved to accept the recommendation of the Committee. Councilmember Estrada seconded the motion.

Public Comment:

Chair Gonzáles-Chávez pointed out that public comment after a motion is made is a new process. The Council is bringing the public in to comment specifically on action items so that we can hear from you before we take action.

Susie Tanner had a comment, but there were problems with audio.

Council Discussion:

Ms. Estrada asked why Folk and Traditional Arts was not listed as a small organization; how did you determine which programs were prioritized as small organizations? Josy Miller, Arts Program Specialist, stated that on the spreadsheet, the Council had requested at the October meeting to identify which programs currently prioritized small organizations. Reflected in the chart were the programs that, in the current iterations of the program guidelines, actively call out only organizations up to \$150,000 for Cultural Pathways and up to \$250,000 for General Operating Support.

Chair Gonzáles-Chávez noted that this issue has been a point of interest and discussion in the past. However, what we have before us has already been approved. We cannot adjust the dollar amounts for these programs now.

Ms. Gavin asked for clarification. Chair Gonzáles-Chávez explained that moving forward, the Council can reintroduce these and make changes to the dollar amounts.

Ms. Gavin commended Mr. Israel and Ms. Evans for taking in the idea of simplifying and understanding that the field is talking about having General Operating Support. She very much liked the idea of the touring and presenting program for promoting California culture. There are multicultural institutions that have legacy status, that are midsize and larger, that have decades of commitment to represent their culture. They should be included in General Operating Support.

Executive Director Moscone clarified that today is about the program guidelines, which include the cap. Raising the cap can happen when we are in the guidelines process. Voting on these programs does not keep us from having that conversation.

Ms. Tanner, Director of Theater Workers Project, returned to the line. They have been grantees for many years. She was confused about referring to “Re-enter through the Arts” as a niche community. Research shows that there are thousands of formerly incarcerated individuals returning to communities who re-enter through the arts. This is a large and vibrant population that needs to be served. Ms. Tanner asked about the amount of the current Impact grant. They have an Impact grant that augments their funding to a prison in Los Angeles County. They have been working on that program since September but have not yet received the funding.

Mr. Clarke asked about the “explicit inclusion” mentioned in the Decision Support Tool on page 3. Ms. Miller answered that right now the Council is voting on the program openings; in January they will vote on their allocations, and at the following meeting they will vote on the actual guidelines. Between now and then, the Policy Committee will work with staff to make sure that the language of those guidelines reflects the wishes of the Council.

Deputy Director Kiburi reiterated that this was a time for voting on grant programs and talking about any additional program that the Council wants to have funded.

Chair Gonzáles-Chávez mentioned that there is a program that does not fit into any of the current categories: the Touring Artist program. Impact Projects could be expanded to include many of the groups that have been independently designated in the past. The pandemic affected our performing arts artists tremendously. The CAC previously had a touring artist program; Chair Gonzáles-Chávez would like it added to the list now. The program supported not only the artists,

but also the community: they would have access to the artists. Signing up the artists to participate would require considerable work, but it would be well worth it.

Ms. Messina Captor noted that most of the arts organizations have a program under their banner that tours and does outreach. She asked how the Touring Artist program works. Ms. Gavin answered that in the past, touring artists would apply to become part of a catalog. The presenting organization and the artist would apply together to tour. The performance was underwritten and the venue's role was to promote it. The program provided a taste of California culture by showing artists from around the state.

Mr. Israel felt that this would be a potentially great program, especially after Covid. He noted that the program has not been active for a long time, so reinstating it and activating the guidelines would require a substantial amount of work and dialogue with the communities. Does staff have time to do this? Or alternatively, should we make it a priority for 2024?

Ms. Azevedo responded to several of the comments. Staff has several current Impact Project grantees that are doing similar projects with the funds they have received in 2022 from the CAC. There is an opportunity to incorporate a touring project within an application for Impact Project funding in 2023. Just as staff works with the Council to develop guidelines to call out support for underserved, underresourced communities, artists, and culture bearers, staff can include language that specifically supports an application from an artist who wants to work on their own or collaboratively with a local arts organization to promote a touring project. There is flexibility within the Impact Project program to incorporate those different types of projects.

Chair Gonzáles-Chávez stressed that she wanted the community to understand how to access those artists. As Ms. Gavin mentioned, there used to be a catalog listing all the touring artists. If this were a standalone program, we will have a better opportunity to build it so that it will be effective, and offer access and equity.

Ms. Margolis recommended for a staff member to look at our old files and give a presentation to the Council. This might help the Council determine which direction to go.

Deputy Director Kiburi suggested to emphasize in the Impact Project grant guidelines that the touring program was an option. Staff could then provide data for the Programs Committee to consider in next year's funding for a full-on touring program.

Executive Director Moscone noted the importance of Impact grants going forward. Guidelines and allocations are going to be very important.

Mr. Israel suggested writing guidelines for the Impact program before we determine allocation. Deputy Director Kiburi responded that this could happen, but you would not know how much money you have for the different grant programs. Once you get to the minutiae of the program design, the allocation conversation happens.

As the maker of the Motion, Ms. Messina Captor did not accept the addition of the Touring Artists program. She wanted to accept what the Committee has done, and have the Touring Artists program discussed in Committee, to be brought before the Council at a later date.

Mr. Israel stated that he would really like to hear from staff about the previous iteration of the Touring Artists program.

Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Ellen Gavin, Alex Israel, Phil Mercado.

Noes: none.

The motion passed unanimously.

13. Voting Item: Election of the Chair and Vice Chair Council Seats

As a member of the Governance Committee, Ms. Gavin presented the slate: Consuelo Montoya as Chair and Vicki Estrada as Vice-Chair. She asked if any other members of the Council wanted to put their name forward. There were none.

MOTION: Chair Gonzáles-Chávez moved to elect Consuelo Montoya as Chair and Vicki Estrada as Vice-Chair. Councilmember Clarke seconded the motion.

There was no public discussion.

VOTE:

Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Ellen Gavin, Alex Israel, Phil Mercado.

Noes: none.

The motion passed unanimously.

Vice-Chair Montoya stated that she was extremely grateful for this community of support and for entrusting her with this great responsibility for California. She also acknowledged the shoulders that she stood upon: Nashormeh Lindo, Larry Baza, and Lilia Gonzáles-Chávez.

14. Council Committee Updates

[Equity Committee](#)

Vice-Chair Montoya recognized Katherin Canton for their extensive work and guidance to the Committee.

She gave a recap of the Equity Committee's work in 2022.

- They recommended to the Council the inclusion of the Equity Assessment for the 2022 guidelines. They were adopted and implemented.
- Staff conducted a two-hour workshop with State-Local Partnerships (SLPs) to introduce the assessment purpose and process and to introduce the data collection tools. Data was gathered to establish our equity baseline. The data was presented at the September CAC meeting.

The Committee recommended moving forward with a convening that will be co-designed with SLPs.

Mr. Clarke stated that the Committee felt it important to gather people together at this convening to restart relationships between the CAC and the SLPs. They also felt it important to provide time for the SLPs to talk about the issues they face, that they think are most important, as well as to build upon the assessment and the data. The Committee sought for everyone to be on the same page moving forward. The convening was targeted for Fall 2023.

Vice-Chair Montoya stated that the decision support tool provides an open-ended space for articulating how the funds get dispersed. The Committee wanted to ensure that it does not create a large impact on staffing, and they want to roll it out properly to the SLPs in an effective and collaborative manner. The Committee thought it best to build it into the existing guidelines of the current grant, rather than start a new grant.

The slate included both the SLPs and the SLP Mentorship program. Vice-Chair Montoya reminded the Council that we started that project with the intention of covering the gaps in the counties that have been vacant of SLPs. This was a call to the Committee that is designated to consider that grant. Regarding the Equity convening, the SLP Mentorship program would be a great place for this work to happen. We could shape that in the guidelines.

Mr. Clarke added that part of the collaborative effort that we envision is to encourage buy-in by all the participants. We are doing this together; it is not being dictated.

Vice-Chair Montoya clarified that the convening would take place in 2024. We do not want to shorten the planning time needed to make this effective.

Discussion:

Mr. Israel asked what the convening would look like. Vice-Chair Montoya answered that its focus would be the SLP partnership; direct attendees would be the SLP members. We would want to ensure that the right Council members – no more than two – are there. Staff and invited guests, depending on the topics, would attend. The goal is to advance this work. The convening would provide space for the SLPs to discuss their priorities and things they need to advance. Ideally the event would be in person, with the option to go to virtual for accessibility.

Executive Director Moscone felt that the time the Committee is taking with our SLP partners to develop relationships and build trust is a valuable model for how we work. This is how we hear, heal, and move together on very important issues around equity.

Strategic Framework Committee

Mr. Mercado stated that the Strategic Framework document, formulated using a lot of time, energy, and resources to be our governing document from 2020-27, had been put on hold because of the pandemic. We have not been able to implement much of the work that was laid out, although we have implemented the decision-making tool.

The goal of the Committee is to look at the CAC's aspirations. Currently there are five broad areas:

- Grant-making
- Programs
- Partnerships
- Policy
- Public Communications

Under those are about 28 subtopics. The Committee is starting to go through them to see if they are still applicable to today, and to reprioritize them.

Ms. Messina Captor reported that they had looked at the first section: *Grant-making*. They were looking at aspirations and turning them into objectives. Change is already happening to *Council Timeline*, as seen in this meeting. *General Operating* needed more checks and balances; we need to understand how people are really using those funds and how it is impacting their programs. *Geographic Equity* is an area we are really delving into. We have not yet gotten very much into the *Individual Artist* area, but that program seems to be solid.

Legislative Committee

(No report provided.)

Governance Committee

Ms. Gavin reported that the issue they have been taking up is openness and participation. They would like to have more community participation; that should increase once people realize that they can speak on individual issues.

They are still looking at the issue of opening up beyond two members for each committee. After utilizing the decision-making tool, the Committee needs to have a conversation with staff to determine their time, resources, etc. In utilizing the tool, they had realized that there are sections that need to be clarified, for example, when there is a conflict between what the Council and the staff want, what are the principles to fall back on? Along with the Executive Director, they felt that a Council retreat early in the year would be very beneficial for understanding all the programs. This is a huge organization with many constituents and a lot of funding, and it could all be clarified.

15. Voting Item: Reinstatement of Grantee Award

Chair Gonzáles-Chávez stated that there had been an issue with how a program was reviewed; because of a glitch in the state process, the CAC had not had accurate information about an organization. The Council was now reintroducing the organization so it could get the funding it deserved. She noted that the error had been more technical than policy.

Ms. Azevedo gave a summary of what had happened. During the process of submitting their grant award contracts from Cycle A, which the Council had approved, an awardee had been deemed ineligible to receive funds. The CAC had received information from the processing

agencies (the Department of General Services and the State Controller's Office) that the awardee was not in good standing with the Secretary of State's office. The awardee's approved Cycle A awards had been terminated and they were removed from the Council's consideration when the Council approved allocations for the Cycle B Creative Youth Development slate of grant programs.

However, the awardee was very much impacted by that decision. They reached out to the Secretary of State's office and were told they would have to go through an extended legal process to change their record. They reached out to the CAC to see if anything else could be done to show that they were in good standing. Our team did extended research and determined that the awardee had in fact been in good standing throughout. Their record in the Secretary of State's office had been confused with another organization that is in fact in suspended status.

After doing the research and making that determination, we are now reinstating the terminated awards, which do not have to go through Council approval because they had already been awarded and their contract documents had already been submitted. However, we needed to bring the organization back to the Council to approve allocations for their appropriately ranked grants.

Deputy Director Kiburi noted that all applicants must attest to being in good standing. Therefore we do not check that when we do eligibility screening.

Ms. Azevedo stated that there are some verification websites we can use at a high level to check that someone is actually a nonprofit organization with the IRS. We can also check the Secretary of State's online business file that shows if an organization is in good standing or suspended by either the Secretary of State's office or the Franchise Tax Board. If they show suspended status, the State will not do business or pay funds to the entity until that status is remedied. These checks would add time to the eligibility check process. We are looking at providing the same websites as part of the pre-application toolkit that we want to roll out in 2023, to support applicants ahead of submitting their applications – they can self-check those websites to see if they have any issues before they certify themselves as being in good standing.

Ms. Messina Captor commented that in her dealings with the Franchise Tax Board, she has seen that they constantly make this mistake.

Mr. Clarke asked for confirmation that the \$141,000 allocation for the awardee was waiting to be dispersed. Deputy Director Kiburi confirmed; there is a zero impact on the budget.

Chair Gonzáles-Chávez gave the language of the motion required to move forward: the Allocations Committee recommends that the Council approve allocations in the amount of \$141,250 for the organization Everybody Dance Now! in the following programs:

- \$14,250 for Arts Integration Training
- \$35,000 for Jump StArts (Cycle B)
- \$54,000 for Artists in Schools
- \$38,000 for Creative Youth Development

MOTION: Councilmember Estrada made the Motion. Vice-Chair Montoya seconded the motion.

There was no public discussion.

VOTE:

Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Ellen Gavin, Alex Israel, Phil Mercado.

Noes: none.

The motion passed unanimously.

16. Future Agenda Items and Council Member Retreat 2023

Executive Director Moscone spoke about the upcoming January retreat. It will include staff and be hybrid (in-person and online). We will invite the public. The retreat will get us all on the same footing with deep-diving into some key issues that come up in almost every meeting, including the orientation process.

An orientation process involves a team and a year-long staff buddy to answer questions. We are going to create a culture of orientation, not just a day of orientation.

Executive Director Moscone opened a brainstorming session with the question: *What would a successful retreat look like to you?*

The Council offered the following responses:

- Full participation
- A new level of comfort with one another
- Breaking into committees, and having the committees come back and connect with each other so that we all understand what everyone is doing
- Level setting with background of the agency, expectations, and roles
- Everyone mastering and teaching something – not just staff
- Basic fluency with the Council itself and its role in California’s government and culture
- A reader/packet of essential documents
- Gain a full understanding of the Strategic Framework
- Excellent snacks, healthy snacks, great food
- Staff and Council integrate
- Recreate; fun; not be bored in any way
- A simple mission statement
- Sharing of life stories
- Revisiting or refining the decision support tool
- The general public will be invited and have spaces in which they can comment.
- Identify common goals and priorities for the future of the Council
- Clarity about what 2023 looks like

- Social downtime
- Engaging around the WolfBrown evaluations
- A visual board with Post-It notes that everyone has written and drawn upon
- Lee performance
- A shaman to bless the day
- A first step beyond land acknowledgments
- Past Council Members for historical perspective and advice
- Everyone should feel better when they leave than when they arrive
- Invite grantees for presentations, performances, etc.
- The Native Artists Convening Report

Ms. Azevedo suggested engaging with California indigenous peoples in determining where the convening should take place, developing a relationship for them to host us and for us to compensate for their hosting. Tribes may have a conference center or hotel to offer.

Deputy Director Kiburi stated that the Native Artists Convening Report was supported and collaborated by Christina Snider, the Governor’s Tribal Advisor. To move on the document, we could speak to her again.

Executive Director Moscone added that he wanted the convening to have a firm commitment to what we are going to do to be in relationship with disabled artists and communities.

He announced that he would put the list items together, and ask the Council to vote on what is most important. We will come back with a prioritized plan.

He stated that he, Vice-Chair Montoya, Ms. Moore, and others deeply want to prioritize our relationship to communities we are not now serving, in thinking about where to have our in-person meetings next year. Deputy Director Kiburi said that staff is looking at the state as a whole and identifying which counties are not sending in any applications. That will be a start for the discussion on meeting locations.

17. In Memoriam

Vice-Chair Montoya, Mr. Israel, and Ms. Estrada recognized the following individuals who have recently passed.

- Josefa Salinas, “La Angelita de la Noche:” L.A. mother, sister, radio legend, inspiration and philanthropist.
- Eva Marie Johnson: actress, director, voice, and dialect coach. Founding faculty at California State Summer School for the Arts.
- “Coolio” Artis Leon Ivey: well-known West Coast rapper.
- Emmeric Konrad: painter in the downtown L.A. arts scene.
- Tara Thomas: L.A. culinary scene star; opened Traxx Restaurant.
- Arturo Nuñez, “Cousin Artie:” actor, producer, collector, and maker of amazing chili beans.
- Peter Keller: president and CEO of the Bowers Museum.

- Dagny Corcoran: owner and operator of the Art Catalogues bookstore.
- Billy Al Bengston: early California pop artist.
- Deanna Spehn: advisor to Toni Atkins.

18. Celebrating Outgoing Council Members

Executive Director Moscone thanked Chair Gonzáles-Chávez for her fierce leadership, collegueship, ferociousness at times, and fun. He presented her with a personalized wood gavel in appreciation.

She received a standing ovation. She thanked everyone for the opportunity to serve; it had been a tremendous experience. She had appreciated working with such a diverse and dynamic group of individuals. We were collegial and respectful, and managed to get a lot done.

Executive Director Moscone stated that the next meeting would be online in January.

19. Adjournment

Chair Gonzáles-Chávez adjourned the meeting at 2:14 p.m.

TAB D

California Arts Council | Public Meeting | 1/27/2023



Memorandum

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

Date: January 27, 2023

To: All Council Members

From: Programs Policy Committee – Alex Israel and Chelo Montoya (interim)

Re: Discussion of 2023 Grant Program Guidelines

Chair Montoya and the Programs Policy Committee are presenting information for discussion to inform the development of 2023 grant program guidelines.

Purpose

The purpose of this memo is to provide information to support Council's discussion on the development of guidelines for the grant programs Council approved to open in 2023, in preparation for a vote at the March Council meeting.

Why are we having this discussion?

We are hoping for full Council and public input on the discussion items below as identified through conversations with the community over the past year. We are dedicating time at the January meeting for public comment and Council discussion to inform the work of the Programs Policy Committee in developing the guidelines for the 2023 grant programs.

This discussion will continue in our February Council meeting. It will also inform the Decision Support Tool used by the Programs Policy Committee. Recommendations for the 2023 grant program guidelines will be presented by the Programs Policy Committee for final discussion and vote at the March Council meeting.

What are Guidelines?

Program guidelines are the foundational documents for each grant program funded by the California Arts Council. Guidelines include:

- program background and purpose statements;
- eligibility criteria and grantee requirements;
- review criteria and application questions;
- information about what engagement and support the grantee can expect from the CAC over the course of the grant period; and
- general information and links to supporting policy documents.

Guidelines are developed in a comprehensive and inclusive process that includes full Council engagement and public input before they are finalized and approved by Council vote.

The guidelines to be discussed are for the following programs approved by the Council to open in 2023:

- Arts & Cultural Organizations General Operating Support
- Folk and Traditional Arts – Administering Organization
- Impact Projects
- State Local Partners
- State Local Partners – Mentorship
- Statewide and Regional Networks
- Cultural Pathways

Guidelines to be reviewed and/or revised that are contingent upon the allocations vote at the February 2023 meeting:

- Arts & Accessibility
- Arts Administrators Pipeline

Background

At the December 2022 meeting, Council voted to approve the above slate of programs to be supported with Fiscal Year (FY) 2023 Local Assistance funds. Arts and Accessibility (AA) and Arts Administrators Pipeline (AAP) were originally approved for reopening at a later date with 2022 funds, after Council review and clarification of the guidelines for these programs.

Given the anticipated 2023 state budget shortfall - and therefore the risk that unencumbered funds may be returned to the General Fund at the end of the current fiscal year - the Council Allocations Committee has prepared a separate memo ([LINK TO ALLOCATIONS TAB](#)) to outline potential investment strategies for discussion at the January 27, 2023 meeting and for a vote at the February meeting. This will ensure that the \$1,665,000 allocated to both the Arts and Accessibility and Arts Administrative Pipeline programs will go to support our field before the end of this fiscal year.

A summary of each grant program and additional discussion items for the Council's consideration are included below under the individual program headers. As these are all returning programs, the existing guidelines are available [here](#) for the Council's reference.

Arts & Cultural Organizations General Operating Support

- **Grant Activity Period:** 1 year
- **Program goals, objectives, and purpose:** The Arts & Cultural Organizations General Operating Support grant program intends to provide funding to arts and cultural organizations who have experienced economic hardships. This grant supports the well-being of California's cultural vitality by helping sustain a robust and diverse arts workforce and infrastructure.
- **Eligibility requirements:** Must have a Total Revenue in the most recently completed fiscal year of \$250k or less

- **Grantee requirements:** 1:1 matching funds
- **Funding restrictions:** Cannot apply for other general operating grants
- **Maximum Request Amount:** \$30,000

- **Ideas for Discussion:**

- Currently this program only considers applications from organizations that have a Total Revenue of \$250,000 or less. This policy is in alignment with the CAC Strategic Framework Grantmaking Aspiration – Small Organizations (page 47). This aspiration states in part that the CAC take action to “ensure that smaller organizations have at least as much access to CAC funding as larger organizations.”
 - Council and community members have raised the question of whether to increase this threshold to allow mid-sized organizations to apply.
- Other?

Impact Projects

- **Grant Activity Period:** 1 year
- **Program goals, objectives, and purpose:**

The Impact Projects grant program intends to support collaborative projects that center artists and artistic practice in responding to issues facing California at this time, including the pervasive social, political, and economic inequalities experienced by those communities most vulnerable to, and adversely affected by, the COVID-19 pandemic. This program prioritizes local artists and forms of arts and cultural expression that are unique to, and/or historically rooted in, the specific communities to be served. Impact Projects grants support arts organizations for collaborations between local artist(s) and community members to develop and express their own creative and artistic goals and address a community-defined need. Collaborative projects will utilize various creative practices to impact social issues affecting their communities, including but not limited to systemic/structural racism, education, poverty, health disparities, housing insecurity, violence, food insecurity, cultural/social justice, intergenerational learning, environmental sustainability, and the digital divide.
- **Eligibility requirements:** Standard eligibility requirements only
- **Grantee requirements:** Standard grantee requirements only
- **Funding restrictions:** For organizations with total revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.

- **Maximum Request Amount:** \$20,000

- **Ideas for Discussion:**

- Projects funded under the 2022 Impact Projects grant program include some touring and presenting projects, which have elements in common with a previous CAC Touring and Presenting grant program.
- In 2023, Impact Projects is serving as the umbrella grant program for all project-based funding. Given that, Council may wish to consider raising the maximum request amount for Impact Projects or a tiered approach to request amounts.
- Council has discussed in prior meetings an intent to include language in the program purpose to center under resourced groups specifically served by previously funded grant programs (e.g. returned citizens, artists with disabilities, veterans, etc.),.
- Other?

State-Local Partners

- **Grant Activity Period:** Currently 1 year (2 years in 2019-2021)
- **Program goals, objectives, and purpose:** The State-Local Partners (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.
- **Eligibility requirements:** Organization must be designated by County Board of Supervisors.
- **Grantee requirements:**
 - 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.
 - Conduct a racial equity impact assessment within the first six months of the Grant Activity Period. This assessment will include required attendance at an orientation with CAC staff and internal data gathering, including but not limited to demographic and other identifier data on the SLP staff and board; individual artists, organizations, and community members served and supported by the SLP's activities and programming; existing gaps in service to specific communities; and reporting to the CAC at the midpoint of the Grant Activity Period to inform 2023 program guidelines and funding allocations.
 - 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.
- **Funding restrictions:** Cannot apply for other general operating grants

- **Maximum Request Amount:** \$60,000 (+ flat \$5,000 for Poetry Out Loud)

- **Ideas for Discussion:**

- All SLPs received a flat \$5,000 *in addition to* the award amount for their support of the Poetry Out Loud program activities. Unlike the maximum request amount, this amount was not adjusted based on the grantee's panel rankings.
- The Council requested a racial equity impact assessment for the SLP cohort in 2022 in order to more fully determine appropriate funding and grant program structure. The first phase of that assessment was completed in November 2022 and the Equity Committee presented a recommendation in December 2022 that Council approve a convening, co-created and attended by the SLPs in or around 2024.
- Given Council's vote to approve that recommendation, Council may wish to consider the following program adjustments:
 - Specify in the guidelines a one-time increase to SLP baseline funding to support their participation in co-creating and attending an in-person convening.
 - Return to two-year grant activity period, which would provide additional time for SLPs to co-create and participate in the convening.
 - Include more robust language in the guidelines about equity goals and objectives for SLPs and what technical assistance and capacity building the CAC will provide to support equity outcomes.
- Other?

State Local Partners - Mentorship

- **Grant Activity Period:** 1 year
- **Program goals, objectives, and purpose:** The State-Local Partner Mentorship (SLP-M) program as currently established is intended to support the designation of a county-designated local arts agency in each of the four counties in which no such agency has currently been identified (Alpine, Glenn, Kings, San Joaquin). Grant funds will go to four existing State-Local Partners to foster the development of new SLPs in these counties.
- **Eligibility requirements:** Applicant must be a current State-Local Partner
- **Background:** Currently 53 SLPs exist of the 58 counties across California, one SLP serves two counties and 4 counties do not have a designated SLP.
- **Grantee requirements:**
 - Convene a standing committee of community members and stakeholders to support development of new SLP structure and strategic framework.
 - Model race equity practices and principles in the development of new SLP mission, vision, programming, and services.
 - Identify and retain a dedicated staff member to lead new SLP and provide mentorship to that individual.
 - Identify and maintain an accessible public office space for the new SLP.
 - Create a proposed operating budget for new SLP.

- By the end of the Grant Activity Period, establish an active SLP in the identified county, either as a unit of County government or an independent 501(c)(3).
- Obtain resolution from the County Board of Supervisors naming the new SLP as the official partner of the CAC in that county.
- **Funding restrictions:**
 - Current SLPs may only apply to support one county in the development of their new SLP.
 - Grantees may use up to 15% of the grant funds for administrative expenses incurred towards the development of the new SLP. All other funds must directly support the establishment of the new SLP in salary for that SLP's staff, rental of office space and related operating expenses, stipends to community participants, and other related expenses.
- **Maximum Request Amount:** \$40,000

- **Ideas for Discussion:**

- Only one organization applied for this program in 2022, the first year it was funded. Staff and council have received feedback via public comment and other direct communication that this was in large part due to two concerns: amount of funding and timeline.
- In order for the program to more effectively achieve its purpose, the Council might consider the following:
 - Increasing the total award amount, providing additional support for both the mentor agency and for the new SLP
 - Increasing the grant activity period to at least two and potentially three years. A three-year grant activity period would allow the new SLP to be eligible for funding from CAC on their own accord once the mentorship period had ended.
 - Increasing the administrative percentage to reflect the high administrative costs associated with designing and implementing the program
- At the December 8, 2022 meeting, the Equity Committee recommended that Council approve funding for a convening to be produced in 2024 to support the capacity building and technical assistance needs of the State and Local Partner organizations toward achieving their equity impact goals, as part of the findings of the 2022 SLP Equity Impact Assessment process. Council may wish to discuss changes to the SLP Mentorship program to include the production and facilitation of such a convening as an activity for a mentor organization funded through this program.
- Other?

Folk and Traditional Arts – Administering Organization

- **Grant Activity Period:** 1 Year
- **Program goals, objectives, and purpose:** The Folk and Traditional Arts (FTA) grant program currently funds one Administering Organization (AO) that will regrant funds, provide technical assistance, and/or build capacity with artists and arts organizations in

support of folk and traditional arts expressions statewide. This program centralizes local artists, and their artistic processes as vehicles for community vitality. This funding opportunity recognizes that artists are integral to healthy communities, and that the arts are a societal cornerstone that brings people together, builds community, and fosters social progress.

- **Eligibility requirements:** Organization must demonstrate a history of at least five years of arts programming and five 5 years of implementing statewide programs (including areas outside of metropolitan areas). Applicant organizations and/or key project personnel must have a minimum of five years of experience working with the nonprofit and/or arts and culture fields in California. Applicant organizations and/or key personnel must demonstrate five years of experience reaching diverse communities across the state, five years of grant management experience, employ or engage in a close partnership/contract with an experienced folklorist as a part of their program design and implementation
- **Grantee requirements:** Complete a Statement of Work prior to implementing programming; provide folk and traditional arts grant opportunities and technical assistance to the field
- **Funding restrictions:** For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year. Grantees may use up to 10% of the grant funds for design and implementation of the regranting program, which are included in administrative costs.
- **Maximum Request Amount:** \$1,000,000

● **Ideas for Discussion:**

- January 1, 2023 is the start of this one-year grant program, this is the first year this grant has been offered to the field as an Administering Organization model. The original call for applicants was open to one or more AOs to apply.
- Pursuant to previous Council discussions regarding a tiered approach to administrative costs, Council might consider increasing the administrative percentage from the current cap of 10% in order to more adequately support design and implementation of this program.
- Council may want to consider establishing administrative percentage rates based on threshold of low, medium and high program design and implementation levels required for programs.
- Other?

Statewide and Regional Networks – No Suggested Changes

- **Grant Activity Period:** 1 Year
- **Program goals, objectives, and purpose:** The Statewide and Regional Networks (SRN) program intends to contribute to the health and vitality of the creative workforce in California by creating a resilient network of arts service organizations and artists. An arts service organization is defined as an organization that furthers the interests of artists, creators, tradition bearers, and arts and cultural organizations. They also provide specialized, practical services for artists, arts organizations, and cultural communities.

- **Eligibility requirements:** Must demonstrate statewide reach or regional reach to either one county with a population of 3 million+ or to three contiguous counties
- **Grantee requirements:** 1:1 matching funds
- **Funding restrictions:** Cannot apply for other general operating grants
- **Maximum Request Amount:** \$50,000
- **Considerations for Discussion:** No suggested changes at this time.
 - Other?



Discussion of the following programs is deferred pending the discussion of the Allocations Committee Memo regarding considerations for allocating 2023 local assistance funds:

Cultural Pathways

- **Grant Activity Period:** 2 years
- **Program goals, objectives, and purpose:** The Cultural Pathways program is rooted in the CAC’s commitment to serving the needs of an increasingly demographically complex California, and the belief that a healthy arts ecosystem reflects contributions from all of California’s diverse populations. The purpose of the Cultural Pathways program is to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups, and to anchor the cultural and creative work of these organizations into the cultural landscape of the state.
- **Eligibility requirements:** Must have a Total Operating Revenue of \$150k or less for the last two completed fiscal years
- **Grantee requirements:** Complete general operating support activities aligned with program’s purpose, the organization must support a community of color, recent immigrant community, refugee community, tribal or indigenous group, organization must include and represent the communities to be served, ensure all funded programs, services, information and facilities are accessible for individuals with disabilities, participate in Technical Assistance and Professional development activities offered remotely and/or in person. contribute to the learning community of the grantee cohort and attend one regional convening per year (travel assistance provided).
- **Funding restrictions:** Cannot apply for other general operating grants.
- **Maximum Request Amount:** \$30,000

- **Ideas for Discussion:**

- The current 2022 Cultural Pathways grant period is slated to end August 31, 2024. If Cultural Pathways is opened for applications in spring 2023, the start of the grant activity period will overlap with the 2022 Cultural Pathways cohort by a year.
 - This program also requires that grantees receive Technical Assistance and Professional Development services, provided by an identified/awarded organization from CAC's Cultural Pathways-Technical Assistance (CP-TA) grant. Funding a 2023 cohort of Cultural Pathways grantees would add to the number of grantees needing this support from a single CP-TA grantee that is yet to be identified.
- During the [August 18, 2022 council meeting](#), the Council voted not to award any Cycle B CP-TA applicants due to a small applicant pool and low ranks and instead review/clarify and re-release the CP-TA grant opportunity. The CP-TA grant was reopened in December 2022 to identify an organization to provide these TA services and is currently open for applications until Jan 26, 2023. With the re-release, the CP-TA grant activity period was shifted to run approximately from April 1, 2023 to March 31, 2025, representing an ~8 month delay in the 2022 CP cohort receiving these services.
- There have been many inquiries from the field who are interested in applying for the upcoming Cultural Pathways grant opportunity so it is of vital importance to the field.
- The Cultural Pathways grant and CP-TA grant are complementary and both should be considered simultaneously.
- Other?

Arts & Accessibility*

- **Grant Activity Period:** 1 Year
- **Program goals, objectives, and purpose:** The CAC has partnered with an Administering Organization (AO) to offer the Arts and Accessibility (AA) grant since 2000 (pausing 2020-present), providing both individual and organizational grants to increase opportunities for people with disabilities to participate in the arts. The total AA grant allocation is \$500,000: Individual artists are awarded up to \$3,000 for projects that directly contribute to their professional development and goals, and to create new work. It is intended to support the careers and employment of artists with all types of disabilities; Arts or service organizations are awarded up to \$5,000 to include artists with disabilities in their arts programming, or to create or expand access to services to increase attendance or enhance the experience of audiences with disabilities.
- **Eligibility requirements:**
 - Must have at least 3 years of experience with:
 - Administering regranting programs to individuals and organizations, including providing direct grant payments
 - Employing an online grants management system to administer the grant application, management, and payment process

- Developing grant guidelines and creating/managing a competitive grant application and adjudication process
- Reaching artists and arts/service organizations statewide, representative of those served by the Arts and Accessibility grant program
- Providing statewide outreach and marketing, and in-person/virtual technical assistance to grant applicants
- Fiscally sponsored organizations are not eligible to apply.
- **Grantee requirements:** The AO(s) are responsible for the planning and implementation of the Arts and Accessibility grant program, including but not limited to:
 - Development of program components and timeline;
 - Implementing specific engagement strategies to reach communities statewide;
 - Regular reporting to and collaborating with the CAC on expanded outreach to ensure geographically diverse representation of applicants;
 - Management of the application processes for artists through implementation, screening applications, and award management.
- **Funding restrictions:**
 - A maximum of 10% of the grant award may be used to develop and implement the program.
- **Maximum request amount:** \$500,000

- **Ideas for Discussion:**

- The AA program has not been offered since the end of 2019, resulting in a significant reduction of support for artists with disabilities statewide.
- In 2022, to best serve California artists with disabilities and organizations that support them, CAC moved from an invitation-only to a competitive grant process, in seeking AOs to operate the program statewide. The AO administrative funding cap was 10% of the AO grant award. Unfortunately, CAC was not able to identify a qualified AO applicant in the last grant cycle.
- The AA program currently has no AO to administer regranting funds, with too short a timeline to identify one to encumber funds before the June 30, 2023 deadline.
- The \$500,000 allocation for the AA program could be lost if not encumbered, or revert back to the general fund if left unused between now and June 30, 2023.
- Council may wish to consider whether a new program design and/or an increased administrative allowance is required for an AO to effectively achieve the program outcomes, and to attract qualified applicants.
- In the interim, to immediately utilize vulnerable funds, Council may wish to:
 - Consider decoupling this year's AA funds from the program allowing the \$500,000 allocation to augment other CAC programs
 - Move from an AO model to directly funding artists with disabilities, providing Rapid Relief by engaging current CAC partners to identify eligible awardees and regrant funds.
- Other?

Arts Administrators Pipeline*

- **Grant Activity Period:** 2 years
- **Program goals, objectives, and purpose:** The purpose of the Arts Administrators Pipeline Fellowship program is both to support the professional trajectory of individuals who otherwise may not have the opportunity to develop their careers as arts administrators and to increase the capacity of arts organizations for authentic community engagement with those they serve. The CAC will award funds to an Administering Organization (AO) that will develop and administer the fellowship program statewide over two years. The AO will implement a fellow-driven grant program, identifying approximately 11 emerging arts administrators for support and then pairing them with an equal number of arts and culture organizations dedicated to equity and community engagement for a 12-month paid fellowship.
- **Eligibility requirements:** Fiscally sponsored organizations are not eligible to apply.
- **Grantee requirements:** With support from the California Arts Council, the AO will be responsible for the following:
 - Developing and maintaining a detailed fellowship program framework and workplan with clear timeline, outcomes, and deliverables to be approved by the CAC
 - Managing two grant processes: 1) to identify the individuals to participate in the fellowship program and 2) to identify the host organizations
 - Developing and implementing a cohort-based learning community for the fellows
 - Providing support and guidance to the host organizations
 - Participating in program evaluation including but not limited to feedback and data collection.
- **Funding restrictions**
 - A maximum of 20% of the grant award may be used to develop and implement the program
 - AO will provide \$50,000 per 11 fellows for a 12-month fellowship
 - AO will provide host organizational stipends of \$35,000 per organization for fellow benefits such as health insurance and other benefits, and organizational costs related to hosting a fellow

- **Maximum request amount:** \$1,165,000

- **Ideas for Discussion:**

- Only one organization submitted an eligible application to administer this program in the last funding cycle. That application was ranked a 4 (“Good”) and Council voted not to fund it at that level.
 - Council may wish to consider revisiting whether to fund the eligible applicant to do this work.
- Council may wish to consider the following structural changes to more effectively support the program goals:
 - Move from an AO model to directly funding and convening a small cohort of organizations that are already doing capacity building work with historically underrepresented communities
 - Use this grant program as a vehicle to coordinate and elevate existing work in this area that is happening around the state, with the goal of identifying and disseminating emerging practices around equitable workforce infrastructure
- Other?

TAB E

California Arts Council | Public Meeting | 1/27/2023



Memorandum

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

Date: January 27, 2023

To: Council Members

From: Allocations Committee- Vicki Estrada

Re: Discussion of 2023 Program Allocations

The Allocations Committee is presenting information for discussion to inform the development of 2023 grant program allocations.

Purpose

The purpose of this memo is to present options for Council consideration on encumbering 2022 funds allocated but not awarded, that may be at risk of reverting to the General Fund at the end of the current fiscal year, and to provide ideas to support Council discussion about the allocation of 2023 local assistance funds to the programs approved by Council at the December 2022 meeting.

What Are Allocations?

Allocations are the process by which the California Arts Council determines how much funding is designated for each program. A multitude of factors are considered in this process, including the needs of the field, the CAC's budget for that year, and the CAC's values and aspirations described in the Strategic Framework. Allocations are developed in a comprehensive and inclusive process that involves full Council engagement and public input before they are finalized and approved by Council vote.

Why Are We Having This Discussion?

The desire is for full Council and public input on the discussion items below as identified through conversations with the community, among Council, and with staff over the past year. There will be time at the January Council meeting for public comment and Council discussion to inform the work of the Programs Allocations Committee in developing the allocations for the 2023 grant programs, utilizing the Decision Support Tool.

Recommendations for 2023 grant program allocations will be presented by the Programs Allocations Committee for final discussion and vote at the February Council meeting.

Background

The CAC's Vision is "a California where all people flourish with universal access to and participation in the arts." These funding structure proposals for 2023 are in service of our mission, vision, values, and aspirations as outlined in the CAC's Strategic Framework.

The Committee is presenting information on each approved grant program for the Council's consideration based on the CAC's values and aspirations described in the Strategic Framework.

Discussion on 2022 Program Allocations Remaining to be Encumbered:

1. Arts and Accessibility (Administering Organization) Program

Council previously voted to allocate \$500,000 to the Arts & Accessibility program. Only one organization submitted an eligible application to administer this program in the last funding cycle. Council voted not to fund this application. Council previously voted to re-examine the guidelines and re-release the program for new applications.

However, due to the current recession and deficit, the \$500,000 of 2022 funds allocated for the AA program could revert back to the General Fund if left unencumbered between now and June 30, 2023.

The Allocations Committee is presenting the following options for Council discussion:

- a. Follow the initial Council decision to review and revise the AO program guidelines and re-release it, contingent on the funds still being available. There is a risk of losing the funds with this option.
- b. To prevent funds from being lost, re-allocate the \$500,000 to existing 2022 grantee organizations for them to support individual artists including those with disabilities.

2. Arts Administrators Pipeline Fellowship (Administering Organization) Program

Only one organization submitted an eligible application to administer this program in the last funding cycle. That application was ranked a 4 ("Good") and Council voted not to fund it at that level. Council previously voted to re-examine the guidelines and re-release the program for new applications.

However, due to the current recession and deficit, the \$1,165,000 of 2022 funds allocated for this program could revert back to the General Fund if not encumbered between now and June 30, 2023.

The Allocations Committee is presenting the following options for Council discussion:

- a. Adhering to the previous decision of clarifying and re-releasing the program. This would be contingent on the funds still being available and presents a risk of losing the funding.
- b. To prevent funds from being lost, Council might re-consider awarding the previous applicant organization that received a rank of 4 ("Good") and immediately encumbering the funds.

- c. To prevent funds from being lost, re-allocating the \$1,165,000 to augment awards of a different 2022 program. For example, the Council might consider augmenting the awards for the Reentry through the Arts 2022 grantees. The Reentry Through the Arts program will not be returning in 2023, and additional funds to this area would be highly beneficial. This would also reduce the pressure on the 2023 Impact Projects program expectations to cover these types of projects.

Discussion on 2023 Program Allocations Options:

Aspiration: Programs

As noted in the Strategic Framework Aspiration – Programs, “the state’s arts and creativity infrastructure should be strong at every level. The larger emphasis on funding State – Local Partners should be accompanied by a larger emphasis on requirements and support to align the SLPs with the CAC’s stated values.” This aspiration includes intended action on the part of the CAC to increase technical assistance and training to SLPs that meets the unique needs of each organization; this intention is further supported by the information gathered during the 2022 SLP Equity Impact Assessment as reflected in the Equity Committee’s December 2022 memo to the Council.

State-Local Partner Program Allocation Ideas

- Maintain maximum request amount of \$60,000 plus \$5,000 to implement the Poetry Out Loud local program activities.
- Increase the grant activity period from 1 year to 2 years, with the first year of funding coming from the 2023 budget and the second year of funding being contingent on 2024’s budget.

State-Local Partner-Mentoring Program Allocation Ideas

- Increase the maximum request amount from \$40,000 for a one year grant period to \$50,000 per year for a three-year grant period to provide additional support for both the mentor agency and for the new SLP.
- Increase the grant activity period from 1 year to 3 years, with the first year of funding coming from the 2023 budget and the second and third years of funding being contingent on future budgets.

SLP and SLP-M Program Allocation Ideas

- The Allocations Committee suggests that Council discuss whether an SLP convening should be funded through the SLP or SLP-Mentoring program, or both. The Equity Committee recommended at the December 2022 Council meeting that the CAC engage with the State-Local Partners in “co-creating a convening of SLPs in 2024 that supports their efforts to achieve their equity goals as per the outcome of the Equity Impact Assessment”.

Statewide and Regional Networks Program Allocation Ideas

- Maintain the maximum request amount at \$50,000.
- Reduce the overall allocation to this program to stay within the 2023 local assistance budget; this would mean fewer awards may be funded while preserving the maximum request amount.

Values: Community, Accessibility, Aesthetics and Equity

The CAC's values include "authentic intergenerational and intersectional connections, inclusion and equitable participation, (recognition of) all art forms and artistic traditions that enable full and meaningful creative expression, and service according to need to prioritize racial injustice, representation, and visibility of all groups." The Folk and Traditional Arts – Administering Organization program includes program activities that align with these values.

Folk and Traditional Arts Program Allocation Ideas

- Maintain the maximum request amount and overall allocation at \$1,000,000. Maintaining the same maximum request amount and overall allocation would help with consistency in monitoring and evaluating this pilot program.

Aspiration: General Operating Support

Investing in general operating support funding will enable greater autonomy, sustainability, and planning capacity for grantees through the reduction of program-specific and single-year grants.

Arts & Cultural Organizations General Operating Support

- Maintain the maximum request amount at \$30,000.
- Consider expanding the grant activity period from one year to two years, funding the first year from 2023 funds and the second year of funding being contingent on the 2024 budget.

Cultural Pathways

- Consider not allocating any funds to this program in 2023 (decrease the total program allocations from \$2,000,000 in 2022 to \$0 in 2023). The current Cultural Pathways grantees are funded through 2024. This suggestion will allow the Council to invest more of the 2023 funds to project-based grants and partnership program grants.

Council Priority: Project-Based Grants

During the December 2022 meeting, the Council expressed a commitment to continued funding for project-based grants in 2023, along with a desire to balance investment in project-based, partnership, re-granting, and general operating support grant programs.

Investing in project-based programs allows for the CAC to target specific priorities and values, while providing funding that is available to organizations of all sizes and differing areas of focus.

Impact Projects

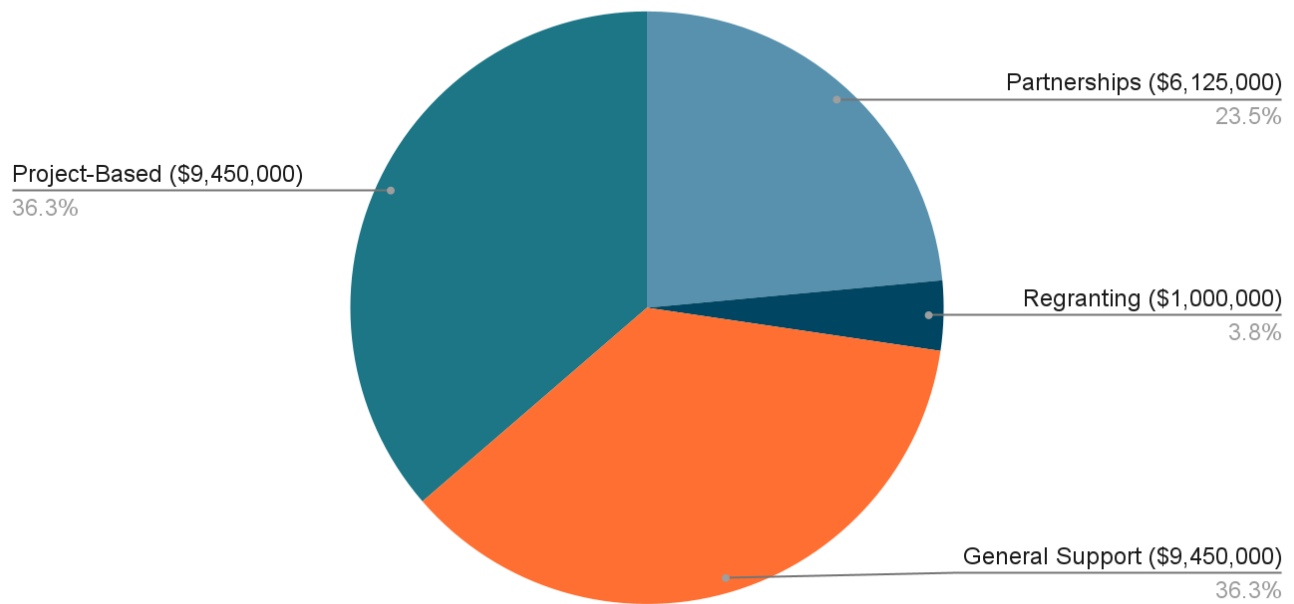
The Allocations Committee presents the following ideas for Council discussion:

- Increasing the proposed maximum request amount from \$20,000 to \$30,000. This program is acting as the umbrella for all project-based grant funding this cycle, and other project-based grants had significantly higher maximum request amounts (up to \$50k).

- Increasing the overall allocations to this program. Impact Projects is acting as the umbrella for all project-based grant funding this cycle. Increasing the allocations will help cover the increased need from the field, and ensure that the CAC is investing equally between project-based and general operating support type programs.

See below chart for a breakdown of 2023 funds by program category discussed in this memo:

Potential Percentages of Investment



Supporting Documents

January 2023 Programs Policy Committee Memo

[December 2022 Programs Policy Committee Memo](#)

[October 2022 Allocations memo](#)

[September 2022 Allocations memo](#)

Comparison of 2022 Allocated Funds to 2023 Projected Funds

Grant Name	Proposed Maximum Award	2022 maximum award	Grant Period Year(s)	Previous Cycle Request Amount	Previous Cycle Total Approved	Previous Cycle Total Awarded	Previous Cycle # of grantees	Category	Proposed % of Budget	2023 Estimated # of grantees	2023 Proposed Allocations (reflects 1 year of funding)	Amount Contingent on Future Funds
State-Local Partners* (\$60,000 + \$5,000 for POL)	\$65,000	\$65,000	2	\$ 3,315,000	\$ 3,153,000	\$3,153,000	51	Partners	23.5%	55	\$3,575,000	\$3,575,000
State-Local Partner-Mentoring*	\$50,000	\$40,000	3	\$ 40,000	\$ 36,000	\$36,000	1	Partners		3	\$150,000	\$300,000
Statewide and Regional Networks	\$50,000	\$50,000	1	\$ 3,292,493	\$2,998,895	\$2,998,895	72	Partners		48	\$2,400,000	\$0
Folk and Traditional Arts	\$1,000,000	\$1,000,000	1	\$ 1,000,000	\$ 1,000,000	\$1,000,000	1	Regranting	3.8%	(or more)	\$1,000,000	\$0
Arts and Cultural Organizations General Operating Support (formerly Relief)	\$30,000	\$30,000	2	\$ 14,155,275	\$ 13,132,229	\$13,094,729	513	General Support	36.3%	315	\$9,450,000	\$9,450,000
Cultural Pathways	\$30,000	\$30,000	2	\$ 2,279,423	\$2,034,787	\$2,034,787	78	General Support		-	\$0	\$0
Impact Projects	\$30,000	\$20,000	1	\$ 7,958,827	\$ 7,149,722	\$7,149,722	391	Project-Based	36.3%	315	\$9,450,000	\$0
TOTAL				\$32,041,018	\$ 29,504,633	\$ 29,467,133	982			737	\$26,025,000	\$13,325,000

set # of grantees
set # of grantees
set # of grantees

\$26,055,000 available

*Second and third years of funding for SLP and SLP-M are contingent on future budget

TAB F

California Arts Council | Public Meeting | 1/27/2023



Memorandum

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

Date: January 27, 2023

To: All Council Members

From: Programs Policy Committee – Alex Israel and Chelo Montoya (interim)

Re: 2023 Proposal for Cultural Districts Recertification

The Programs Policy Committee recommends that Council vote to recertify all 14 of the state designated Cultural Districts for an additional five years based on their successful performance during the previous five-year certification period.

Purpose

The purpose of this memo is to introduce background and strategic considerations to facilitate discussion and voting for Cultural Districts' 2023 Recertification.

Background

The Cultural Districts program was enacted in 2015 ([AB 189 \(Bloom\)](#)) creating a new tool for the development, support, and preservation of California's extensive and diverse cultural assets. The CAC established criteria and guidelines to designate cultural districts through a competitive application process, which began as a two-year pilot project in 2017 offering a \$5,000 stipend annually (for a total of \$10,000) and state-designation for five years, for 14 cultural districts statewide.

This initial cohort was selected through an open and competitive application process, after extensive outreach and site visits identified a small, well-rounded group of communities diverse in make-up, geography and purpose. Each of the 14 designated districts demonstrated a strong triad of partnerships between local government, arts/cultural organizations, and artists, and a proven capacity for community engagement and economic growth, to achieve designation.

This year, the CAC has received an amended \$10 million specifically to provide direct support to the same 14 designated districts over 3 years.

Recommended Action

The Programs Policy Committee recommends that Council vote to recertify all 14 of the state designated Cultural Districts for an additional five years based on their successful performance during the previous five year certification period which ended in August 2022, and contingent upon the electronic submission of their Recertification Application to CAC to include:

- A complete First Five Years Report (each CD's report is included here for

Council review)

- A complete Next Five Years Report
- Agreement to Reporting Requirements:
 - a. Progress Survey (August 2023)
 - b. Interim Report (July 31, 2024)
 - c. Final Report (July 31, 2025)
- Agreement to send a representative delegation to any regional and/or statewide Cultural District convenings held by CAC

NOTE: The Allocations Committee is recommending at this meeting that Council vote to approve the allocation of \$9,400,000 to the 14 Cultural Districts with a uniform allocation of \$671,428 for each Cultural District, contingent upon their successful Recertification. The remaining \$600,000 will be utilized for program evaluation, regional/statewide Cultural District convenings, and statutorily mandated staff support.

Supporting Documents:

- Allocations Committee Memo
- First Five Years Reports for each Cultural District



CULTURAL DISTRICTS: FIRST-FIVE YEARS REPORT



YOUR CULTURAL DISTRICT:

1. Describe your Cultural District in one paragraph.

Balboa Park tells the stories of San Diego's collective history. The beautiful, walkable campus is a rich cultural resource and the central hub for art, science, and history within the region. Its greatest strength lies in the sheer number of cultural organizations within it, reflecting a diversity of disciplines, and providing a variety of immersion opportunities for visitors. The park's 1,200 acres are home to more than 100 nonprofit and community organizations. Developed more than a century ago, this multifaceted area is known as a natural and cultural destination, with lush gardens and iconic architecture. The park hosts 17 museums, numerous performing arts venues and organizations, 65 miles of hiking trails, a public golf course, and the San Diego Zoo. Balboa Park draws more than 14 million residents and tourists each year.

2. Who were your initial Cultural District partners?

- **Balboa Park Cultural Partnership**
- **Balboa Park Conservancy (now called Forever Balboa Park)**
- **City of San Diego Parks and Recreation Department**
- **Bankers Hill (Commercial)**

3. Who are your current partners?

- **Balboa Park Cultural Partnership**
- **Forever Balboa Park (was called Balboa Park Conservancy)**
- **City of San Diego Parks and Recreation Department**
- **City of San Diego Commission for Arts and Culture**
- **Bankers Hill (less active though still included)**

4. Do you have a local:

- ✓ Arts Commission? **Currently a partner**
- ✓ Economic Development Agency?
- ✓ Chamber of Commerce?
- ✗ Redevelopment Agency?
- ✓ Local Tourism/Visitors Bureau?
- ✓ Historic preservation commission/society?
- ✓ Parks and Recreation Department? **Currently a partner**
- ✓ Libraries?
- ✓ Public Arts program **Currently a partner**
- ✓ or Arts Masterplan? **Under development through Arts Commission**



Other local agencies/entities who support or could support your mission?

We actively engage with other agencies and groups as necessary to drive and enhance the operations of the Cultural District. Also, as there are over 100 non-profit organizations that impact the park, there are several beneficial relations that are not formalized within the Cultural District banner but leveraged regardless.

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?

Not specifically, however the Cultural Partnership is the beneficiary of an annual operating support grant that precedes the Cultural District program that assists with portions of the collaborative work being undertaken.

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

As a Cultural District (and considering the budgets for just the two non-profit organizations - Forever Balboa Park and Balboa Park Cultural Partnership), the majority of our program funding is driven by program fees or sponsorships, and operating costs in part covered by program fees and other grants. A small percentage of our revenue is drawn from membership fees. City of San Diego funds general maintenance within the district.

3. What projects/initiatives are you currently working on?

The Cultural District as a collective of partnership efforts is working on improving the guest Experience through the development of a comprehensive Experience Plan and Forever Balboa Park has highly collaborative efforts to improve wayfinding and placemaking. To guide the Experience Planning, a 30 person highly diverse advisory Board has been engaged.

We continue to seek opportunities to promote the activities of the Cultural District though insufficient funding has hampered this effort.

Partner organizations are also working on highly collaborative efforts to improve DEI within the Cultural District.

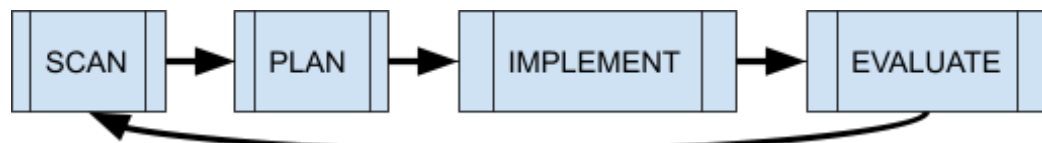
Other collaborative program elements include a study called Framework for the Future by Parks and Recreation that will help focus priorities, structures and governance for Balboa Park as a whole and the Commission for Arts and Culture have initiated a cultural planning process - a first for the City of San Diego.

4. What is on your wishlist of projects/initiatives if fully funded?



For the Balboa Park Cultural District, there are four elements that are important for our continued development as a district and for which the partners will be seeking funds. While some programs may be centrally operated, programs will also be developed by the partner with the greatest expertise either for that element or for the program itself.

While language or terminology differ depending upon the partner, the core approach for Cultural District programs will follow The Center for Association Leadership (ASAE) acronym SPIE - Scan, Plan, Implement and Evaluate.



Current funding requests would be centered around the following:

- Ongoing funding for the Cultural District Director
- Ongoing support for the Cultural District Advisory Board
- PLANNING PHASE of the Experience Plan (2 year).
- IMPLEMENTATION PHASE of the Wayfinding Program.
- IMPLEMENTATION PHASE for the Framework for the Future.
- IMPLEMENTATION PHASE for the Experience Plan.
- SCAN and PLANNING PHASE for the integration of the Experience Plan into the city-wide Cultural Plan.

5. What are the possible funding scenarios for your different priorities?

It is expected that various revenue sources will be used by partner organizations to deliver various elements.

CAC funding would be sought for district-wide transformative projects, with a focus on planning and early (proof of concept) implementation. Should it be available then additional funding would be sought for communications funding.

The following are estimates drawn from the priorities above and could change:

- Cultural District Director - \$100,000 per year
- Cultural District Advisory Board (match) - \$50,000 per year
- Experience Plan (Planning) - \$100,000 per year for two years
- Wayfinding (Implementation) - scope based - variable
- Framework for the Future (Implementation) - \$50,000
- Experience Plan (Implementation) - \$100K+ per year
- Cultural Plan (Scan and Plan) - \$50,000

TECHNICAL ASSISTANCE:



1. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

- **Facilitate opportunities to learn from others**
- **Build functional relationships with other state agencies of relevance.**

2. What other specific deliverables or benefits you would like to see associated with state-designation?

(Annual convening? Branding/Advertising? Promotion?)

- **Annual convening**
- **Possible regional meetings or subject matter meetings**
- **Promotion in-market - not for the program but for the individual cultural districts.**

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? What was your experience?

- **Our marketing person has helped visit CA with content from a number of Cultural Districts.**
- **They seemed very responsive.**
- **It is important to remember that Visit CA is one step up from the most impactful tourism organization - the local tourism agency.**

2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?

- **We did early on when the process was meant to be streamlined and instead simply found we were referred to our local representative.**
- **The representative was perfectly helpful though the implementation seemed expensive - the reason we did not both converting the existing Balboa Park signs to Balboa Park Cultural District signs.**

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?

- **We had a number of goals coming into the program.**
- **The designation has helped the partners think as a more cohesive entity though this is at the early stage.**
- **Balboa Park also already has a number of collaborative efforts which likely served to dull the initial impact of the designation.**

2. How did state-designation help your district?

- **Not as well as we may have hoped.**
- **With minimal funding we found that the partners continued to work as they were (including ourselves) and the Cultural District became an overlay - albeit a very important overlay.**



- **Engagement and learning from other Cultural Districts became a valuable and unexpected bonus of the program.**

3. After 5 years, how would you describe the existing goals and future needs of your district?

- **The goals for the district are increasingly clear and focussed on ensuring that planning and development efforts are not duplicated nor blocked unexpectedly.**
- **In recent years and moving forward, we see increasing efforts for collaborative planning and implementation.**

4. How does your district address:

-Economic Development - **The Balboa Park Cultural District (pre-pandemic) was responsible for \$671M in economic development annually. With an increased focus on the visitor experience and a structured marketing and communications effort then this will serve to further increase the impact.**

-Tourism/Visitation - **Partners are working with the San Diego Tourism Authority to improve awareness of the destination and activities within the destination.**

-Equity and Inclusion - **While each member and partner organization is working on their own organizational DEI journey, the Cultural Partnership has developed various programs and opportunities to access resources and consider DEI from a district-wide perspective. This includes the recruitment and engagement of a highly diverse Cultural District Advisory Board who are overseeing the work of the Experience Planning process.**

-Community Engagement/Promotion - **Our member organizations and the partners all engage in promotion and core communications, though we have found that the effectiveness of the communication is much higher if the focus is at the level of the District. We continue to battle to lock in resources necessary to adequately promote the Balboa Park Cultural District.**

-Arts Programming - **The Balboa Park Cultural District has an extremely active calendar of Arts Programming.**

-Direct Artist Support - **The Balboa Park Cultural District employs many artists (visual and performing arts) and provides revenue opportunities through locations like the studios in Spanish Village.**

-Cultural/Historic Preservation - **The Balboa Park Cultural District is housed in a city owned park that was utilized for two major expositions. Some of the historic buildings have been restored though high levels of deferred maintenance are required throughout the park.**

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?

(Altered/postponed goals? Opportunities to create new collaborations? Opportunities to create resources/restore cultural assets?)



The Cultural Partnership switched to a communications organization during this time, providing information about the Balboa Park experience and the degree to which park visits were impacted in addition to switching to a sharing organization - helping or members work their way through the closures.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals?

(Partnership creation, building, retention? Leveraging designation for other benefits?

Distribution of workload among partners?)

We are firmly of the opinion that success comes from one or more dedicated team members who focus on the collaboration of members. The multiplier impact of this investment is significant. It is also important to focus on community - meaning that it is very unlikely that different cultural districts will have cookie cutter style programming that truly reflects the nature of their district that can be transferred to another district. So - at it's most fundamental - community, collaboration and communication.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support?

(Community engagement hurdles? Redevelopment issues? Land use issues?

Gentrification impacts? Unhoused populations? Other economic development efforts at cross-purpose to your own?)

All partners highly value the engagement of our city partners within the Cultural District. Natural tension does exist where the experience providers within the Cultural District are all tenants of the City and various considerations are implemented that may be counter to the building of the guest experience within the district as the paramount goal.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

To the extent that it is not an isolated organization, primarily through the Balboa Park Cultural Partnership - with programming developed and undertaken by all partners and members of the partners.

2. Does your district have a designated, funded staff person?

No.

3. What else would have been helpful support when you were newly designated?

Impossible at the time, but not for our future new districts - meeting with other Cultural Districts before designation and understanding that there is no one look that the CAC are seeking in a Cultural District.



4. How prepared/likely is your district to serve in a mentorship role for new districts?

Very likely

5. Please list the name and contact information of your Cultural District designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

- Peter Comiskey - peter.comiskey@bpcp.org
- Erin Taylor - Forever Balboa Park - erin@balboapark.org
- Cristina Chadwick - City of San Diego Parks and Recreation - ChadwickC@sandiego.gov
- Jonathon Glus - City of San Diego Commission for Arts and Culture - jglus@sandiego.gov
- Spanish Village Artists Studios (Currently transitioning Presidents)
- Bankers Hill Planning Group - Inactive seeking more engaged representation or in-park alternative.



Barrio Logan Cultural District – First Five Years

1. *Describe your Cultural District in one paragraph.*

The Barrio Logan Cultural District corresponds to the community boundaries of San Diego's historic Chicano community of Barrio Logan. The District has been the unofficial cultural hub of the region's Chicano art movement for decades and includes the recently opened Chicano Park Museum and Cultural Center (CPMCC) and Chicano Park, a National Historic Landmark which contains the largest collection of Chicano murals in the world. The District also is home to a large concentration of galleries, art studios, live-work spaces, restaurants, cafes and breweries which showcase local art. Most recently, historic Barrio Logan neighborhood was ranked 6th on a list of the world's "51 Coolest Neighborhoods" by Time Out magazine.

2. *Who were your initial Cultural District partners?*

The Barrio Logan Association/Maintenance Assessment District (MAD), City of San Diego's Economic Development Department and the Logan Avenue Consortium

3. *Who are your current partners?*

The Barrio Logan Association/MAD, City of San Diego's Economic Development Department and All for Logan

4. *Do you have a local Arts Commission? Yes*

Economic Development Agency? Yes

Chamber of Commerce? Yes

Redevelopment Agency? No

Local Tourism/Visitors Bureau? Yes

Historic preservation commission/society? Yes

Parks and Recreation Department? Yes

Libraries? Yes

Public Arts program or Arts Masterplan? Yes

Other local agencies/entities who support or could support your mission? Yes, The Chicano Park Museum & Cultural Center.

FUNDING:

1. *Do any of your partners provide funding to the CD? Yes*

If so, how much and for what?

The City of San Diego has granted \$8-10K annually for cultural events such as La Vuelta: a low-rider car celebration. Barrio Logan Association/MAD has granted \$20-40k annually for different activities such as street banners and events such as the Barrio Art Crawl, Barrio

Snow Day Celebration, Barrio Logan Science and Art Expo and Chicano Park Skate Lane Celebration.

- 2. *What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?***

The Barrio Logan Association/MAD provides in-kind staffing to Cultural District activities.

- 3. *What projects/initiatives are you currently working on?***

We are currently looking to partner with the newly opened Chicano Park Museum on community-led infrastructure projects that achieve major environmental, health, and economic benefits in under-served communities. As well as additional event organizing and a new series of street banners.

- 4. *What is on your wish list of projects/initiatives if fully funded?***

Full-time designated personnel to push and support Barrio Logan Cultural District, Monument signage for Chicano Park, wayfinding signs for the cultural center, additional murals and events.

- 5. *What are the possible funding scenarios for your different priorities?***

The City's Commission for Arts and Culture has new grant funds for underserved communities and communities of concern.

TECHNICAL ASSISTANCE:

- 1. *Beyond direct funding, what are the most important things CAC could do to support your district's efforts?***

The CAC can support the district's efforts on networking between Cultural Districts to learn from each other's work, in addition continuing the recognition in areas that enhance economic and cultural development or cultural economic development.

- 2. *What other specific deliverables or benefits you would like to see associated with state-designation?***

Benefits we would like to see is state designated branding and signage for Cultural Districts and State-wide promotion for Cultural Districts.

EXPERIENCE w/ VisitCA and CalTRANS

- 1. *Did you work with Visit CA? No What was your experience? NA***

- 2. *Did you work with CalTrans?***

Not specifically on Cultural District activities but have worked with CalTrans to improve freeway offramp beautification.

What was your experience?

Length of time to provide permits and complete work could be improved.

If you purchased signage, can you share how you obtained it and an image? NA

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation?

To strengthen the coalition of neighborhood groups and artists that call Barrio Logan home. To increase cultural production and activities that define the neighborhood. To improve the social and economic conditions of the community and to slow down gentrification.

Did you achieve that goal?

Yes and no, it will always be a work-in-progress that needs to be continually addressed, advocated for and worked on.

2. How did state-designation help your district?

The state designation increased awareness of the cultural significance of Barrio Logan, provided a plan for needed resources and allowed the community to coordinate activities under the Cultural District banner.

3. After 5 years, how would you describe the existing goals and future needs of your district?

The goals remain the same which is to increase awareness of the cultural significance of Barrio Logan, improve the lives of community residents and artists and to support and strengthen the neighborhood culture. Additional recourses will be needed to expand the activities of the Cultural District.

4. How does your district address:

-Economic Development:

We focus certain activities and events to improve the economic conditions of our independently operated small business operators.

-Tourism/Visitation:

We support cultural tourism by working with media representatives that produce and feature stories about Barrio Logan. We work with the City's Tourism Marketing District and tourism-related businesses like Old Town Trolley that transport visitors to our community. Most recently we had the privilege of hosting a walking tour for three of our state's legislators. The tour began at the Chicano Park Cultural Museum with a history of the community and continued with a walk through of historic Logan Avenue and ended at Chicano Park.

-Equity and Inclusion:

We advocate for a fair share of additional government resources to support our community. We have a diverse Cultural District as well as it's representatives.

-Community Engagement/Promotion:

We participate in and/or initiate many community meetings to serve and benefit Barrio Logan stakeholders. We actively promote the Barrio Logan Cultural District and our work products.

-Arts Programming:

We have supported events that support the arts like the Barrio Art Crawl or Chicano Park Day.

-Direct Artist Support:

We have paid commissions to artists producing art and graphics in support of our programs and activities.

-Cultural/Historic Preservation:

Our primary focus is on the promotion and preservation of our unique neighborhood art and culture.

4. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?

Most all our cultural activities were curtailed and all of our events were cancelled during the pandemic. We switched gears by providing technical assistance to small business owners by providing TA for grant and loan applications. We advocated for greater resources from the City to help our community. We initiated a weekly food distribution program for our community residents.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals?

Coalition building. Advocating for additional resources from the City of San Diego. Initiated and supported new non-profits that complimented our mission and benefited the community.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support? Gentrification is a primary concern to many of our community residents and partners.

Many of our successful small business operators do not own their property and rent increases are impacting their ability to maintain their existing storefronts. The unhoused population has greatly increased in our community over the past 6-7 years disproportionately to other wealthier communities in San Diego.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

The Barrio Logan Association/MAD provides staff support for the Cultural District and lends its resources to promote the goals and activities of the District.

2. Does your district have a designated, funded staff person?

Part-time staffing is provided by the Barrio Logan Association/MAD.

3. What else would have been helpful support when you were newly designated?

Perhaps a state-wide conference where members of designated Districts could have met and shared information with each other and CAC staff. Additional funding for a dedicated staff person to focus on promoting the District and it's needs.

4. How prepared/likely is your district to serve in a mentorship role for new districts?

Barrio Logan would welcome a chance to share our experience with other Districts.

5. Please list the name and contact information of your Cultural District's designated representative for CAC communication.

Marissa Cassani, Barrio Loga MAD Manager
Phone: (619)235-6884
Cellular: (619) 737-7203
Email: mcassani@urbancorps.org



CULTURAL DISTRICTS: FIRST-FIVE YEARS REPORT

Calle 24 Latino – San Francisco, CA

Please answer every question, even if it is a restatement of a previous question. Thank you.

YOUR CULTURAL DISTRICT:

1. Describe your Cultural District in one paragraph.

Calle 24 is in the center of San Francisco's Historic Mission District. It runs along a tree-lined street known as "El Corazón de la Misión" or "The Heart of the Mission." The stretch of 24th Street running from Mission Street to Potrero Avenue boasts a vast number of colorful and unique specialty stores, restaurants, taquerias, Mexican bakeries, fresh produce grocers, butchers, cafes, and art galleries, as well as the greatest concentration of murals and Latino Businesses in the city. We are the birthplace of Latin Rock and the birthplace of the San Francisco mural movement. We host Carnival, Dia De Los Muertos, Baile en La Calle, The Cesar Chavez Parade and Festival, and Fiesta de las Américas. Calle 24 (formerly The Lower 24th Street Merchants and Neighbors Association) was created in 1999 by a group of longtime residents, merchants, service providers, and art organizations concerned with quality of life issues in the community. Our diverse membership consists of merchants and residents of different ethnic backgrounds, genders, lifestyles, and economic levels.

2. Who were your initial Cultural District partners?

When establishing the district, Calle 24's initial partners were the Mayor's Office of Housing and Community Development (MOHCD) and the Office of Workforce and Economic Development (OWED). We also partnered with the Latino Historical Society, San Francisco Heritage, and then Supervisor David Campos.

3. Who are your current partners?

Current partners are MOHCD, OWED, Latino Historical Society, SF Heritage, and Many community-based organizations like:

1. Brava Theater for Women in the Arts
2. American Indian Cultural District (AICD)
3. Accion Latina
4. Galería De La Raza
5. Precita Eyes
6. Mission Cultural Center
7. Dance Mission
8. Mission Economic Development Agency
9. Mission Neighborhood Centers
10. Good Samaritan
11. Latino Democratic Club
12. American Indian Cultural District
13. Hispanic Chamber of Commerce

4. Do you have a local:

Arts Commission? Yes

Economic Development Agency? Yes

Chamber of Commerce? Yes

Redevelopment Agency? Yes

Local Tourism/Visitors Bureau? no

Historic preservation commission/society? Yes

Parks and Recreation Department? Yes

Libraries? Yes Mission library

Public Arts program or Arts Masterplan? No

Other local agencies/entities who support or could support your mission?

Planning Commission

Immigrant Rights Commission

Hispanic Chamber of Commerce

Board of Supervisors

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what

OWED funds Calle 24 as well as MOHCD, current funding for OWED is 1.137 million, and MOHCD is 230k base funding and carry-over funding .

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

Calle 24 received funding from Grants for the Arts (GFTA) for the 2022-2023 fiscal year 93,750.

3. What projects/initiatives are you currently working on?

Calle 24 is currently working on small business support through grant assistance, most recently the Shared Spaces Business Plan Grant through OWED, technical support for follow-ups, as well as continued support in providing COVID-19 tests for our local small businesses.

In addition, Calle 24 provides marketing as well as marketing training for the LCD corridor, promoting our small businesses through social media and helping them adjust to a social media-centric business model. We promote our businesses through social media, a weekly newsletter, and by assisting them in developing their own logos and marketing materials.

Most recently, Calle 24 launched Calle Limpia Corazon Contento, an economic recovery program with vendor and public art programs. This program was created to give street vendors in the corridor the opportunity to legitimize their businesses by obtaining a business registration, a seller's permit, and a DPW permit. In addition, with the arts program, Calle 24 was able to pay local Mission artists to create art in our district, filling empty walls with murals to deter the tagging and vandalism our businesses were experiencing.

Calle 24 also organizes Fiesta de Las Américas, a festival representing our diverse latinx communities throughout America. It is produced annually to celebrate the independence of many countries. This festival was originally started in the 1970s and was reintroduced to the community five years ago in order to reinvigorate the historic traditions of the Latino Cultural District.

Calle 24 is preparing for the expansion of our district set to happen in addition to developing a tour permitting process for the Latino Cultural District.

4. What is on your wishlist of projects/initiatives if fully funded?

If fully funded, these are the projects and initiatives that we have in mind; 1) Calle 24 Latino Cultural District Gateway to the district: Arches of Resistance 2) Cultural markers in our district 3) Reactivation of 24th and Mission with local partners 4) Launch of Calle 24 App 5) allocate funding for a bigger office space to accommodate our growing team 6)Launch of visitor/ information hub/ 7) Mural Restoration Projects 8) Hire a community Landuse Organizers and Engagement Coordinator.

5. What are the possible funding scenarios for your different priorities?

Private funding
State funding
Foundation support

TECHNICAL ASSISTANCE:

6. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

CAC can provide support to our cultural district by introductions to other funding sources/opportunities as well as aiding in collaborations across the state, providing advocacy to protect Cultural District planning and cultural assets, we are exploring federal designation for visibility, funding, and protections. Calle 24 would love to visit/tour other cultural districts across the state.

7. What other specific deliverables or benefits would you like to see associated with state-designation?

(Annual convening? Branding/Advertising? Promotion?)

Advocacy
Protections

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? What was your experience? No
2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image? No

We have discussed creating signage at the entrance of the Cultural Districts via Freeway (CalTrans) entrances (Chinatwon has them). We also would like BART Stations to change the names to reflect the Latino Cultural District.

GOALS/ACHIEVEMENT:

**1. What was your cultural district's initial mission or goal in seeking designation?
Did you achieve that goal?**

Calle 24 initial goals are the following:

A). Strengthening, preserving and enhancing Latino Arts & Cultures Institutions, enterprises and activities:

This goal has been achieved through consistent programming for traditional cultural events in our district like Dia De Los Muertos, Fiestas de Las Américas, December holiday festivities like Las posadas and more recently Calle Limpia Corazon Contento Economic Recovery program that contains Arts programming as well.

In addition, Calle 24's Arts and Culture Committee has stayed active with 19 members in order to bring together the district's cultural organizations like Precita Eyes, Accion Latina, Brava, Mission Cultural Center, and Dance Mission in order to coordinate events in the cultural district and to advocate for arts and culture funding, etc.

B). Encouraging civic engagement and advocating for social justice;

Through its land use committee, we have advocated and organized to build 100% Affordable Housing. The work with our Mission Partners has led to the building of over 1500 units of 100% affordable housing.

We have created the Architectural Design Guidelines with the planning department, OWED, and community. They provide guidance to developers' and business owners' designs that align and fit into the character of the Latino Cultural District.

C. Encouraging economic vitality and economic justice for district families, working people, and immigrants:

Our small business and vendor support encourages the vitality of our cultural district. We have also been very involved in the advocacy of the Latino city budget to bring equity to the funding opportunities and support the basic universal income for artists and Latino residents in San Francisco.

D). Promoting economic sustainability for neighborhood businesses and nonprofits;

Calle 24 supports economic sustainability by providing technical assistance, shop local campaigns, lease negotiations, and grant applications that support the economic well-being of our businesses and nonprofits.

E). Promoting education about Latino cultures; and

We do culturally relevant campaigns that elevate the Latino culture and the Calle 24 Latino Cultural District as well as social media campaigns that inform and educate other communities about our traditions.

F). Collaboration and coordination with other local arts communities, social service agencies, schools, and businesses.

The creation of our Arts and Culture committee creates a space for Artists and Cultural organizations to brainstorm, build community and collaborate.

We also hired a business liaison who visits our businesses regularly to provide referrals and assistance.

2. How did state-designation help your district?

State-designation helped with the visibility and viability as a State Designated Cultural District.

3. After 5 years, how would you describe the existing goals and future needs of your district?

Our next five years will build on the district's foundation to strengthen it further. To ensure that the next cycle of gentrification or a down cycle economically, we would be able to sustain ourselves and recover quicker. Our visibility and cultural district will be cemented in the heart of San Francisco and be known City, State, Federal, and on an International level.

4. How does your district address:

Economic Development:

Through our Economic Vitality Committee, we brainstorm opportunities to promote and raise visibility for our small businesses and nonprofits.

We host and support the highest number of cultural events in San Francisco, bringing in the 1000s into the cultural district, creating jobs, and generating revenue for our small businesses, vendors, arts, and community in general, including San Francisco.

Supporting our local artists and murals has created the country's largest outdoor public gallery. The murals annually attract 1000's into the district through walking tours and educational programming through universities. These tours generate revenue for our small businesses and vendors.

Our business liaisons work closely with our small businesses and vendors to provide assistance and resources.

Tourism/Visitation:

We host and support the highest number of cultural events in San Francisco, bringing in the 1000's into the cultural district, creating jobs, and generating revenue for our small businesses, vendors, arts, and community in general, including San Francisco as a whole.

By supporting our artist and murals it has created the largest outdoor public gallery in the country. The murals annually attract 1000's into the district in walking tours and educational programming through universities. These tours generate revenue for our small business and vendors.

Equity and Inclusion:

We are working with the local supervisor's office in creating a tour-permitting process which will generate permit fees that will go to our local artist and for mural restoration. Many tours are conducted by corporations that make money from the cultural district by charging up to 200 dollars for some tours.

Our council comprises individuals who are the face, culture, and workers of the neighborhood. In addition, we have business owners, non-profit organizations and workers, residents, artists, youth, homeowners, service providers, and arts organizations. We also have 9 that are women out of 17 council members.

Community Engagement/Promotion:

We hired a Marketing Coordinator and Liaison to make sure the events and our small businesses are promoted on a daily basis through social media. We currently have over 8K on our Facebook page, 9K on our Instagram page, and 4K on our TikTok page, with a newsletter that reaches nearly 1800 subscribers.

We have a membership of 263 members from the local community that are invited to meet annually along with other community members to vote for our council members to represent them. We also report the work we have been doing and ask for feedback.

Arts Programming:

With the help of the Arts and Culture Committee, we are able to engage the many artists and arts organizations who sit on the committee. We have individuals who have

decades of experience who are experts on murals and events. We also have four artists with experience that sit on our council to provide guidance and support.

Direct Artist Support:

Through our many events and businesses, we are able to provide direct support for many artists in the neighborhood. These events hire dancers, musicians, and singers. Many of our businesses hire muralists to place art on their walls inside or outside their businesses. As a result, we are able to refer many artists to the community.

Cultural/Historic Preservation:

Our core vision and mission is to protect and strengthen our cultural assets. This vision and mission include cultural events, low-riders, vendors, murals, trees, cultural space, families, and much more that are required to maintain the essence of what makes a cultural district.

It is a community priority that we exist as a living cultural district, not just a colorful tourist destination. We advocate and use zoning and code to make sure our cultural assets are not removed. Our murals have been recorded with planning to protect if a building is being demolished or remodeled. Through a grant, we hired experts to identify buildings in the district that are a historic resource so that we could designate historic on a local, state or national level to protect.

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?

(Altered/postponed goals? Opportunities to create new collaborations? Opportunities to create resources/restore cultural assets?)

The unprecedented COVID-19 pandemic impacted the short term and long term goals of Calle 24. Prior to the pandemic, Calle 24's work addressed the impacts of systemic inequity in our communities as well as gentrification. Our work was mainly focused on providing technical assistance to small businesses, as well as preserving our cultural assets in the community, our murals, and traditional holidays and events. The economic impacts of the COVID-19 pandemic impacted our community heavily. Due to the novelty of the COVID-19 pandemic, responses to small businesses and community needs were developed in order to meet the needs of both business owners and residents. This meant addressing access to COVID-19 testing, Personal protective equipment (PPE) as well as tackling the language barrier in COVID-19 education for our community.

As a community serving organization whose mission and vision to protect and advocate for the Latinx community in the Mission, Calle 24 responded to community needs with a culturally competent Business Education and Protection program. This

program provided resources, support and education on COVID-19 protocols as mandated by the city of San Francisco in addition to working with the LTF/Unidos en Salud COVID-19 vaccination site on 24th and Capp Street that provided COVID-19 testing and vaccination services free of charge to the public.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals?

(Partnership creation, building, retention? Leveraging designation for other benefits? Distribution of workload among partners?)

Best practices to carry forward include sharing protection strategies through presentations for the districts. The designation of the district must be layered with protections, zoning, and code to be sustainable long-term and protected.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support?

(Community engagement hurdles? Redevelopment issues? Land use issues? Gentrification impacts? Unhoused populations? Other economic development efforts at cross-purpose to your own?)

Development and land use issues have been a tremendous challenge for the cultural district and Mission Neighborhood. Even though cultural districts have grown in San Francisco in popularity, and the framework has been universally accepted. Much work needs to be done to have every department on the same page regarding the district and truly understand the cultural district goals and needs and how their departments can affect it negatively. Also policies on the local and state levels are created without outreach to cultural districts or collaboration that can undermine and undue all the work that has been done.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

The Cultural District partnership is managed by staff, the council, and a fiscal sponsor that works with our funders.

2. Does your district have a designated, funded staff person?

Calle 24 Latino Cultural District has six funded staff positions.

3. What else would have been helpful support when you were newly designated?

Promotion and visibility through local media to educate the general public and policy makers would have been helpful when Calle 24 Latino Cultural District was newly designated.

4. How prepared/likely is your district to serve in a mentorship role for new districts?

The president has been working with other cities locally and nationally on the creation of cultural districts. What they are and what they are not, and provide best practices. We've also presented to planners from other cities.

5. Please list the name and contact information of your Cultural District's designated representative for CAC communication.

(All information will be sent to this representative to be distributed to the entire partnership.)

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CULTURAL DISTRICTS: FIRST-FIVE YEARS REPORT

Please answer every question, even if it is a restatement of a previous question. Thank you.

YOUR CULTURAL DISTRICT:

1. Describe your Cultural District in one paragraph.

Surrounded by the Redwood Curtain, the Eureka Cultural District celebrates diverse cultures and a thriving arts community along Humboldt Bay (Wigi) and throughout Eureka's downtown core. In the district, we lift up creativity and cultural richness, as we work toward greater representation of all of the people who make our region thrive. We are drawing attention to and celebrating the many forms of creative endeavor that come from the diversity of cultures present in the Cultural District area. Year-round highlights of the Eureka Cultural District include: The Da Gou Rou Louwi' Wiyot Cultural Center, the Morris Graves Museum, Historic Chinatown, Blue Ox Millworks, the Clarke Museum, the Ink People's community art spaces, theaters and venues, numerous galleries and murals, the Eureka Visitor's Center, boutiques, cafes, and a strand of public parks and open spaces. The Eureka Cultural District is home to a wide spectrum of events that celebrate the stories and lives of diverse community members throughout the North Coast region, from the Kinetic Grand Championship to Dia De Los Muertos to monthly Arts Alive celebrations, where visitors can patronize more than 50 open cultural sites and businesses displaying artworks or hosting performances. Musicians, jugglers, clowns, crafts vendors, politicians, and community activists line the streets to reach out to passersby. Our goal is to inspire a deep appreciation for cultural vitality with residents and visitors alike- to reveal the layers of story that weave throughout our community.

2. Who were your initial Cultural District partners?'

City of Eureka, The Ink People, Eureka Main Street

3. Who are your current partners?

City of Eureka, The Ink People, Eureka Main Street

*Though these are our current partners, we meet regularly with leadership from the Wiyot Tribe, Humboldt Asians and Pacific Islanders in Solidarity, Centro Del Pueblo, Northern California Indian Development Council, Art Representation Culture, the Clarke Museum, the Eureka Theater, North Coast Repertory Theatre, and the Morris Graves Museum.

We are hopeful to expand our partnerships to include leadership from these groups.

4. Do you have a local:

Arts Commission? Economic Development Agency? Chamber of Commerce? Redevelopment Agency? Local Tourism/Visitors Bureau? Historic preservation commission/society? Parks and Recreation Department? Libraries? Public Arts program or Arts Masterplan? Other local agencies/entities who support or could support your mission?

Eureka has:

- The City of Eureka Arts and Culture Commission and the City of Eureka Strategic Arts Plan
- Several economic development agencies including AEDC and the Redwood Region Economic Development Commission
- Eureka Chamber of Commerce
- Eureka Visitor Center and Visit Eureka
- City of Eureka Historic Preservation Commission, Eureka Heritage Society and, Humboldt County Historical Society
- City of Eureka Community Services Department
- Humboldt County Public Library
- See the above list of current partners for Cultural District planning

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?

We do not currently have a consistent funding source from any of our partners. This fall we received seed money (\$7500 total) from the City of Eureka, Eureka Main Street, and Headwaters to use for marketing and branding purposes.

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

All three partnering organizations contribute staff time. The Ink People has been contributing significant staff hours for organizing meetings, coordinating efforts, and planning. The Ink People recently received an NEA "Our Town" grant that will bring Soulatluk (Wiyot language) visibility and awareness to the Cultural District.

As mentioned above, we meet regularly with other cultural stakeholders to discuss cultural vitality within the cultural district and beyond. These organizations contribute significant thought to the Cultural District: the Wiyot Tribe, Humboldt Asians and Pacific Islanders in Solidarity, Centro Del Pueblo, Northern California Indian Development Council, Art Representation Culture, the Clarke Museum, the Eureka Theater, North Coast Repertory Theatre, the Eureka Street ART festival, and the Morris Graves Museum.

3. What projects/initiatives are you currently working on?

We are currently working on branding efforts and are in the planning stages for a storytelling initiative. Additionally, we are working to ensure greater visibility for diverse cultures and peoples throughout the Cultural District.

4. What is on your wishlist of projects/initiatives if fully funded?

- Public art that represents the diversity of cultures present in the region.
- A collection of stories related to different themes woven throughout the district and available to residents and visitors through an archive/QR code and through exhibits. Stories will be expressed in a range of mediums.
- A multicultural celebration and arts festival (potential for a facet of this to be an annual fundraiser)
- Cultural Hub: The Ink People is leading a planning effort toward a Cultural Hub that would become a center for culture, art, innovation, and community wellbeing within the cultural district. (We realize this is a long term goal and wouldn't necessarily be funded through Cultural District funding, but it is worth mentioning in this context.)
- Further development of outdoor sites for public engagement and exchange
- Artists in parks/outdoor spaces program
- Artist and culture leaders forums and accompanying publication(s)
- Collaboration with out-of-district arts and culture sites/projects for tourism purposes.
- Website/social media/marketing concerted efforts
- Programming related to Wigi (Humboldt Bay) and Wiyot Tribe cultural practices.
- Programming related to arts, culture, and environmental stewardship efforts (addressing sea level rise, conservation, sustainability).
- Annual parade, The Dream Parade, which was launched by the Ink People in 2022

5. What are the possible funding scenarios for your different priorities?

- Artists in parks grant (2023 State of California)
- NEA Our Town (future grants)
- Some potential funding from Humboldt County TOT
- Humboldt Lodging Alliance, Eureka Lodging Alliance (for tourism related activities)
- Grants in collaboration with City of Eureka
- Cal Poly Humboldt
- Business engagement/donations
- Annual fundraiser

TECHNICAL ASSISTANCE:

1. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

Connecting to State marketing branding could be exciting. Participation in deeper statewide conversations around cultural vitality, community wellbeing, and placemaking could be really valuable to people in our community. We are emerging from the pandemic with greater strength and dynamism than we had prior to the pandemic, as a district. New leaders are emerging from our efforts. It would be great if there were opportunities to connect with other culture/art leaders. It is useful for us to learn about other districts' efforts.

2. What other specific deliverables or benefits would you like to see associated with state-designation?

A convening and promotion would be valuable. It would be good to have clear direction about how to tie into the State's efforts while also creating our unique "brand". I think it could also be useful for the CAC to share resources for fundraising efforts. Perhaps it would be possible for districts to partner with one another on larger efforts, and the CAC could be a useful resource for organizing this.

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? What was your experience?

I don't believe we worked with Visit CA

2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?

We did not work with Caltrans. We do have 4 banners along the 101 corridor...so there may have been a brief connection.

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?

We had an initial goal to codify Eureka's existing arts and culture assets. We are in process with that goal...Some assets have changed over the past 5 years. There have

also been changes in leadership. Though we are on a path toward recognition of Eureka's art and cultural heritage/assets, there is still work to do.

2. How did state-designation help your district?

State recognition helped us engage with other leaders in the region in order to develop collaborative conversations toward shared power. This is ongoing.

3. After 5 years, how would you describe the existing goals and future needs of your district?

After five years, we are still emerging. During the course of the pandemic, two of the people who were responsible for the original application retired. The new leadership is excited for the opportunity to engage with the Cultural District but we are developing new strategies and collective visions in order to meet the needs of our community.

4. How does your district address:

-Economic Development

Swan Asbury, the City of Eureka's Economic Development Manager, is the lead for the City in district planning. Additionally, the City's Strategic Arts Plan is connected with the district.

-Tourism/Visitation

Through our district, we seek to create deeper relationships with visitors in order to lengthen their stays and to draw new tourists to the area. We have met with members of the lodging alliance and plan to continue forging these partnerships.

-Equity and Inclusion

Equity and inclusion have been central to our planning efforts of the past six months. We will continue to deepen our strategies for centering equity and inclusion in our efforts. In particular, we are welcoming diverse leadership in our working group and making plans for greater representation of diverse perspectives in our proposed projects.

-Community Engagement/Promotion

The Eureka Cultural Arts District partners frequently engage with the community through a myriad of endeavors, but we are in the early stages of concerted efforts on behalf of the district itself. This fall we secured funding for preliminary efforts and will be creating a logo and branding resource kit for the district. We also are in the planning stages for a community storytelling project in relation to the district.

-Arts Programming

Significant arts programming takes place within the Eureka Cultural District. From the Ink People's community art spaces and youth program to programs offered by the Clarke Museum, Centro Del Pueblo, the Da Gou Rou Louwi' Cultural Center, the Morris Graves Museum, Arts Alive, Friday Night Markets, the Eureka Street Art Festival, and the Dream Parade; arts programming abounds within the district.

-Direct Artist Support

At the beginning of the pandemic, the Ink People created a program to give gift cards directly to artists who had been impacted by closures due to the pandemic. The Ink People also received funding from Humboldt Area Foundation for the Funds for Artists Resilience program in which artists received funding for projects that engaged the community. Though this was not centered in the district, it did support many artists who live and/or work in the district. The City of Eureka also used ARPA funding to support qualifying arts organizations. The City is also in the midst of creating a funding plan for outdoor, public performances.

-Cultural/Historic Preservation

There are many cultural and historic sites throughout the district. Blue Ox Millworks, located at the north end of the district, is central to a new show on HBO and the Magnolia Network, "The Craftsman", which focuses on historic architecture and carpentry. Humboldt Asians and Pacific Islanders in Solidarity brought renewed awareness to the Eureka Chinatown area, located within the district, with a mural, the naming of "Charlie Moon Way", a Chinese New Year Celebration, and ongoing naming efforts. The Clarke Museum has a large collection of indigenous baskets and offers cultural programming led by tribes throughout the region. The Da Gou Rou Louwi' Wiyot Cultural Center features culturally significant baskets, regalia, and interpretive exhibits. Additionally, numerous historic buildings are located throughout the district.

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?

The pandemic slowed our efforts significantly. Many of our original plans were paused during the pandemic and we are now reorienting and redirecting our efforts. Additionally, leadership change within our organizations slowed our efforts. Some of the businesses and galleries that are located in the district have closed or are struggling due to the pandemic and changes in people's engagement, shopping, and dining habits. Simultaneously, new collaborators have stepped forward to participate in the Eureka Cultural District and we have the opportunity to expand our vision. Though we have lost some of our galleries during the pandemic, the Eureka Chinatown Project has created new visibility for the stories of Chinese peoples in Eureka and the opening of the Da Gou Rou Louwi' Wiyot Cultural Center has brought greater celebration of Wiyot culture to the District. People also have greater interest in outdoor events, parades, dining, and markets; and the City of Eureka has supported this with grants and administrative

support. There is still significant work to do in terms of planning for vibrant public spaces while addressing the community's shifting needs. It is our perspective that we need culturally rich public spaces, perhaps more than ever, and the Eureka Cultural District offers resources for creative engagement with community and place.

6. What are some "best practices" that you plan to carry forward, or could benefit other districts with similar district attributes or goals?

Our best practices include engaging with new partners while nourishing existing partnerships. I think we also have succeeded in building interest and connection to the cultural district within our community. In some ways, this may have slowed some of our initial momentum, but ultimately our cultural district will offer a more meaningful vision for the community.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support?

We have several significant challenges in our local area: a proportionately large unhoused population, changing economic conditions, and limited financial resources. Though a smaller town, Eureka is the County seat and has a population of unhoused peoples who are proportionately similar to those of large cities. Simultaneously, many of these people are also experiencing mental health and addiction related challenges. We do not currently have enough workforce or resources to address this. Many of these people congregate throughout the district. Though we are sympathetic to these community members and are engaged with efforts to support their wellbeing and honor their dignity, we acknowledge that these unmet needs put a significant strain on the cultural resources, businesses, and artists of the district. We are working with the County to hopefully have a day use center built at the southern edge of the district, but this may take a few years. Changing economic conditions have also caused strain on the district. The cannabis economy once provided financial opportunities for artists and businesses, but this has seen a significant downturn in the past few years. Additionally, the shift to online shopping has affected local businesses. We are hopeful that emerging industries (wind, broadband, aquaculture) and the expansion of Cal Poly Humboldt may provide new opportunities. Finally, because we live in a rural, isolated area, we have less access to larger foundations, institutional wealth, and corporate funding that many other districts have. Relatedly, the City of Eureka has aging infrastructure to improve and has limited financial excess. We often struggle for funding for larger or multi-year projects.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

Over the past year, the Ink People has been the primary manager for Cultural District efforts, with support from the City of Eureka and Eureka Main Street.

2. Does your district have a designated, funded staff person?

With the funding we recently received, we have hired a part-time project manager to oversee Cultural District efforts for the next three months. We are hopeful for funding to sustain this position.

3. What else would have been helpful support when you were newly designated?

Of course, funding would have been helpful. I think it would have been useful to receive more information about and exchange with other districts.

4. How prepared/likely is your district to serve in a mentorship role for new districts?

I think we could be particularly helpful as mentors for newer, rural districts. I think urban districts may not benefit as much from a mentoring relationship.

5. Please list the name and contact information of your Cultural District's designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

Leslie Castellano, Ink People Executive Director. Leslie@inkpeople.org



GRASS VALLEY-NEVADA CITY CULTURAL DISTRICT: FIRST-FIVE YEARS REPORT

OUR CULTURAL DISTRICT:

1. Describe Grass Valley-Nevada City Cultural District in one paragraph.

Nevada City and Grass Valley are at the heart of one of only fourteen California Cultural Districts, and the state's only twin-city district. Over 100 arts-related organizations present over a thousand events a year, including festivals, street fairs, art walks and studio tours. These organizations and events, and our many artists and makers, drive tourism beyond any other sector, and account for a large part of our creative industry's \$47m economic impact in Nevada County. Grass Valley-Nevada City Cultural District's many venues include The Center for the Arts, which reopened early this year having undergone a six-million-dollar renovation, Nevada County Fairgrounds, recognized as "California's Most Beautiful Fairgrounds," UBA SEO Gallery: Nisenan Arts & Culture, Off-Broad Street Theatre, the Miners Foundry, The Onyx Theatre, and Nevada Theatre – the oldest theatre in the Western United States. Across Nevada City and Grass Valley, these venues and more are central to California's best preserved Gold Rush towns.

2. Who were your initial Cultural District partners?

- The City of Grass Valley
- The City of Nevada City
- Greater Grass Valley Chamber of Commerce
- Nevada City Chamber of Commerce
- Nevada County Arts Council (lead agency)

3. Who are your current partners?

- The City of Grass Valley
- The City of Nevada City
- Greater Grass Valley Chamber of Commerce
- Nevada City Chamber of Commerce
- Grass Valley Downtown Association
- Nevada County Arts Council (lead agency)

4. Do you have a local: Arts Commission? Economic Development Agency? Chamber of Commerce? Redevelopment Agency? Local Tourism/Visitors Bureau? Historic preservation commission/society?

Parks and Recreation Department? Libraries? Public Arts program or Arts Masterplan? Other local agencies/entities who support or could support your mission?

Of the local resource groups listed above, Grass Valley-Nevada City Cultural District has elements of all these functions, whether as units of government or as community resource groups. There are also other agencies, not listed, who we hope will play a key role in the way we perceive our work on behalf of the district, looking ahead. These include *California Heritage: Indigenous Research Project (CHIRP)*, whose primary focus is to research, document and preserve the history and culture of Nisenan Tribal Peoples, guided by the Nevada City Rancheria Tribal Council. Because the Nevada City Rancheria is no longer recognized by federal government, Tribal members are denied access to programs to support their health, education, housing, and economic stability.

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?

Until the pandemic, the Cities of Grass Valley and Nevada City provided \$5,000 annually in support of the administration of Grass Valley-Nevada City Cultural District. The City of Nevada City has now resumed its annual support. At the same time, the Greater Grass Valley Chamber of Commerce and Nevada City Chamber of Commerce have also resumed their annual contributions of \$1,000 each to support social media and District communications.

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

Unlike Truckee, Western Nevada County has no community foundation to draw upon. Although not a partner, the County of Nevada provided \$12,000 per year for two years in ARP Act funding, following an application by Nevada County Arts Council.

3. What projects/initiatives are you currently working on?

- a. We facilitate and support workshops and community conversations on creative placemaking and public art policy and planning.
- b. Grass Valley-Nevada City Cultural District hosts monthly public salons for artists interested in finding a safe space among other creatives and collaborators. These are offered as a way for our creative sector partners to get to know one another, form meaningful relationships, and share in upcoming opportunities.
- c. Led by Nevada County Arts Council, in partnership with Americans for the Arts, we are working on a study of the economic impact of the arts, AKA *Arts & Economic Prosperity 6* (or AEP6). Our focus is on how Grass Valley-Nevada City Cultural District's economic impact may have suffered as a result of the pandemic, and on gathering data which shares the degree to which BIPOC communities have access to creative opportunities and resources.
- d. During the coming year, we will be working on a post-pandemic update of Western Nevada County's Cultural Asset Map, at the heart of which are Grass Valley-Nevada City Cultural District assets. Our map promotes tourism in our twin city district and can be used as a tool for workforce recruitment outside our district – showing that we are a compelling place to move to or start a business in.

- e. We are supporting the inception of a new countywide publication called Nevada County MUSE, which highlights both Nevada County's distinct California Cultural Districts and focuses on the work of artists, arts organizations, artisanal businesses and culture bearers, and which serves as an alternative guide to traditional tourism-based publications.

4. What is on your wish list of projects/initiatives if fully funded?

Unrestricted funding for operations – enough that we can employ more senior level staff for Grass Valley-Nevada City Cultural District, as well as funds to rent a small office for the district.

Being a cultural district, our geographic footprint tends to attract projects. We see our role as promoting access to them, and creating equitable practices within our sector, rather than being the creator them. Having said this, it might be that key signature events are created over time, once deeper planning and post-pandemic relationship building has been conducted. Monies for planning will be gratefully received.

Once we know what this might look like, we can hold visioning and listening sessions among our partners, stakeholders and community members to better determine what our wider community wishes for this special designation.

5. What are the possible funding scenarios for your different priorities?

- a. Unrestricted funding for operations to employ senior staff
- b. Funding for cultural planning (it is likely that this might be geared both towards experience planning, *and* cultural equity planning.)

TECHNICAL ASSISTANCE:

1. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

Two things stand out:

- a. **Create horizontal partnerships with other state agencies** on behalf of the California Cultural District program that really work. Start with Caltrans and Visit California. Help embed the California Cultural District program deep in the collective consciousnesses of these agencies, in such a way that there is no question of our value to the state as a gold standard program in service to both California's diverse populations and communities, and to those who visit.
- b. We would appreciate **a senior level staff member at California Arts Council who is as much a thought leader as an administrator as a contact**. Someone we can invite to key convenings as a coalition when we have them – a thought leader themselves who can engage in conversations with us and learn alongside us, while offering guidance and partnership based upon the overview of the California Cultural District Program that this affords them. This person would be respected by CAC Councilmembers and CCD Coalition members and trusted by both. They are confident communicating with, and respectful of, executive leadership in the field.

2. What other specific deliverables or benefits you would like to see associated with state-designation?

- a. Because California Cultural Districts are by their nature diverse, we recommend that trust and simplicity be key to the way we are funded and evaluated. Let funding be less prescribed, and more based upon well-researched local priorities and need. Let our California Cultural Districts define “cultural” based upon local knowledge, demographics, stakeholder input and other environmental factors.
- b. Yes, to an annual in-person or hybrid convening! May we – our informal Coalition partnership – work in partnership with California Arts Council staff to help program this?
- c. Yes, to anything California Arts Council might consider in terms of promotion and advertising. This might be CAC-led or locally engineered with funding specific for marketing.

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? What was your experience?

We are afraid we have had minimal contact with, or recognition from, Visit CA. This is partly due to the lack of formal acknowledgement of the California Cultural District Program from Visit CA beyond its initial press release and the single [landing page](#) it created that remained in place, unchanged and largely hidden for over five years. From Grass Valley-Nevada City Cultural District’s side, it was also partly due to the two-year hiatus during the pandemic that Covid restrictions and closures, when active cultural tourism marketing stalled.

2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?

Lack of response and uptake from Caltrans in working towards signage has been significant. We followed instructions given to us by California Arts Council, and we have evidence of drawn-out email exchanges in which we were told there would be a response, but were not a priority. There was lack of clarity around – ultimately – who to speak with, including from those names provided by California Arts Council. There was also a lack of clarity around the costs of signage and whether districts were expected to pay, or Caltrans. Our last communication was a meeting that we mutually scheduled with Caltrans to which Nevada County Arts Council invited both City Managers and both Executive Directors of each Chamber. Caltrans staff did not show up.

GOALS/ACHIEVEMENT:

1. What was your cultural district’s initial mission or goal in seeking designation? Did you achieve that goal?

Creating valuation among state legislature, and among local government and business sectors, for culture and creativity in our rural Gold Country town, at a time of extreme environmental fragility. Achievement is incremental – it is ongoing work, and work that has been interrupted, though not halted, by the pandemic. Our partnerships continue to grow and have been greatly strengthened by the pandemic. There is greater trust between us and ever more resolve to thrive in our support for our communities.

2. How did state-designation help your district?

State designation created a forum for gathering leaders from across multiple sectors to communicate about and inspire solutions for local issues, whether economic or social. Here are a few ways that it spurred important work in these areas:

- a. Our state designation has thrown our local Tribe in the West, one of the most endangered in California, in the spotlight in the best of ways. Where once there was barely recognition for our indigenous peoples, the Nisenan Tribe now has its own downtown location – a gallery – in the heart of one of our business districts.
- b. Supporting Grass Valley-Nevada City Cultural District’s intangible cultural heritage has been important, and our state designation has enabled us to support heritage that forms the very make-up of our region, and our least visible communities. With investment, these histories – and our heritage – will become less “intangible” and more a critical part of our everyday lives (both Nevada County’s cultural districts benefit from participating in a Community of Practice for Equity in the Arts which, looking forward, will strengthen our work with our partners.)
- c. With two distinct California Cultural Districts in our county, we were able to leverage monies towards the creation of a digital, public facing cultural asset map, this in turn helping us identify our creative people, organizations, businesses and neighborhood resources, and how they connect with each other. So, too, our historical places and sacred spaces. Our map has helped us identify our creative sector challenges and opportunities, and plan for and promote cultural tourism.
- d. During our five-year designation, we also worked, together with Truckee Cultural District, on a countywide economic impact study, the amazing results of which helped both districts leverage this important data to attract and maintain new revenue streams for their arts organizations.
- e. Meanwhile, Grass Valley-Nevada City Cultural District led, alongside Nevada County Arts Council, the campaign for a Strategic Plan for Arts Education in Western Nevada County. Surveying our schools for curriculum-bound standardized arts education, we then led the writing of an important grant to fund a consultant to guide us through the process. Working in partnership with Nevada County Office of Education, our 2020-2025 Strategic Plan for Education was adopted by the County and continues to inspire its work on behalf of students across Grass Valley-Nevada City Cultural District.

3. After 5 years, how would you describe the existing goals and future needs of your district?

Cultural planning remains a steadfast goal in that it is such a great way of bringing communities together, and all the more so following several years of scarcity and devastation – towards community priorities. Within broader cultural planning will be the additional focus we hope to bring to planning for equity, and this will be key.

Marketing and communications will remain a constant, and – again – this connects with cultural planning in that we hope to weave in a Visitor Experience Plan that connects with our aims for proper promotion and stewardship of our fragile, changing ecosystem and which draws our rich recreational landscape together with our creative sector. Through this plan, we hope to approach multiple visitor experiences and the barriers that prevent our least represented local populations from proper access.

Human infrastructure and our ability to fund dedicated staff positions for Grass Valley-Nevada City Cultural District is the linchpin for all.

4. How does your district address:

Economic Development

In so far as Grass Valley-Nevada City Cultural District's cultural scene is an attractor of mobile, skilled workers, entrepreneurs, and businesses – and because we have enjoyed close working relationships with Nevada County Economic Resource Council, as well as our twin city Chambers of Commerce, Grass Valley Downtown Association and Sierra Business Council – during normal times, all these factors would work together to more explicitly lean in on economic development outcomes. As we grapple with the post-Covid world, we hope to inspire cultural consumption and production, creativity inspired innovation, and cross-sector collaboration.

A note that Grass Valley-Nevada City Cultural District is mid-point through its second Arts & Economic Prosperity Study, in partnership with Americans for the Arts. The results of our first study directly led to a stronger application for County ARPA funds for the district, administered through Sierra Business Council.

Tourism/Visitation

Grass Valley-Nevada City Cultural District partners work with the Greater Grass Valley and Nevada City Chambers of Commerce, through their Visitor Centers, to ensure the promotion of cultural assets and events taking place throughout the district. We also support the work of the County of Nevada's marketing platform through its fresh rebrand of GoNevadaCounty.com.

Equity and Inclusion

Grass Valley-Nevada City Cultural District is supported by, and an active participant in, Nevada County Arts Council's Community of Practice for Equity in the Arts for creative sector leaders. Through this we are guided by values common to our sister district, Truckee Cultural District, in terms of the belonging we wish our diverse residents to feel.

Looking ahead, we hope to protect and grow the unique identities of our districts with our historically underrepresented communities in mind, ensuring that our creative sector manifests as an inclusive place for everyone, and that we are nurturing future cultural leaders, creatives, volunteers and audiences.

Community Engagement/Promotion

Beyond aspects of community engagement and promotion that we have referred to earlier in this report, here are some specific approaches that we would like to add in the immediate future:

- a. The creation of a physical and digital wayfinding system that helps residents and visitors identify and interact with our districts; a system mindful of environmental stewardship and creative placekeeping.
- b. More specific collaborations on the way Grass Valley-Nevada City Cultural District works with our local Chamber-led visitor centers, acknowledging the presence of unique cultural assets and an opportunity to promote sustainable tourism amidst a delicate rural ecosystem.

Arts Programming

Here are a number of examples that speak to both current programming and that undertaken during the last few years:

- a. As mentioned, we host a Grass Valley-Nevada City Cultural District salon at least once a month at which we showcase a distinct cultural asset such as a gallery, library community, artist studio or public space. This allows for pollination of ideas and opportunities, shared solutions and dialogue.
- b. Each year, with the exception of 2020 and 2021, we co-host a Business of Art Professional Development Symposium for artists and arts leadership, working alongside Truckee Cultural District and Nevada County Arts Council.
- c. We manage significant content creation through social media channels dedicated to Grass Valley-Nevada City Cultural District, as well as send regular newsletters showcasing the work of local arts and cultural programming.
- d. Looking ahead, we are researching the viability of applying to the California Welcome Center Program, with a unique focus of the Grass Valley-Nevada City Cultural District. This may align the district with Truckee Cultural District, which already has a Welcome Center, while acknowledging the presence of unique cultural assets and an opportunity to promote sustainable tourism amidst a delicate rural ecosystem. At the core of our research is the question: “what does being ‘welcoming’ look like for the Grass Valley-Nevada City Cultural District?”

Direct Artist Support

Please see answers to your previous question about programming. Grass Valley-Nevada City Cultural District supported Nevada County Arts Council’s efforts to create a relief program for Grass Valley-Nevada City artists during the pandemic years, and helped ensure our arts organizations who supported communities of color hard hit by the pandemic were supported via CARES Act monies. We also regularly showcase the work of our artists through social media and newsletters, and – in early 2020 – created a brand-new online Artist Directory, which is free for artists in all disciplines.

Cultural/Historic Preservation

Steeped in history and with the most famous gold-mining district in California, Grass Valley-Nevada City Cultural District experienced a ‘cultural revolution’ from the mid-20th Century that has reshaped the local economy, and which continues to influence the statewide arts scene. Starting in the ‘60s, Beat Generation and deep ecology poet Gary Snyder, singer Utah Phillips and a host of authors and musicians settled here. All this we celebrate. Yet, our history has a darker story to tell. Nevada County Historical Society makes an excellent partner in helping educate our communities about our lost cultures and populations, from the near genocide of our Nisenan Tribespeoples to the rise and declines of other populations, including African American, Hispanic, Pacific Islander and Chinese.

African American pioneers built churches and schools, bought property, founded businesses, educated their children, and fought for civil rights, but by the 19th century these same pioneers had largely moved away. Chinese immigrants brought valuable skills and provided inexpensive labor, contributing to mining and the building of the Transcontinental Railroad, while suffering terrible exploitation. Knowledge of the institutions, buildings, social movements and individual stories of these pioneers have been lost, or only partially remembered. In this sense, their histories form part of an intangible cultural heritage, a heritage that Grass Valley-Nevada City Cultural District can help shine a light on as part of important future creative placekeeping strategies.

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond? (Altered/postponed goals? Opportunities to create new collaborations? Opportunities to create resources/restore cultural assets?)

At the outset of COVID, we made a decision to maintain our artist residencies and contractors, while transforming 70% of our programs into the virtual sphere, and adding exponentially to our arts advocacy, fundraising and pro-bono consulting services in the interests of our creative community. Key consulting areas included support with public health protocols relating to the arts, and later re-opening for the arts; advocacy for public relief funding of the arts; and pro-bono grant writing support, to name a few examples.

Inevitably, several of our core programs were impacted by the pandemic, including the revenue streams that had formerly funded them. During the pandemic, our Cities and Chambers were unable to provide municipal funding or support for services to our business sector through Grass Valley-Nevada City Cultural District. Nevertheless, we were able to dedicate time staff and volunteer time to:

- a. Work hand in glove with our partners on initiatives to spur innovation in our devastated downtown areas such as *Art in Storefronts*, and *Shopping with Artists* – both of which provided much needed income to artists, but also an important focus on local businesses.
- b. Provide expansive community outreach for Nevada County Arts Council’s Artist Relief Fund, in support of Western Nevada County artists
- c. Ensure the best outreach for CARES Act funding for arts organizations supporting communities of color hard hit by Covid
- d. Convene arts leaders and professional artists online several times a month to share resources and opportunities.
- e. During the pandemic, two community-based projects were created which shone a light on the way artists and local businesses work together:
 - At **Nevada Theatre in Nevada City**, the oldest continually operating theatre in the West, three local artists came together to create an original mural spanning Nevada Theatre’s entire auditorium in celebration of community, our mountain life, and Tribal lands, with an anonymous donation by a local business. Sarah Coleman, Brianna French and Miles Toland have since been awarded the Dr. Leland and Sally Lewis Award for Visual Arts for their work on “Drop by Drop, A River is Formed.”
 - At “**309 Neal Street**” in **Grass Valley**, a new Mexican market, El Barrio, opened as a community gathering place that celebrates Mexican culture and heritage. Its owner, Haven Caravelli, committed one whole public-facing side of her building to a new mural dedicated to the Nevada City Rancheria Nisenan Tribe. *solim ni* (“I Sing” in Nisenan) by Nikila Badua, was unveiled in May 2022.
- f. Two civic projects, fueled by ARPA funds and led by each of our City partners, shone bright during the latter part of Covid:
 - The **City of Grass Valley**, following its successful temporary closure of two blocks of downtown historic **Mill Street** to create public space in response to the COVID-19 pandemic, committed to a permanent transformation from vehicular street to pedestrian plaza, to support local businesses and community and cultural activities while providing a unique visitor experience.
 - Meanwhile, the **City of Nevada City** committed to a transformation of one of its primary shopping streets in the heart of Grass Valley-Nevada City Cultural District, **Commercial**

Street, into a one-way, pedestrian-safe, hub in Downtown Historic District. Widened sidewalks, crosswalks, café seating, hanging baskets, bike racks, benches, pop-up community activity spaces, and plans to incorporate Nisenan design elements, are all in the making.

- a. Importantly, coinciding with COVID have been times of great sensitivity in relation to social justice, and our partners responded by supporting the development of a countywide *Community of Practice for Equity in the Arts* for sector leaders. This, in partial response to the 9,000 Asians, Asian Americans and Pacific Islanders targeted in hate crimes during the pandemic, as a result of COVID conspiracy theories, and our sector’s wish to address this locally.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals? (Partnership creation, building, retention? Leveraging designation for other benefits? Distribution of workload among partners?)

Strengthening our participation in our local Community of Practice for Equity in the Arts will be key to partnership creation and creating a culture of inclusivity and home – for those who visit and those who have been least represented historically.

Advocacy and building public will also be important, and with the growing strength of Californians for the Arts, perhaps specific, tailored training for our California Cultural District partners on how to advocate for long-term state and local support. Due to the work of Nevada County Arts Council in priming both of Nevada County’s Districts for advocacy during our first five years, we are ready for a greater commitment.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support? (Community engagement hurdles? Redevelopment issues? Land use issues? Gentrification impacts? Unhoused populations? Other economic development efforts at cross-purpose to your own?)

Without significant levels of unrestricted funding to hire staff not just for assistance but for true leadership, we believe that achieving our goals will be severely compromised. Community engagement hurdles, development and land use issues, gentrification and unhoused populations challenges, all require experienced leadership and expert communication skills in working with partners on solutions.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

Grass Valley-Nevada City Cultural District benefits from a leadership team comprising experienced local executives across local government and business sectors, as well as seasoned consultants in the arts. We contract important administration and communications work, and liaise regularly with Truckee Cultural District on sharing best practices, information and resources.

2. Does your district have a designated, funded staff person?

Grass Valley-Nevada City Cultural District contracts a part-time administrator and social media consultant to ensure communications and manage basic relations among creative sector stakeholders.

At the same time, Nevada County Arts Council's Executive Director and her staff devote significant time to the management of the district, along with a significant number of volunteers.

3. What else would have been helpful support when you were newly designated?

- a. More experienced, senior staff members to speak with at California Arts Council
- b. Because of the diverse nature of our inaugural California Cultural Districts, more peer learning between districts (we would very much still welcome this – both among our fellow inaugural districts and in support of new districts)
- c. The knowledge that partnerships with Caltrans and Visit CA were really in place, and a recognized path forwards with designated staff contacts in those agencies

4. How prepared/likely is your district to serve in a mentorship role for new districts?

We are very happy to provide mentorship!

5. Please list the name and contact information of your Cultural District's designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

- a. Eliza Tudor, Executive Director, Nevada County Arts Council – eliza@nevadacountyarts.org / 530-718-0727



CULTURAL DISTRICTS: FIRST-FIVE YEARS REPORT

Please answer every question, even if it is a restatement of a previous question. Thank you.

YOUR CULTURAL DISTRICT:

1. Describe your Cultural District in one paragraph.

Little Tokyo, a roughly 150 acre built-out neighborhood, is the historic heart of Southern California's Japanese American community, the second oldest neighborhood in Los Angeles, an inaugural California Cultural District, and one of just three remaining historic Japantowns in the United States. Our 4,000+ residents are predominantly Asian (40%), Black (26%), and Hispanic (20%); linguistically isolated (47%); and have an average household income of \$15,000/year, which is \$35,000 lower than the rest of the city. Little Tokyo is designated as a Disadvantaged Community (SB 535) and a Low-Income Community (AB 1550) with older adults comprising almost one quarter of the population. A portion of the roughly 300 businesses, 100 community/cultural organizations, and eight temples and churches are located on Little Tokyo's First Street North, which is listed on the National Registry of Historic Places and designated as a National Historic Landmark. In 2017, Little Tokyo was designated by the California Arts Council as one the 14 inaugural California Cultural Districts. Our neighborhood was one of only two Asian Pacific American-centered districts and one of two locations in the City of Los Angeles to receive this honor. Especially in the face of growing gentrification and the near completion of a major transit development in Little Tokyo, this designation highlights a neighborhood whose culture and diversity contribute to the vibrancy and economy of the entire state.

2. Who were your initial Cultural District partners?

Japanese American Cultural & Community Center (JACCC), Little Tokyo Community Council (LTCC), Little Tokyo Service Center (LTSC), and Little Tokyo Business Association (LTBA).

3. Who are your current partners?

In addition to the initial partners listed above, our current partners include neighborhood organizations (Japanese American National Museum, East West Players, Visual Communications, Go for Broke National Education Center, LA ArtCore), local businesses (Wolf & Crane, Cafe Dulce,

Anzen Hardware, Fugetsu-do Confectionary), and local Buddhist temples (Higashi Honganji, Zenshuji Soto Mission, and Nishi Hongwanji).

4. Do you have a local:

Arts Commission? Yes

Economic Development Agency? Yes

Chamber of Commerce? Yes.

Redevelopment Agency? No.

Local Tourism/Visitors Bureau? Yes.

Historic preservation commission/society? Yes.

Parks and Recreation Department? Yes

Libraries? Yes, the Little Tokyo Branch of the Los Angeles Public Library.

Public Arts program or Arts Masterplan? No.

Other local agencies/entities who support or could support your mission? Metro, 14th District of the Los Angeles City Council

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?

- Little Tokyo Community Council: In-kind staffing
- Little Tokyo Service Center: In-kind staffing
- Japanese American Cultural & Community Center: In-kind staffing

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

SLT receives foundation support from Kresge, Mellon, and Rose Hills, which works to support SLT's work including the arts and cultural programming.

3. What projects/initiatives are you currently working on?

In addition to the projects mentioned in this report, we are working on the following:

- Mangrove & 1st/Central
- First Street North (FSN)
- Activation of Toriumi Plaza and addressing houselessness
- Environmental sustainability via food committee, bokashi club, and community garden committee
- SLT ReVision

4. What is on your wishlist of projects/initiatives if fully funded?

- Little Tokyo Artist Residency
- Toriumi Plaza physical improvements
- Toriumi Plaza public activations

- Pursuing control of Lot 7
- Little Tokyo community garden
- Little Tokyo public restrooms
- Little Tokyo farmer's market

5. What are the possible funding scenarios for your different priorities?

We submitted a proposal to the NEA Our Town program to support creative placemaking on Toriumi Plaza. If successful, the project period will be from July 2023 - June 2025. Furthermore JACCC, on behalf of SLT, has been pursuing different conversations with current and potential future funders for SLT. The SLT leadership team also will be building a collective fundraising strategy to leverage the unique cross-sector collaboration between the lead organizations, who combined bring expertise and work in the areas of arts and culture, community development, and community organizing.

TECHNICAL ASSISTANCE:

1. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

- Help build relationships and networks amongst other districts for collective power building & knowledge sharing. For example, AB 2011 is 2022 state legislation designed to streamline the construction of new housing, but one thing that it allows for is the by-right conversion of 100% commercial properties which are located on corridors of a certain width into high density residential projects. This could have a negative effect on business districts such as Little Tokyo and other cultural districts. For things like this, we hope that CAC might support the coordinating of advocacy/education efforts around policies which affect multiple cultural districts.
- Collective fundraising opportunities
- Share best practices with regards to public policy that relates to preservation of cultural districts (land use planning, small biz protection opportunities)
- Creation of a small business assistance fund specifically targeted towards legacy businesses in a Cultural District
- Introduce districts to local policy makers who may be influential when it comes to establishing City designations. Coordinate with other local districts.

2. What other specific deliverables or benefits you would like to see associated with state-designation? (Annual convening? Branding/Advertising? Promotion?)

- Data analysis - do State departments have access to economic development data that might help us to make the case for our cultural district as an economic engine?
- Yes to branding, advertising, and promotion!
- Special assistance from the State Franchise Tax Board or other regulatory agencies whom businesses in our district work with.
- Consideration of State Historic Designations? Connection to State parks systems?

EXPERIENCE w/ VisitCA and CalTRANS:

1. Did you work with Visit CA? What was your experience?

We did not.

2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?

We attended several meetings at the beginning, and were very interested in obtaining a sign for the 101 freeway with Little Tokyo's closest exit - but between the complicated process and lack of funding to support this endeavor, this effort was eventually dropped. There also seemed to be an issue as to where a sign would be allowed, and more artistic renderings were not allowed (such as a mural). A sign would still be desired, if there is an easier process with more support, and/or funding to help support this.

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?

Initially, our goal was to create a mutual Little Tokyo Ticket Booth and Calendar to welcome visitors to our neighborhood, consolidate information, amplify assets, and cross promote the overall brand of Little Tokyo as a place of arts and culture. The Ticket Booth and Calendar were conceived to elevate arts and cultural offerings (both paid and free) by traditional folk artists, culture-bearers, and local artists. We had anticipated that the Ticket Booth and Calendar would be amplified by marketing and public relations resources available from the State to inaugural Cultural Districts. We envisioned this as a first important step in putting in place a large-scale strategy to leverage the rich historical and contemporary arts and cultural assets within Little Tokyo.

The Little Tokyo Ticket Booth project was temporarily tabled after a number of logistical and coordination issues arose, as well as an issue of lacking in funding to carry out the idea. However, with the anticipated opening of the Regional Connector in the first quarter of 2023, there will be an opportunity to envision a kiosk at the station site, and this is an idea that has resurfaced in those conversations.

The Little Tokyo community calendar project idea has been realized through one of SLT's lead partners, Little Tokyo Community Council (LTCC), through their community-driven marketing initiative for the neighborhood, Go Little Tokyo. The community-wide calendar can be found on LTCC's website at <https://littletokyola.org/calendar>. Moreover, Go Little Tokyo has a robust social media presence that uplifts and promotes the cultural district, small businesses, institutions, and events - including arts and cultural events and programming.

2. How did state-designation help your district?

The state designation helped elevate the profile of Little Tokyo and was utilized frequently in Marketing programs, donor outreach materials, and importantly, in grant writing. It also created

a sense of pride within the community in that the history and significance of the neighborhood was officially recognized.

3. After 5 years, how would you describe the existing goals and future needs of your district?

Little Tokyo would like to leverage the positive awareness and momentum gained through its Cultural District designation to further protect the neighborhood from gentrification and the potential loss of cultural identity that might be imposed by forces outside the community.

There is still a great deal of work to be done as new development projects, which could greatly impact the community, are in discussion. This includes work on the Mangrove and First Street North projects as well as community collaborations on addressing houselessness issues on Toriumi Plaza. With all of this work, we plan to provide documentation that will hopefully benefit other communities who seek to do similar work.

As such, we are constantly seeking new partners, funding to support specific projects, and ways to market the entire district.

4. How does your district address:

-Economic Development:

We are currently working with other communities of color to combat cultural, economic, and environmental changes coming with the Metro Regional Connector, the Metro West Santa Ana Branch, and Civic Center expansion. We are participating in the downtown Los Angeles-based Central City United Coalition. This grassroots coalition, consisting of stakeholders from Chinatown, Little Tokyo, and Skid Row, uplifts the voices and concerns of the poorest and most vulnerable residents. In 2020, the coalition produced the Central City United People's Plan, which contains policy and zoning recommendations that prioritize affordable and supportive housing, promote inclusive economic development, strengthen community leadership, create healthy neighborhoods, and sustain the culture of existing neighborhoods and peoples.

-Tourism/Visitation:

Sustainable Little Tokyo primarily leans on the Little Tokyo Community Council's community-driven marketing initiative, Go Little Tokyo, which is supported by Metro as a mitigation for the construction of the Regional Connector. Through its website, social media, and programming and events, Go Little Tokyo communicates activities in Little Tokyo, conveys Little Tokyo's unique culture and history, promotes local businesses and encourages visitors to the area. The Little Tokyo Business Association also supports tourism and visitation by working with the Los Angeles Tourism & Convention Board, which includes a new kiosk project to help guide visitors and tourists.

-Equity and Inclusion:

In summer 2019, Sustainable Little Tokyo (SLT)--a partnership between the Japanese American Cultural & Community Center, Little Tokyo Service Center, and the Little Tokyo Community Council--began updating the original 2013 Little Tokyo Community Vision with a community-driven ReVision that further expands inclusiveness, prompting long-term work that will engage Little Tokyo's low-income residents, small businesses, and the unhoused; build partnerships and solidarity with Tongva and Skid Row groups; and further strengthen collaboration and connections with cultural bearers of traditional Japanese arts. The recently completed ReVision articulates SLT's commitment to social justice and racial equity, as well as updates the community's future vision for the only three remaining pieces of Little Tokyo's publicly-owned land.

-Community Engagement/Promotion:

SLT is rooted in community process and engagement, as a community-driven initiative to sustain Little Tokyo for future generations. SLT's work is built off engaging the community to discuss community visions, priorities, and issues, which is used to build SLT's work - including our community vision for future developments, arts and cultural projects, initiatives around small businesses and environmental sustainability, and other efforts that address community concerns while providing a way for community members to engage in the cultural district. These community engagement spaces and initiatives are shared through organizing - which includes in-person and digital methods, and promoted through social media and list servs. With LTCC's support via Go Little Tokyo and SLT's partnership with the local Japanese American newspaper, the Rafu Shimpo, SLT is also able to share out our projects and successes with a broader audience.

-Arts Programming:

SLT's Arts Action Committee was founded in 2018 and is composed of diverse, multigenerational local artists who volunteer their time to facilitate arts programs that increase civic engagement in Little Tokyo. The committee is currently updating its mission and values, working to increase resident leadership from local affordable housing sites, and building collaborations and partnerships with Skid Row artists.

-Direct Artist Support:

We have been able to provide direct artists support with programs that include the following:

Shodo (Japanese calligraphy) and Ukulele Classes for Older Adults: JACCC and SLT engage two community artists to lead free shodo and ukulele classes for Little Tokyo's older adults. During the pandemic we transitioned our free, in-person arts classes for about 60 Little Tokyo elders--those most at risk for social isolation--into correspondence courses supplemented by telephone calls and DVDs. Earlier this year, these classes resumed, cautiously and joyfully, in-person.

FandangObon: JACCC and SLT also play an important role in producing this annual festival, a community-wide demonstration of the community's cultural, ethnic, and racial diversity. This festival is presented in partnership with Great Leap, a Los Angeles-based multicultural arts organization. Since 2012, FandangObon has showcased the African, Japanese, Mexican, and Muslim American communities who have historically intersected in Little Tokyo. The festival bridges participatory music and dance traditions, highlighting Fandango of Veracruz, Mexico; the Japanese Buddhist Obon circle dances; and West African dance and drums. Each October over 1,000 people of all ages from across Los Angeles come to JACCC's one-acre Isamu Noguchi-designed Plaza to take part in this festival and build stronger socio-political solidarity amongst communities of color.

-Cultural/Historic Preservation:

Sustainable Little Tokyo's approach to cultural/historic preservation in our Cultural District takes a few different forms. We partner closely with the Little Tokyo Historic Society, who leads much of the work in the cultural district to identify preservation projects and priorities - be it new public art and commemorative projects, or policy work such as the Mills Act and the City of Los Angeles' Legacy Business initiative. This work is carried out through SLT's Small Business Support Committee, as well as staff support on arts projects. SLT also has cultural and historic sustainability for our Cultural District as a lead guiding pillar for our work, and we look to integrate this throughout all our projects - be it through new community developments, public art projects with local artists, or support for small businesses with a focus on legacy businesses.

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond? (Altered/postponed goals? Opportunities to create new collaborations? Opportunities to create resources/restore cultural assets?)

As a historic community with a large commercial base, and a majority of both our residents and business owners being older adults, Little Tokyo was hit deeply by COVID-19. However, one of the strengths of our cultural district is the strong community infrastructure, led by one of Sustainable Little Tokyo's lead partners, the Little Tokyo Community Council - the cultural district nonprofit organization that acts as the community coalition for the neighborhood. The many nonprofit community organizations in our cultural district worked together to address the immediate needs from the COVID-19 crisis, with each organization finding unique roles to address specific issues. Collaborations between organizations amplified the work, and also helped reveal gaps so that those could be tackled by one of the cultural district organizations. Projects included small business support programs, meal delivery programs for low-income older adult residents, arts and cultural programming for older adult residents to address senior isolation issues, and programming and campaigns to raise awareness about the needs of Little Tokyo (including our small businesses, residents, cultural and community organizations, churches and temples, and neighborhood overall) to the broader community and public. While different projects were tabled to address the crisis at hand, Sustainable Little Tokyo still continued the work to engage local artists, initiate a process to update our collective vision and values for the

future of the cultural district, and support the work to secure community control over a publicly-owned undeveloped parcel. Through community collaborations and partnerships, the Little Tokyo Cultural District has been able to mitigate much of the major impacts of COVID-19 on our historic Japantown, and leverage the moment to underscore the fragility and importance of our Cultural District to a wider audience.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals? (Partnership creation, building, retention? Leveraging designation for other benefits? Distribution of workload among partners?)

- Partnership creation and on-going relationship building
- Pairing community planning with district strengthening
- Using community planning as a tool to protect small businesses
- Creative placekeeping – exploring the intersection of community organizing, cultural practitioners and local artists
- Controlling publicly owned land in order to strengthen the district & enhance the sense of place within the district

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support? (Community engagement hurdles? Redevelopment issues? Land use issues? Gentrification impacts? Unhoused populations? Other economic development efforts at cross-purpose to your own?)

- Gentrification & COVID has led to displacement of some small businesses & contributed to challenges with community engagement
- Polarization around issues of homelessness has dominated much of the public conversation about the district
- Development of local transportation infrastructure has created opportunities for placekeeping as well as challenges/threats of gentrification
- Political climate has been challenging – lack of local representation in City Council, scandals at City Hall
- Small Businesses have been plagued by inflation, supply chain and labor issues – so even if the customer base is returning, these challenges make it very difficult to maintain profitability and growth.
- Staffing changes at SLT have meant that we put some plans on hold and are re-evaluating organizational trajectory.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

- SLT partnership + LTCC coalition + partnerships with other LT entities
- JACCC as lead fiscal partner and holder of staff in SLT initiative takes on primary role, with support from lead partners

- collective marketing of all community activities via GLT initiative

2. Does your district have a designated, funded staff person?

The SLT Project Director is the lead staff for the management of the district, with support of staffing from SLT's lead partners at JACCC, LTSC, and LTCC who comprise the SLT leadership team.

3. What else would have been helpful support when you were newly designated?

- more funding and facilitation of networking to other funding sources
- technical assistance
- support through the process and some sort of more direct connection or program linking us with the tourism bureau, and to help facilitate the process of freeway signs.
- marketing support to showcase the CDs - from the state, from public officials, etc

4. How prepared/likely is your district to serve in a mentorship role for new districts?

Although we are open to doing this, we are concerned about bandwidth given limited staff availability and programmatic funding/resource support.

5. Please list the name and contact information of your Cultural District's designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

Pat Wyatt
President & CEO
Japanese American Cultural and Community Center
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213-348-5414
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CULTURAL DISTRICTS: FIRST-FIVE YEARS REPORT

Oceanside Cultural District

Please answer every question, even if it is a restatement of a previous question. Thank you.

YOUR CULTURAL DISTRICT:

1. Describe your Cultural District in one paragraph.

The Oceanside CA Cultural District is home to an eclectic, emerging art scene. Along Highway 101, with an iconic pier and amphitheater, it's a unique place with an abundance of cultural resources. Oceanside Museum of Art is a premier regional art museum and the California Surf Museum celebrates surf culture. The historical Sunshine Brooks and Star Theatres provide opportunities for school children and theater goes alike to enjoy live performances. The MainStreet Farmers and Sunset Markets highlight top weekly food and music. Tattoo artists recognize the area's military historical heritage with much of their work. Restaurants, wineries and breweries in the district highlight the best of the culinary arts, local artists and musicians. The only district overseen by a public library, Oceanside Public Library stresses culturally inclusive, free arts initiatives and opportunities and community-based leadership.

2. Who were your initial Cultural District partners?

Oceanside Public Library, Oceanside Museum of Art and MainStreet Oceanside

3. Who are your current partners?

Oceanside Public Library, Oceanside Museum of Art, MainStreet Oceanside and Visit Oceanside

4. Do you have a local:

Arts Commission? Economic Development Agency? Chamber of Commerce? Redevelopment Agency? Local Tourism/Visitors Bureau? Historic preservation commission/society? Parks and Recreation Department? Libraries? Public Arts program or Arts Masterplan? Other local agencies/entities who support or could support your mission?

The Oceanside CA Cultural District was created for designation in 2017 in part because Oceanside doesn't have a City arts office and supporting arts initiatives throughout the District was a priority for the partners.

Yes, we currently partner with the Oceanside Arts Commission, Economic Development Office, Chamber of Commerce, Tourism Agency, Parks and Recreation Department, Library, O'Arts: Master Plan for the Arts, and several other local agencies, and organizations.

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?

We formed a Steering Committee of 16 that were self-charging to fund the district. During the COVID pandemic, that was stopped and after recovery we didn't want to discourage entities from participating because of charges.

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

The District has received CAC grants, and most recently received American Plan Rescue Act funding as well as some support from the local Economic Development Office to fund an inaugural Oceanside Culture Fest (which became a free virtual concert to highlight local arts talent).

3. What projects/initiatives are you currently working on?

We have an action plan (Strategic Framework 2022) which has varied actions that we are working to implement (plan attached). The actions are focused on finding funding components for the actions. The goals include generating resources to fund opportunities, identifying and weaving opportunities for arts and culture in the district and influencing arts and culture in City governance. The actions range from advocacy to holding a culture fest, co-promotion of events, leveraging assets, achieving re-designation, supporting economic development, participating in City planning and enriching support.

4. What is on your wishlist of projects/initiatives if fully funded?

Our wish list consists of having a staff member to help oversee the district actions, funding to implement brand marketing for the district and funding to implement low cost/high impact public arts projects to support local artists.

5. What are the possible funding scenarios for your different priorities?

A part-time or full-time staff member would certainly be a decision based upon potential funding. The selection of branding support assistance would depend upon funding as well as the number/scope of artists projects and collaboration being dependent upon support.

TECHNICAL ASSISTANCE:

1. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

Technical Assistance is one of the elements we were most looking forward to upon the designation. Receiving support with how to build an emerging district along with marketing content, brand positioning and implementation/best practices for districts.

2. What other specific deliverables or benefits you would like to see associated with state-designation?

(Annual convening? Branding/Advertising? Promotion?)

We would really like to see support from an advocacy basis for arts locally. As one of the driving factors for seeking designation, helping us to find/create ways to make this a place where artists and creatives can continue to thrive is of utmost importance. We have completed a brand book (attached). Branding/advertising and promotion would all provide great benefit and further the district's physical representation, both locally and state/nationwide. It would be exciting to see more promotion across districts-state-wide. Also, more involvement with supporting accessibility – how to ride the train to all districts, including promotion of safe, walkable districts.

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? What was your experience?

Visit Oceanside partners with Visit CA and has received some support with district promotion. It would be exciting to see more statewide promotion of all 14 districts as well as additional districts in 2023.

2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?

Yes, we worked with CalTrans and were able to obtain freeway signage (image attached). Our experience included writing and passing a City resolution and persistent communication with CalTrans representatives. Most of the original district funding from the CAC was used to implement the signage.

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?

Our initial goal was to provide greater visibility to the local artists, artisans and creatives in our community. The goal has been exceeded as arts and culture are now looked to as a vital component of the personality of our community.

2. How did state-designation help your district

The state designation provided a way for us to come together as a community around a common goal. The pride that has resulted along with the designation is palpable and leaders locally as well as around the state have recognized this accomplishment.

3. After 5 years, how would you describe the existing goals and future needs of your district?

The district continues to emerge, and the City support of arts is still not sound. The Arts Commission developed a cultural plan, O'Arts: Master Plan for the Arts, which speaks directly to supporting the district and its success, but no funding was included. The community needs to find financial support for artists and arts initiatives in order to continue to thrive.

4. How does your district address:

-Economic Development

Currently the Economic Development Manager for the City is on our steering committee. She highlights opportunities for artists to be engaged in projects and advocates on a City level. The District is supporting the Arts Commission with their work on the American for the Arts Economic Prosperity study and will receive a report on the City as a whole as well as the District. We hope this will help to advocate how demonstrable the impact of arts and culture is on our community.

-Tourism/Visitation

Visit Oceanside as a partner of the District, weaves arts and culture into their major promotions. With staffing support we would look to increase this area of effort considerably.

-Equity and Inclusion

The District committee intentionally worked to craft an Equity Statement (attached) over more than a year and actively seeks to provide access to the governance of the district to all as well as cultivate assets throughout the entire community. Embedded in all of our future goals is the focus of highlighting our local assets and emphasizing racial and social equity in our planning and actions. We were able to receive a County grant to purchase a trailer with the plans to bring District musicians and performers throughout our communities and to our senior and resource centers, providing equitable access to the district's resources and encourage arts education for all.

-Community Engagement/Promotion

The Oceanside Museum of Art created OMA West in a new hotel in the district. The exhibit highlights local artists and increases their visibility in a venue outside of the museum proper. With District staff, this type of relationship could be fostered more throughout the District.

-Arts Programming

The District has not been implementing its own programming, however it strives to connect and increase awareness of local organizations and their programming.

-Direct Artist Support

The District has been able to connect artists with compensation by connecting with other organizations to highlight skills and talents. For example, a local musician, through his district connection, landed a residency in a local hotel. Also, restaurants and venues in the District have increasingly provided opportunities for visual and performance art to be highlighted. Through grants written by the Library, artists have been compensated for their support of community based projects.

-Cultural/Historic Preservation

The District is helping to work on a National Endowment for the Humanities grant the Library received to collect visual and oral BIPOC histories of the District resulting in an exhibit at a local arts organization venue.

The Oceanside Historical Society Director is on the steering committee and has several ideas that could be addressed from a historical perspective, including murals and plaques/ information on buildings about the unique history of the buildings and what happened of historical significance.

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?

(Altered/postponed goals? Opportunities to create new collaborations?
Opportunities to create resources/restore cultural assets?)

COVID really affected the convenings of regular meetings as well as the focus of our efforts. We pivoted to provide grant writing support to venues and arts organizations. Museums and theaters had to close and as they reopened, local press was very supportive of promotion efforts, although visitorship is still affected. Our CAC Local Impact grant received just prior to COVID quickly became delivery of art kits and virtual lessons to attendees rather than in-person classes. It was an amazing way to provide arts resources to a community separated from each other and in need of creative opportunities however, and was so appreciate by all ages in our community.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals?

(Partnership creation, building, retention? Leveraging designation for other benefits? Distribution of workload among partners?)

The development of a steering committee was a valued component in our practices. The group continues to meet on a monthly basis and is an eclectic group encompassing arts organizations, BIPOC artists, City planner, hotelier, banker, local magazine editor, resident, etc. The role that the district plays in convening a group of parties focused on the benefits of arts and culture and the welfare of artists is an advantage that is invaluable and we believe will continue to be for this community.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support?

(Community engagement hurdles? Redevelopment issues? Land use issues? Gentrification impacts? Unhoused populations? Other economic development efforts at cross-purpose to your own?)

We are creating a good relationship with our economic development environment, as our Chamber has offered magazine space to highlight District arts and culture events. However, as the community continues to gentrify, the practicing artists are finding involvement more challenging. We are in need of artist live/work spaces and an intentional focus on creating ways to specifically support artists.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

The Library oversees the finances of the District and leads monthly meetings with steering committee members. The members of the district are all leaders in their respective organizations and work within those capacities when possible to move the district forward.

2. Does your district have a designated, funded staff person?

No staff is dedicated to the district, however the Library Director does allocate some capacity towards district efforts.

3. What else would have been helpful support when you were newly designated?

As an emerging district, further support on how to build a district's capacity would have been helpful. The building of a collegial district environment amongst all 14 districts from the beginning would have been ideal. Learning best practices from others, whether to focus on fundraising or connecting with other entities, and generally how best to expend any resources would have been helpful.

4. How prepared/likely is your district to serve in a mentorship role for new districts?

Our district is looking forward to being a mentor to other districts, but doesn't have a lot of capacity and is not as established as other districts. However, we would enjoy sending along best practices and lessons learned in these last five years. The district designation has been a really valuable tool for us and we look forward to supporting other districts in having this same experience.

5. Please list the name and contact information of your Cultural District's designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

CJ Di Mento

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REDDING CULTURAL DISTRICT 5 YEAR REPORT

1. Describe your Cultural District in one paragraph.

Redding Cultural District is a culturally rich, re-developing environment which embraces urban-to-outdoors interface, featuring both the pre-settler and historic Downtown Redding as well as some of the best of Sacramento riverside trails which connect seamlessly to support walking and biking opportunities. The district hosts several galleries, performance spaces, arts related private businesses and several large cultural events. The district is recognized as the cultural and artistic hub of the region.

2. Who were your initial Cultural District partners?

- Shasta County Arts Council-Lead Agency
- Viva Downtown Redding-Accreditation Main Street Organization
- City of Redding
- McConnell Foundation
- Shasta Historical Society
- Turtle Bay Museum

3. Who are your current partners?

- Shasta County Arts Council-Lead Agency
- Viva Downtown Redding-Accreditation Main Street Organization
- City of Redding
- McConnell Foundation
- Shasta Historical Society
- Turtle Bay Museum
-

4. Do you have a local:

- Arts Commission - Shasta County Arts Council
- Economic Development Agency - Shasta Economic Development Council
- Chamber of Commerce - Redding Chamber of Commerce
- Redevelopment Agency - City of Redding
- Local Tourism/Visitors Bureau - Visit Redding and Choose Redding, Shasta Cascade Wonderland
- Historic preservation commission/society - Shasta Historical Society
- Parks and Recreation Department - City of Redding Parks and Recreation
- Libraries - Shasta County Libraries
- Public Arts program or Arts Master Plan - Redding Cultural District Partners
- Other local agencies/entities who support or could support your mission:
North Valley Art League, Art Hunger, Riverfront Playhouse, Cascade Theatre, Axiom Repertory Theatre, KIXE (public TV), CERF, Redding Rancheria, Shasta Co. Health Dept. Healthy Shasta. Shasta Living Streets, Redding Roots Revival, Caltrans, United Way, Native Roots Network, Shasta College, Enjoy Magazine, Redding Record Searchlight and The Good News Rescue Mission.

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?

The McConnell Foundation, our local foundation, has contributed to the Cultural District as well as Shasta County Arts Council and Viva Downtown. McConnell Foundation made an initial investment of \$100,00.00 after the designation was won, to be spent over 5 years. A portion of the fund was spent in 2018 -2019 on micro-grants to support arts & cultural events being held within the Redding Cultural District area. A portion was spent on annual convenings - open to all events which consisted of reports of accomplishments, listening sessions, specialist panels with invited professionals to discuss specific approaches to issues such as walkable cities, cultural inclusivity, etc. McConnell Foundation also cares for the McConnell Arboretum within the District. Viva Downtown has invested financial support of \$35,000 each year in arts and cultural activities in the cultural district. Shasta County Arts Council has also contributed \$30,000 annually in arts activities. City of Redding provides physical venues, facilities, and maintenance for Redding Cultural District as well as several other venues in the City of Redding including the North Valley Art League, Turtle Bay, and the Sundial Bridge.

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

- Other than the organizations, the Redding Cultural District received the initial \$5000 a year for two years of designation.

3. What projects/initiatives are you currently working on?

The Cultural District partners are building relationships with stakeholders to bring in more community events and exposure to the district:

- Working with Visit California on copyright for both our website and on their platforms to highlight the district and increase tourism and education.
- We have started hosting in-house history exhibits again.
- We are partnering with VIVA Downtown, McConnell Foundation and CA Preservation Foundation on historic preservation workshops.
- Viva Downtown operates an art gallery and training center for new artists, while North Valley Art League hosts established artists.
- Connections established with maker spaces.
- We are working with Healthy Shasta on walks and tours, use of micro mobility and access to our National Trails system.
- Murals at Bell Plaza project Artistic features at the soon-to-be built park where the Shasta College parking lot is currently located downtown (art pavilion, sound swings, color fog fountain).
- We are also during installing a newly commissioned artwork in our Arboretum
- Podcasting and content creation has been created to promote all arts and cultural organizations within the district.

4. *What is on your wish list of projects/initiatives if fully funded?*

- We want to clearly identify the cultural district with signage/banners.
- We also want to continue to create marketing opportunities for cultural district businesses and nonprofits using video content, social media, print media and other marketing opportunities.
- We want to continue to create events like the Redding Beer and Wine festival, Sundial Blues festival, public arts opportunities, Cultural Cruise. First Fridays to encourage foot traffic and economic growth within the cultural district.
- The Creation Economic Impact survey for all Arts and culture in our community.
- Creation of a Geo mapping survey of all public art in the cultural district and the community.
- Creation of Arts, Culture, and private sector business Coalition to align with CERF, CCC and CFTA opportunities.

5. *What are the possible funding scenarios for your different priorities?*

Granting opportunities through:

- Local, Regional and Federal granting opportunities. I.E.-CAC, CERF, CCC, CFTA, NEA, Cal Hum NEH.
- Corporate support from local and franchises.
- Foundation support from McConnell, Dignity Health, and other organizations.

TECHNICAL ASSISTANCE:

1. *Beyond direct funding, what are the most important things CAC could do to support your district's efforts?*

- Facilitate peer learning/ best practices.
- Help establish or outline connections with Visit CA or Caltrans.
- Create opportunities for all cultural districts to collaborate on general and specific ventures.
- CAC direct connection by visits from CAC board or representatives.

2. *What other specific deliverables or benefits would you like to see associated with state-designation?*

- Annual convening
- Branding/Advertising and Promotion
- Caltrans - supported branding. Consistent, continuing promotion and advertising through Visit CA.

EXPERIENCE w/ Visit CA and Caltrans

1. *Did you work with Visit CA? What was your experience?*

Due to Covid, no working relationships have been established at this time.

2. Did you work with Caltrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?

Due to Covid, no working relationships have been established. However, we have inquired about the opportunity to place signage in our area. It is under consideration currently.

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?

Mission and Goals:

- Validation of cultural assets already present - yes, public art survey, more public art installed, highlighting indigenous history of the area
- Opportunity for state-wide visibility
- Support the arts as framework for redevelopment - yes, arts are a vital part of the downtown core redevelopment

2. How did state-designation help your district?

- Awareness and building interest in traveling to the area.
- Increased visibility and awareness from elected officials,
- Creating community partners. Increased story telling.
- Creation of a more vital community, including and especially in downtown Redding.
- Murals are popping up everywhere and policies would help with process and quality.
- Festivals etc. liven the place up and attract tourists.
- It would be nice if Redding got into the National news for someone positive!
- The Cultural District has become a driving force for our community to advance arts (music, art, entertainment, dining) at all levels.
- The Cultural District has become a major supporter of local BIPOC.
- Groups focusing on singular topics.
- Designation of Cultural District is a key enticement factor for private investment within the boundaries of the district.

3. After 5 years, how would you describe the existing goals and future needs of your district?

REDDING CULTURAL DISTRICT – FIVE-YEAR OBJECTIVES

GOAL – The Redding Cultural District provides opportunities for a creative, inclusive, and diverse community to advance arts and culture for the benefit of Redding's citizens, artists and visitors.

Objectives of the Redding Cultural District (RDC) – 2022 to 2027

Objective 1. The RCD creates a positive impact to the broader community by means of generating arts, culture, creativity, and collaboration.

1.1 Develop and maintain arts and culture activities in the RCD.

- 1.2 Include and represent individuals and groups that make up the Redding community.
- 1.3 Improve and develop places where artists and other creatives can work, exhibit, perform, teach and live.
- 1.4 Allow flexibility in planning to encourage diversity of creative activities, production centers, businesses, public spaces, and housing in the RCD.

Objective 2. The RCD promotes the improvement and development of unique places and wayfinding that make the district easily identifiable.

- 2.1 Design the public realm to be a destination, even without specific activities in the RCD.
- 2.2 Develop flexible, multi-purpose public places for the community to gather. These places should accommodate public art, performances, and other events and attract activity even when not programmed for events.
- 2.3 Express the identity of the RCD through infrastructure design, landscape treatments, street furniture, and lighting. signage, gateways, wayfinding, and other place making elements.
- 2.4 Create connections that have clear and simple ways to access throughout the district with a special emphasis on walkability, biking, and transit.

Objective 3. The RCD is a place where community members access resources that support collaborative and individual creative pursuits.

- 3.1 Act as a strong, collective advocate for arts organizations and venues.
- 3.2 Promote and support the improvement and development of facilities that provide resources such as maker, classroom, gallery, performance, and co-workspaces.
- 3.3 Offer creative programming for the community such as workshops, youth education, and artist-in-residence programs.
- 3.4 Encourage artists and other creatives working in the RCD to engage with the public.

Objective 4. The RCD is an accessible, inviting, economically sustainable area.

- 4.1 Activate programs and networks that connect artists and other creatives with opportunities for collaboration and resources such as business training, marketing, and funding
- 4.2 Design the RCD to be accessible through multiple modes of transportation, including transit, biking / micro-mobility, and walking.
- 4.3 Promote improvement and development of vacant or underutilized areas to increase activity in the RCD to put more people in the district.
- 4.4 Support programs and physical improvements that use the arts to bridge cultural, socioeconomic, or other differences.

Objective 5. The RCD is an evolving, dynamic area that adapts to changing needs.

- 5.1 Encourage discovery, flexibility and adaptation of programming, activities, and uses to meet the changing needs and interests of those living, working, and visiting the RCD.

5.2 Promote opportunities for the community to engage in the ongoing use and evolution of the RCD, with projects initiated and/or implemented by community members.

5.3 Expand and develop opportunities for artists and other creatives to build equity in the RCD, to ensure that it remains a place where they can live and work.

5.4 Investigate, encourage and secure outside resources.

Objective 6. The RCD maintains partners and grows coalition members.

6.1 Partners create an RCD coalition of members to increase support and visibility of the RCD.

6.2 Partners work to add members within the Redding Cultural District to the RCD Coalition.

6.3 Partners and coalition members conduct arts and culture activities throughout the year.

6.4 Partners and coalition members record, and report progress made towards RCD objectives to the Shasta County Arts Council.

6.5 Partners and coalition members review the activities within RCD organizations and other stakeholders each year.

6.6 Partners and coalition members evaluate whether the objectives and strategies need to be modified and revised accordingly.

4. How does your district address:

The district partners engage in those activities where they have the expertise. Our partners are available for consultation and assistance with anything that the cultural district needs. Please refer to our goals and objectives.

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?

Venues were shuttered for 2 ½ years. The district has come out of covid successfully and is thriving.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals?

We work together for the common goal of creating arts and culture. The partnerships are very strong.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support?

The need for current funding that keeps pace with inflation, enhanced future funding for the district and the partners, artists, and arts organizations within the district.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

As a collaborative with the Shasta County Arts Council as the lead agency.

2. Does your district have a designated, funded staff person?

All collaborative agencies have a regular contact person within the district partnership. No specific person is funded from the district as there was little funding from the CAC or the State for this initiative.

3. What else would have been helpful support when you were newly designated?

Covid really changed the conditions of all working groups within the district.

4. How prepared/likely is your district to serve in a mentorship role for new districts?

We are very prepared to serve in this role.

5. Please list the name and contact information of your Cultural District's designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

Nancy Hill

Executive Director-Shasta County Arts Council 530-241-7420 Cell 530-949-0048



CULTURAL DISTRICTS: FIRST-FIVE YEARS REPORT

Rotten City Cultural District, Emeryville, CA

1. **Description:** The Rotten City Cultural District runs the length of Emeryville, CA centered on the Hollis Street corridor where makers and innovators in the arts can be found east and west of the spine of Hollis Street, with SAE Expression College anchoring the north end and City Hall, the Animation Collaborative and Pixar Animation Studios at the south end. At the heart of the corridor, resplendent with a concentration of newly installed murals are Wareham Development's Campus, the 45th Artists Co-op and, newly, the Compound Gallery and print shop. The Rotten City Cultural District is a place where art is produced, displayed, and the creative economy is celebrated in Emeryville, a City of Art and Innovation.
2. **Initial Cultural District partners** include the Emeryville Celebration of the Arts, the 45th Street Artists Co-op, Pixar Animation Studios, Bullseye Glass, SAE Expression College and Wareham Development
3. **Current partners** are proposed to change in the next period as follows: Emeryville Celebration of the Arts ("ECA"), the 45th Street Artists Co-op, Pixar Animation Studios, and Wareham Development will all remain partners. Compound Gallery, The Emery community gallery, and Jered's Pottery were established in the district in the last five years, and Bullseye Glass and SAE Expression College, while currently remaining in the district are expected to relocate (in the case of Bullseye) or close (in the case of SAE Expression College). A PangeaSeed SeaWalls Mural Festival was completed in the Rotten City Cultural District in September, 2022 and with the City launching a Mural Program in the last five years, an on-going partnership with the PangeaSeed Foundation may also be pursued.
4. **Local Resources:**

Arts Commission – the Rotten City Cultural District is within the programmatic jurisdiction of the [Alameda County Arts Commission](#). District staff meet monthly with this agency and other member agencies/jurisdictions

Economic Development Agency – the [East Bay Economic Development Alliance covers Alameda and Contra Costa County and coordinates local economic development among its partner agencies, including the City of Emeryville.](#) District staff meet regularly with East Bay EDA and other member agencies/jurisdictions

Chamber of Commerce – The City of Emeryville does not have a Chamber of Commerce.

Redevelopment Agency – prior to the statewide dissolution of redevelopment agencies, the Emeryville Redevelopment Agency was a major factor in the development of the area within the Rotten City Cultural District in partnering to develop sites supporting the arts, and providing significant investment in the arts.

Local Tourism/Visitors Bureau - Though the City does not have a visitors bureau, City staff coordinate closely with the five hotels located in Emeryville to encourage tourism and, specifically, to raise visitor awareness of the City’s cultural resources.

Historic preservation society: The [Emeryville Historical Society](#) produces a quarterly newsletter, maintains a website and partners with a local blogger to distribute stories broadly, including a gallery of the Mudflats Art (for which Emeryville was once famous) and a podcast from East Bay Yesterday regarding the Mudflats Art.

Parks and Recreation Department – The City of Emeryville manages City parks under its [Community Services Department](#) and the City’s shoreline includes a portion of the [McLaughlin Eastshore State Park](#).

Library: The City of Emeryville contracts with the City of Oakland for library services and the [Golden Gate Library](#) is the local library, located approximately a quarter mile from the Rotten City Cultural Arts District.

Public Arts program: The City of Emeryville manages a robust, 30-year-old Public Art program funded by 0.5% - 1% of all private building construction. This [Art in Public Places program](#) includes a [Mural program](#), [the Sharon Wilchar Bus Shelter Temporary Art program](#), [Visual Arts Grants](#), and an annual [Purchase Award](#). Additionally, the City commissions Public Art capital projects under advisement by the Public Art Committee and provides funding support to the Emeryville Celebration of the Arts month-long exhibition, annually.

Arts Masterplan: On the 25th anniversary of the Art in Public Places ordinance in Emeryville, the City commissioned [a Public Art Master Plan](#) that identified a range of priorities for the program, including the opening of an Art Center for both visual and performing arts as the top goal.

Other local agencies/entities who support or could support your mission: The PangeaSeed Foundation activated [a mural festival throughout Emeryville](#) in 2022, installing 15 new murals in the Rotten City Cultural District over two weeks, joining five existing murals on the corridor.

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?
The City funds the ECA at \$40,000 a year, and Wareham Developments also donates to ECA. Through its public art program, the City provides an annual average of \$120,000 for local artists through the Purchase Award, Sharon Wilchar Temporary Bus Shelter Art and Mural Programs, all of which increasing the visual impact and awareness of the Rotten City Cultural Arts District. These funds are provided through development activity in the City as well as City apportionment of general funds and property tax revenue resulting from the dissolution of the former Emeryville Redevelopment Agency.

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

The City has also programmed approximately \$15 million for an Art Center, a portion (\$2m) of these funds were contributed by Pixar Animation Studios. The City has used the stipend previously provided by CAC to enhance marketing of the Rotten City Cultural Arts District, including the development of a smart phone guided audio tour of the district and banners temporarily installed in the District and permanently installed in City Hall.

3. What projects/initiatives are you currently working on?

- a. Visual Arts grants program
- b. Art Center development
- c. Marketing Strategy for the district
- d. Audio tours of the district
- e. Mural Program
- f. Purchase Award Program
- g. Sharon Wilchar Temporary Bus Shelter Art Program
- h. Public Art Master Plan Implementation

4. What is on your wish list of projects/initiatives if fully funded?

- a. Art Center
- b. Market Strategy for District
- c. Light and Art Annual Street Fair
- d. Affordable Housing for Artists
- e. Outdoor projection of indoor public art
- f. Expand audio tours to new partners
- g. Signage

5. What are the possible funding scenarios for your different priorities?

Potential needs include:

- a. Art Center \$15 million secured (City only)
 - i. \$150,000/year for technical assistance for project feasibility and marketing
- b. Marketing Strategy for District \$50,000 - \$150,000
 - i. Branding
 - ii. Marketing content production and distribution
 - iii. Maker-based tourism
 - iv. Marketing assistance for privately-produced arts events
- c. Light and Art Annual Street Fair \$150,000/annually
- d. Affordable Housing for Artists \$10 million (City bond funds potentially available)
- e. Outdoor projections of indoor public art \$100,000
- f. Expand Otocast Audio Tours to new partners \$1,000
- g. Signage \$1,500

TECHNICAL ASSISTANCE:

1. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

Additional statewide or national marketing of the districts, their assets, and events.
Identification/branding signage on state highways and interstates

2. What other specific deliverables or benefits you would like to see associated with state-designation?

Annual meetings of the districts to share best practices and coordinate efforts. Updated promotional materials placed at visit centers, in airports, and distributed in various media types. Formal connections between district designation and other state funding programs (transportation, Go-Biz, Housing and Community Development, etc.)

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? No What was your experience? NA

2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?

We are very interested in signage. We did not work with Caltrans but applied for Clean CA funds and would have appreciated if the district designation was a basis for additional points in those grant making applications.

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?

We applied hoping to build a district inclusive of a new art center and a "virtual art center" prior the physical opening of the Art Center. While significant and meaningful progress was made, despite two years of negotiations we have not yet succeeded in completing the Art Center largely due to the impacts of the COVID-19 pandemic, however the City remains committed to the project, the funding remains available and the City is redoubling its efforts in the coming months.

2. How did state-designation help your district?

State designation was helpful in attracting both Compound Gallery and the PangeaSeed Foundation SeaWalls Mural Festival. Collectively these created a physical center for the District (Compound Gallery) and an aesthetic representation of the District (PangeaSeed). Further, a virtual show in 2020 allowed our partner, ECA, sustain 36 years of uninterrupted shows with District support for District wide banners creating a social media and community buzz that revived the community when 100 people gathered online for opening night. Finally, these banners with the Cultural District logo were reprinted and made a permanent installation in City Hall, perfect for greeting the community and staff on their return after shelter in place was lifted in Alameda County. The State funding also supported a limited letterpress run of the former poet laureate's ode to Emeryville – a literary tribute to the District's transformation from rotten city to fertile ground.

3. After 5 years, how would you describe the existing goals and future needs of your district?

The initial goal to develop an Art Center was partially realized with the work that was completed over the last five years (design, community input, financial analysis), and some of the functions of the Art Center are indirectly provided by the private market through the Compound Gallery, yet the lack of a venue for performing arts remains a challenge and the community maintains its support for an Art Center. The City has sufficient funds to construct the Art Center but requires a sustainable operating model and operational partner. These remain the District's primary goal which include creating a permanent location for the ECA annual exhibition.

An additional goal relates to marketing the City. As the arts are a core component of the City's identity and brand, the City is interested in promoting the District and leveraging the State's designation to build awareness of the City's image.

4. How does your district address:

-Economic Development - The Economic Development Division manages the art program and staffs the Cultural District. The City Economic Development Strategy includes support of the District and embodies the motto of City of Art and Innovation.

-Tourism/Visitation – The district branding is incorporated in the ECA exhibition, banners, activities, and printed materials. The City has used printed brochures produced by the CAC as “rack cards” placed in Emeryville hotels, to raise visitor awareness of the District.

-Equity and Inclusion – The City's Public Art Ordinance has equity and inclusion within its enacting language. The Visual Grants, Purchase Award, Sharon Wilchar Bus Shelter Temporary Art, and mural programs all offer lower barriers to entry for artists than Capital Improvement Projects and invite emerging and non-traditional artists to exhibit their work with equitable compensation.

-Community Engagement/Promotion – The ECA annual exhibition advances the brand of the District and has a large promotion push in September of every year. This event is one of the most well attended in Emeryville and opening night draws hundreds of participants from across the region.

-Arts Programming – The Visual Arts Grants Program was piloted in 2022 to augment an existing Community Event Grants Program offered by the City. This new program provided support for both performing arts and visual arts.

-Direct Artist Support - \$125,000 was provided to artists and community organizations in direct support in 2022.

-Cultural/Historic Preservation – With the City's support, the ECA and the 45th Street Artists Co-op have preserved the arts as an integral part of the City's culture for 36 years, despite the City's transformation from an industrial area to a complete, livable community – which often results in the displacement of artists. The Mudflats Art was identified as a significant cultural resource to be restored or remade in proximity to I-80 within the constraints of the restoration work in Emeryville.

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond? (Altered/postponed goals? Opportunities to create new collaborations? Opportunities to create resources/restore cultural assets?)

The Art Center project was delayed in large part due to COVID and as a result now requires the identification of a new operational partner and sustainable operating model.

The production of the annual ECA exhibition was also a challenge, which was met by ECA with support from the City, U.S. Digital Response, and Atomic Productions (a local video production firm). The team was able to produce a virtual opening night event, allowing the annual exhibition to continue despite the restrictions on public gatherings due to the pandemic.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals? (Partnership creation, building, retention? Leveraging designation for other benefits? Distribution of workload among partners?)

Incorporating Art into the City’s entire brand identity was an unexpected benefit of the District. Given Emeryville’s small scale, our experience may be transferable to other scales and in rural settings.

6. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support? (Community engagement hurdles? Redevelopment issues? Land use issues? Gentrification impacts? Unhoused populations? Other economic development efforts at cross-purpose to your own?)

A current challenge is the competition for real estate from research and development firms, which is increasing the price of commercial real estate. Emeryville’s challenges are similar to many Bay Area communities relating to the need for additional affordable housing, limited staff resources, and limited funding.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

The City manages contracts and is the primary point of contact and recruits partners.

2. Does your district have a designated, funded staff person?

No

3. What else would have been helpful support when you were newly designated? Cohort gatherings, regional tours, and technical assistance

4. How prepared/likely is your district to serve in a mentorship role for new districts?

Given the original project manager with the City involved in establishing the district is no longer with the City, and due to staff resource limitations, this may be less feasible for our District than others.

5. Please list the name and contact information of your Cultural District’s designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

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San Pedro Cultural Arts & District

Cultural Districts: CAC First Five Years Report

CULTURAL DISTRICTS: FIRST-FIVE YEARS REPORT

Please answer every question, even if it is a restatement of a previous question. Thank you.

San Pedro Arts and Cultural District

1. Describe your Cultural District in one paragraph.

The San Pedro Arts and Cultural District received California state-designation in 2017. The District features 90 diverse cultural assets, 48 galleries/artist studios, 35 supporting organizations, over 100 individual artists and 6 performing arts venues. Its pedestrian-friendly downtown has been a thriving artist community since the 1940s, with studios and live-work spaces in storefronts and warehouses located against the backdrop of the nation's largest port. The District is framed by Angels Gate Cultural Center, Cabrillo Marine Aquarium, Warner Grand Theatre, AltaSea at the Port of Los Angeles and USS Iowa Battleship Museum of the Surface Navy. Downtown San Pedro is known regionally for its monthly First Thursday ArtWalk, now celebrating 25 years. Many cultural and artistic assets exist beyond the downtown core. For a small town that's technically just a neighborhood of the City of Los Angeles, San Pedro is brimming with creativity and life.

2. Who were your initial Cultural District partners?

The initial partners included:

- Angels Gate Cultural Center
- Cabrillo Marine Aquarium
- Grand Vision Foundation
- Los Angeles City Council Office of Councilman Joe Buscaino
- San Pedro Chamber of Commerce
- San Pedro Waterfront Arts District

3. Who are your current partners?

The District's initial partners remain engaged. Additionally, we are defining partners' roles and responsibilities before reaching out to include more partners. We are reviewing lessons learned to create a more sustainable district. We are formalizing partner agreements to achieve a clear path forward.

4. Do you have a local: Arts Commission? Economic Development Agency? Chamber of Commerce? Redevelopment Agency? Local Tourism/Visitors Bureau? Historic preservation commission/society? Parks and Recreation Department? Libraries? Public Arts program or Arts Masterplan? Other local agencies/entities who support or could support your mission.

District partners get support from state, county and city arts and cultural affairs departments. The City of Los Angeles plays a strong role in the District including; historic preservation and direct management of the Warner Grand Theatre and as

landlord to Angels Gate Cultural Center and Cabrillo Marine Aquarium. The San Pedro Chamber of Commerce in partnership with Discover LA, works to support visitor serving activities in our area. Both our former and recently elected Los Angeles City Councilmembers have been arts and non-profit advocates in San Pedro for many years and are highly supportive of the District.

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?

Each of the partners provide pro bono/in-kind support of the district, in the form of co-promotions, stakeholder facilitations and volunteer support. We are currently discussing ways to provide direct funding to partners and members.

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

The District itself is not a non-profit entity, therefore it did not receive any direct grant funding. Five of the partners are non-profit organizations that regularly receive government and philanthropic grants. During the pilot program, the San Pedro Waterfront Arts District contributed direct promotional support through newsletters, printed maps, mentions on the website, and cross promotional opportunities. Also during this period, the San Pedro Chamber of Commerce published an ongoing online calendar inclusive of all entertainment and arts events, and Grand Vision Foundation published a printed and online public calendar focused on Warner Grand Theatre, the Grand Annex Music Hall and other District performing arts events.

The San Pedro Waterfront Arts District is grateful for the operational support of the CAC, which significantly supported the Executive Director's salary for the past two grant cycles. Grand Vision Foundation and Angels Gate Cultural Center are 2022-24 recipients of the CAC's Artist in Schools, Exposure and Professional Development grants.

District partners produced frequent events and activities that enlivened the arts district. The cross-marketing provided by the District enables each organization and artists to reach new audiences.

3. What projects/initiatives are you currently working on?

The partners continue to provide their own arts and cultural events and programming, including public murals, street art, outdoor entertainment, live concerts, theater, art exhibits and workshops, and the marketing and outreach accompanying those projects. The partners were all aligned on supporting each other's events and programs.

The District has installed twelve district identification signs, with a version of the CAC provided logo and a pedestrian level QR code, which are being placed around the district to build awareness. We plan to hold a sign unveiling in early 2023.

4. What is on your wishlist of projects/initiatives if fully funded?

- Hire a shared staff person to undertake programs and initiatives to brand and market the District as a whole
- Engage a strategic planning professional to work with District partners and stakeholders to develop a professional cultural roadmap (strategic plan) for the District
- Increase funds for wayfinding signage
- Establish a process to award subrecipient grants to artists and arts organizations including the partners.

5. What are the possible funding scenarios for your different priorities?

We envision developing more formal partner agreements, similar to Board Commitment Agreements that lay out each partner's responsibilities and financial contributions. This agreement will serve as a blueprint for future partner collaborations and opportunities to seek additional funding.

This is a collaborative, consensus-driven process and it is expected various revenue sources will be used by partner organizations to deliver program elements. CAC funding will be pursued for District-wide transformative projects, with a focus on planning and early (proof of concept) implementation. Five years into our coalition building, we have the opportunity now to apply for District programming grants and corporate sponsorships through any of the non-profit partners.

TECHNICAL ASSISTANCE:

I. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

The most important thing the CAC can do to support the District's efforts will be to provide guidance and insight on how successful cultural districts operate through a dedicated Program Manager. Based on our experiences over the past five years, the future of our District could benefit from understanding sustainable models of the most successful districts. Additionally, we are in the process of defining partners' roles, responsibilities and contributions and the assistance of strategic planners to lead this process would help any path forward.

Listed below are some additional opportunities for support:

- A CalTrans signage program for cultural districts with easy application and implementation systems.

- Provide advocacy assistance for cultural districts with local, county and state officials to leverage further funding opportunities.
- Convene an annual “meet the funders” type of meeting, so local and state funders can see the benefits of bringing dollars straight into the community through support for artists and arts institutions and the arts as an economic development engine.
- Provide assistance with developing a 3-5 year Cultural Roadmap, drawing on the experiences of the other districts and leverages our strengths through in-person convenings and sharing best practices.

2. What other specific deliverables or benefits would you like to see associated with state-designation? (Annual convening? Branding/Advertising? Promotion?)

- Regular, annual convenings to share best practices, lessons learned and collaboration opportunities.
- Networking and educational workshops about other Cultural Districts’ challenges and solutions around gentrification, arts as economic development and ongoing housing issues.
- Examples of successful district models and best practices, especially in the arena of funded staff support.
- In an effort to better promote the districts, augment the Visit CA site with a cultural district tab highlighting things to do organized by district.

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? What was your experience?

We did not work with VisitCA.

2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?

Early in the CCD pilot, we were given CalTrans contacts for highway signage and although we were diligent in following up, we found CalTrans to be largely unresponsive to our support queries.

GOALS/ACHIEVEMENT:

1. What was your cultural district’s initial mission or goal in seeking designation? Did you achieve that goal?

San Pedro has always enjoyed a rich cultural and arts heritage, but the community’s various assets tended to operate independently. Our goal in seeking a state designation was to create a framework to pull all of the entities together to promote San Pedro’s authentic arts, culture and entertainment venues with a unified approach to advocacy, marketing and programming.

We achieved this goal by forming a governing body to connect stakeholders and inspire collaborations. Some of our accomplishments include:

- In collaboration with the San Pedro Chamber of Commerce, we built a web page for the district (<https://www.sanpedrochamber.com/california-cultural-districts>). We also started a Facebook page reaching 703 members.
- On November 14, 2018, the Grand Vision Foundation, along with the San Pedro Chamber of Commerce, hosted a celebration mixer to highlight the District's scope, diversity and stakeholders. More than 120 people attended.
- Installed twelve San Pedro Arts & Cultural District signs at significant locations throughout the district, using CAC-assisted branding and QR codes for more information.
- The partners facilitated several arts collaborations and installations, including:
 - An arts appreciation series produced by the San Pedro Waterfront Arts District at Cabrillo Marine Aquarium. YouTube link: <https://youtu.be/d9bmGWlgcxk>
 - Online programming highlighting artists of all genres including on-line artist talks and live-streamed concert performances. Links: https://www.youtube.com/watch?v=meEQV5_S4ps&t=41s, <https://angelsgateart.org/studio-soup/>, <https://www.cabrillomarineaquarium.org/visit-cma/in-the-area.asp>
 - Grand Vision Foundation hosted a lecture on climate change at Cabrillo Marine Aquarium followed by a live performance of an international act called "Small Island Big Song" at the Warner Grand Theater. <https://www.smallislandbigsong.com/>
 - Received local media coverage about the relaunch of the First Thursday ArtWalk, and CBS LA Inside SoCal coverage of Artists' Sunday. Media links: <https://www.presstelegram.com/2021/07/19/its-back-san-pedro-first-thursday-with-a-renewed-artistic-vibe-returns/>,
 - San Pedro Waterfront Arts District contributes to a monthly column in San Pedro Today Magazine about arts and culture in San Pedro. Links: <https://sanpedrotoday.com/2022/10/27/whats-the-san-pedro-waterfront-arts-district-all-about/>, https://issuu.com/sanpedrotoday/docs/spt_2212_issuu_full
 - Joined a coalition organized by the Balboa Park Cultural District to advocate for additional \$30 million in funding.
 - John Van Hamersveld Murals at the Frank Gehry designed Cabrillo Aquarium.

- Studio Soup online program at Angels Gate Cultural Center, hosted by artist Peggy Reavey. <https://angelsgateart.org/studio-soup/>
- Collaborating artists/arts organizations included, but not limited to: Little Fish Theatre, House of Bards Theatre Company, Collage, Jay Davis - San Pedro High School Art Teacher, Pixels Creative Space - Port of LA High School, Steven Allen Fox - Golden State Pops Orchestra Artistic Director, Michael Stearns, Windy Barnes Farrell (Windy City Entertainment).

2. How did state-designation help your district?

This designation helps us draw adventurous tourists, who are eager to explore areas with a rich cultural and artistic identity - places where creativity is valued and nurtured. Our job is to keep track of every special exhibition, show or event worthy of attention, so this information can be shared with visitors. We also employ the San Pedro Waterfront Arts District's 4X monthly e-newsletters and social media platform to inform the 3,000+ subscribers of arts and cultural events happening throughout the District.

In addition to regular communications with our constituents and visitors, the partners implemented the following programs and initiatives:

- Launched a Facebook page - the San Pedro Arts & Cultural District, where stakeholders can join, create/promote their events. The page functions as an activities calendar. Link: <https://www.facebook.com/groups/226652814737004>
- Built a web landing page for the District hosted by one of our partners, the San Pedro Chamber of Commerce. Some of these marketing projects originated from stakeholder's ideas shared at our district meetings, held over the past five years.
- Partners also maintain links on their websites with information about the California Cultural District designation.
- In November 2018, we held a Chamber of Commerce Mixer to highlight the California Cultural District Designation, make business and arts linkages and to raise awareness about this valuable distinction. We distributed window clings for stakeholder display.
- In early 2019, we joined a CCD coalition, led by the Balboa Park CCD and combined our voices to perpetuate, sustain and fund the 14 districts. This coalition banded together to advocate for the additional \$30 million state funding to be added to the CAC budgets.
- San Pedro Waterfront Arts District's Culture TALKS! Series originally started in 2018 on Mexico's Independence Day, with District partner Cabrillo Marine Aquarium, as an expression of our commitment to community arts education.

- In January of 2021, in anticipation of pandemic restrictions being eased, the partners held 2 stakeholder meetings on zoom to discuss bringing back the FirstThursday ArtWalk. Stakeholders responded to 2 different surveys to gauge their feelings about the design and footprint of the ArtWalk.
Launched a companion Facebook page:
<https://www.facebook.com/groups/sanpedro1stthurscommunity>, with 343 members.
- On October 18th, the District hosted a visit by California Legislators, with a tour and discussion with key stakeholders.
- Discussions continue about geolocation mapping applications, in order to facilitate self-guided tours throughout the District. Wayfinding strategies continue to be a priority for the District.

3. After 5 years, how would you describe the existing goals and future needs of your district?

To build on the existing goals and plan for future needs of the District, we may need outside help building consensus about our strategic plans for the next 3-5 years.

Our District could benefit from learning about innovative, visionary solutions from other areas to help build a more sustainable district.

4. How does your district address:

Economic Development - Our partner, San Pedro Chamber of Commerce has a legislative platform addressing these issues. Other partners work with local agencies like Arts for LA to advocate for artists, the arts community and the development community to keep the 1% for the arts on commercial development local.

Tourism/Visitation - We follow creative placemaking principles to capitalize on our community's assets, inspiration and potential, with the intention of creating public spaces, visitor experiences and positive impressions to promote people's health, happiness, and well-being. The District works with DiscoverLA and Discover San Pedro, our local business improvement district, who added special FirstThursday ArtWalk trolley routes to improve the visitor experience..

Equity and Inclusion - This is the core driver of the District's focus and has evolved to include public art, community education and advocacy for all types of arts endeavors, reflecting everyone who lives here, along with the gritty glamor of our distinctive, varied neighborhoods. We seek projects and programming that reflect the authentic character of our vibrant portside community and contribute to the legacy of the arts in San Pedro, one that expresses the absolute best of human creativity. We use the principles of diversity, cultural equity and inclusion as the basis for membership on our Boards, in the Cultural district partnership, the selection of artists for public art commissions and programming arts experiences.

Community Engagement/Promotion - As previously mentioned, we employ online newsletters, traditional advertising and social media strategies to inform and engage our community.

Arts Programming - Each partner is responsible for programs specific to their organizational mission and there are programming collaborations coordinated by at least three of the partners.

Direct Artist Support - This is an essential part of the future funding plans for the District and currently each of the partners address this in their individual initiatives.

Cultural/Historic Preservation - As San Pedro faces a rising tide of development, more advocacy and technical support is needed to maintain our unique character.

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?

(Altered/postponed goals? Opportunities to create new collaborations? Opportunities to create resources/restore cultural assets?)

The pandemic shutdown caused all of us to look after our own organizational health. Individually each partner organization developed virtual programming to connect with their members/audiences. The shutdown made space for development activities, site improvements and foundational grants, as well as opportunities to engage audiences in new ways and to reach beyond our local area.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals?

(Partnership creation, building, retention? Leveraging designation for other benefits? Distribution of workload among partners?)

We are examining what worked over the past five years and what didn't serve the district partnership as a whole. All of the partners are enthusiastic 'doers' and willingly lent their expertise to specific tasks. We believe our current success comes from dedicated District partners, who focus on collaborations with other partners and highlight the arts activities within the District. The multiplier impact of these investments is significant and we recognize the importance of including our community.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support? (Community engagement hurdles? Redevelopment issues? Land use issues? Gentrification impacts? Unhoused populations? Other economic development efforts at cross-purpose to your own?)

In the early 2000s, the Urban Land Institute studied San Pedro and concluded it would always be difficult to attract major retail stores here because of the way demographics are calculated. Essentially, if you drop a pin in the center of San Pedro and draw a circle,

most of the circle falls in the water that surrounds our peninsula. In addition, San Pedro has always been seen as a “blue collar” community despite the fact that our working men and women (especially dockworkers) often make in excess of \$100,000 a year.

Despite these challenges, San Pedro has added more than 4,500 housing units over the last five years and its waterfront is undergoing a \$150 million overhaul. While we are concerned about gentrification, the community is committed to a blended region that takes care of all. Redevelopment of San Pedro has not reached such a fever pitch that it threatens some of the historic areas where many of our artists still enjoy low-cost studio space.

Angels Gate Cultural Center has a long-term lease for its site and vacancies are rare, there is also the possibility of expanding into additional buildings. As part of its final redevelopment efforts, the Community Redevelopment Agency built the 49-unit PacArts building near downtown San Pedro specifically for senior and working artists as a nod to preserving low-cost housing for its creative residents. The Lofts Art Studios and Galleries, in operation for 27 years, are undergoing renovations to add 9-10 more artist spaces, for a total of 22 spaces. As a region we know there are at least 160 less studios than a year ago. This District coalition is committed to preserving and expanding the local artist spaces.

Homelessness continues to be a problem in San Pedro as with the rest of Los Angeles, but our community has embraced the addition of two new temporary shelters and our council office has been diligent about coaxing people off of the street and into shelters. San Pedro was home to one of the largest mental health facilities on the West Coast. Residents there were free to roam the streets, often being mistaken as homeless. That facility has closed and is being redeveloped as a hotel.

The District faces significant challenges in the arena of gentrification and new coastal development. Partners are actively engaged with the West Harbor’s re-development of the former Ports O’Call site to address a potential divide along Harbor Boulevard, between the historic downtown core and this vital portside project. This will give space for more artists to promote, sell and show work locally.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

The CCD is now managed by two co-leaders from Angels Gate Cultural Center and the San Pedro Waterfront Arts District.

2. Does your district have a designated, funded staff person?

No, all staff activities have been donated by the staff of the partner organizations.

3. What else would have been helpful support when you were newly designated?

Examples of successful support structures; such as partner agreements, effective collaboration examples and how best to organize. Defining clear leadership expectations at the onset, would have provided the partners with a better understanding of how to establish the direction of the District.

4. How prepared/likely is your district to serve in a mentorship role for new districts?

We are very willing to mentor new districts and look forward to sharing what worked, what could be improved and our experiences.

5. Please list the name and contact information of your Cultural District's designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

Linda Grimes - San Pedro Waterfront Arts District Executive Director,
55lindagrimes@gmail.com 310.732.0010

Amy Eriksen - Angels Gate Cultural Center Executive Director,
amy@angelsgateart.org 562.552.5118



Downtown San Rafael Art District (DSRAD)

CULTURAL DISTRICTS: FIRST-FIVE YEARS REPORT

December 7, 2022

Please answer every question, even if it is a restatement of a previous question. Thank you.

YOUR CULTURAL DISTRICT:

1. Describe your Cultural District in one paragraph.

- a. The Downtown San Rafael Arts District (DSRAD) partners with local arts leaders, businesses, city officials, and community members to create a vibrant and engaging environment that promotes well-being, equity, and inclusivity through the arts. The DSRAD endeavors to provide access to world-class arts and culture education and experiences for everyone in San Rafael, and values serving all members of the community; Embracing the arts to build inclusive community relationships and dialogue to confront and address pressing social and economic issues; Engaging the historically under-served and marginalized populations in our community to promote greater equity and diversity; and creating a welcoming and innovative downtown community anchored and unified by a thriving arts and culture scene.

2. Who were your initial Cultural District partners?

- a. Initial partners included:
 - i. [City of San Rafael](#)
 - ii. [Art Works Downtown](#)
 - iii. [Youth In Arts](#)
 - iv. [California Film Institute](#)
 - v. [Downtown San Rafael Business Improvement District](#)

3. Who are your current partners?

- a. All of the initial partners are still participating stakeholders. In addition, the District welcomed the [Marin Society of Artists](#) as a stakeholder following their relocation to the Downtown District. The DSRAD has contacted other organizations about potential partnership, and is open to collaboration with other organizations that reflect our values and would help the District advance our mission.

4. Do you have a local:

- a. Arts Commission?
 - i. The City of San Rafael currently does not have an official Arts Commission, however, the City's [General Plan 2040](#) and Downtown Precise Plan includes an [Arts & Culture Element](#), that could be implemented as part of the DSRAD strategic plan, and includes goals that recognize that Arts and Culture are integral parts of San Rafael's quality of life and civic identity.

- ii. One of the stated priorities of the City’s Arts & Culture Element is to prioritize development of an Arts & Culture Master Plan, which would consider options for development of an Arts Council, Commission, or similar organization:
 - 1. *Program AC-1.1C: Arts and Culture Master Plan. Build on the work done by the County of Marin and San Rafael-based arts organizations to create a San Rafael Arts and Culture Master Plan. All segments of the community, including residents and workers, should be encouraged to participate in this process. The Plan should promote participation of the arts community in civic life, enhance arts programming, promote cultural inclusion, and maximize opportunities for arts events. Potential funding sources for a Master Plan and its implementation should be explored. As part of this process, options for ongoing leadership and arts advocacy should be considered, potentially including an **Arts Council, Commission, or similar organization.***
- b. Economic Development Agency?
 - i. Yes – The City of San Rafael has an [Economic Development Department](#).
 - ii. In addition, the City is supported by the Downtown San Rafael Business Improvement District.
- c. Chamber of Commerce?
 - i. Yes, San Rafael has a [Chamber of Commerce](#).
- d. Redevelopment Agency?
 - i. No, the City doesn’t have a Redevelopment Agency. In accordance with 2012 State legislation, the City of San Rafael is the successor agency for San Rafael’s former redevelopment agency.
- e. Local Tourism/Visitors Bureau?
 - i. Yes – the [Marin Convention and Visitors Bureau](#)
- f. Historic preservation commission/society?
 - i. Yes – the [Marin Historical Society](#)
- g. Parks and Recreation Department?
 - i. Yes – the City of San Rafael [Library & Recreation Department](#) is comprised of two Divisions - the [Recreation & Childcare](#) Division, and the [Library & Arts](#) Division. Parks maintenance is coordinated with the [Department of Public Works](#)
- h. Libraries?
 - i. Yes – the City of San Rafael Library & Recreation Department has a [Library & Arts](#) Division that operates three public branch libraries.
- i. Public Arts program or Arts Masterplan?
 - i. Yes, two local agencies have public arts programs
 - ii. Marin County Cultural Services adopted their first [Arts & Culture Master Plan](#) in 2019, and elements of that plan can help inform the strategy going forward for DSRAD.
 - iii. The City of San Rafael is developing a Public Art program, and recently developed a new [Public Art Policy](#) and [Public Art Review Board](#), specifically designed to promote inclusivity and access to Public Art and creative placemaking initiatives. The policy and Board are the result of collaborative, community-based efforts that came together in fall 2020 and were supported by DSRAD stakeholders. Those efforts began with the development of a pilot Public Art Advisory Group that was comprised of community members and local artists, including DSRAD stakeholders, who provided feedback to groups proposing public art projects in San Rafael, and

resulted in approval of two pilot art projects – the installation of a large, colorful mural in the Canal neighborhood that was coordinated by a new organization called **The Canal Arts**, comprised of local volunteers, arts organizations, and community-based organizations; and a public art installation at Arbor Park in North San Rafael, which was coordinated by **The San Rafael Social Justice Community Art Group**. The group of concerned neighbors, local arts organizations, and city officials was formed in October 2020 in response to community tension and events regarding the defacement of public, grassroots artwork honoring Breonna Taylor. The mural designed and created by 10 youth artists celebrates the core themes of Freedom, Justice, Liberty, Equity, Diversity, and Inclusion through the lens of a Marin-based, BIPOC youth. In addition, the creative process illustrated how our community can come together to heal, learn, and unify through the arts. The project culminated in the creation of a [new public art Mural, which was unveiled on October 22, 2022](#).

1. Additionally, the City recently adopted their [General Plan 2040](#) which includes an [Arts & Culture Element](#). The element has identified that Arts and culture are integral parts of San Rafael’s quality of life and civic identity. Program Goal AC-1.1C directly addresses the goal of development of an Arts and Culture Master Plan:

- a. Program Goal AC-1.1C: Arts and Culture Master Plan: Build on the work done by the County of Marin and San Rafael-based arts organizations to create a **San Rafael Arts and Culture Master Plan**. All segments of the community, including residents and workers, should be encouraged to participate in this process. The Plan should promote participation of the arts community in civic life, enhance arts programming, promote cultural inclusion, and maximize opportunities for arts events. Potential funding sources for a Master Plan and its implementation should be explored. As part of this process, options for ongoing leadership and arts advocacy should be considered, potentially including an Arts Council, Commission, or similar organization.

j. Other local agencies/entities who support or could support your mission?

There are a variety of local agencies, businesses, and organizations that may be interested in supporting the mission and goals of the DSRAD. One of the DSRAD goals is to conduct an arts & culture inventory assessment and community outreach as part of a Strategic Planning process to better understand which organizations and entities may be interested in partnership and supporting this mission.

Below is a non-exhaustive list of entities located either within the Downtown San Rafael Arts District or within the San Rafael Planning Area the DSRAD feel reflect our values and mission and may be interested in future partnership or advancing the mission of the District.

- i. **Other Local Arts and Community organizations:** In addition to DSRAD stakeholders, San Rafael has a range of community-based arts and cultural institutions including Marin Arts, Artes LatinX Marin, the Multicultural Center of Marin, Belrose Performing Arts Center, Marin Dance Theatre, the Marin Symphony, The Canal Arts, Marin Shakespeare, DrawBridge, Enriching Lives Through Music, The Canal Arts, Marin Ballet, Canal Alliance, the

Multicultural Center of Marin, and the Kanbar Center for Performing Arts (at the Osher Jewish Community Center). These organizations generate substantial revenue for San Rafael's economy and provide opportunities for San Rafael residents to engage in the arts.

- ii. **Other County Arts and Cultural entities:** As the County seat, San Rafael benefits from the presence of a number of County-operated arts and cultural programs, facilities, and events. The County operates the Marin Center in partnership with the Marin Cultural Association. Facilities include the Marin Veterans Auditorium, with seating capacity of 2,000; the 315-seat Showcase Theater; meeting rooms; and a 22,500 square foot Exhibit Hall. The County also sponsors the yearly Marin County Fair, and sponsors art and music festivals and other events at Lagoon Park. Docent-led tours of the County of Marin Administration Building, designed by Frank Lloyd Wright, attract visitors from around the world.
- iii. **Local Arts Education:** Performing and visual arts programs are offered at some public and private schools throughout San Rafael, and instruction is supplemented in other schools through partnerships with local arts organizations like Youth in Arts. San Rafael and Terra Linda High Schools offer multidisciplinary arts programs, and both have theaters for live performances, as does Marin Academy (high school) and the Osher Marin JCC. San Rafael is also home to Dominican University, with renowned arts and music programs, including exhibitions, concerts, lectures, and performances. Dominican University provides degree programs in creative writing, arts management, graphic design, visual studies, literary and intercultural studies, and performing arts and social change.
- iv. **Special Events and Festivals:** Thousands of visitors are drawn to special events and festivals that take place in San Rafael, including annual Marin Open Studios, the May Madness Downtown Classic Car Parade, the Annual Holiday Lighted Boat Parade, the Sunset Criterium Bicycle Race, the Food and Wine festival, the Mill Valley Film Festival (which includes screenings at the California Film Institute's Rafael Theater), the Marin County Fair, Cinco de Mayo, Dia de Los Muertos, and numerous special holiday events. There are also local Farmers Markets, and a Second Friday Downtown ArtWalk featuring open studios and exhibits.
- v. **Museums:** San Rafael is home to several niche museums, with specialty collections ranging from classic cars to political art. They include: the Marin History Museum, Museum of International Propaganda, The Mission San Rafael/St. Raphael's Church is a local landmark, with historic exhibits and a gift shop on-site. The Planning Area is also home to China Camp State Park, with interpretive displays and historic structures that tell an important story about Marin County's early history.
- vi. **Literary Scene:** San Rafael has a vibrant literary scene. There are several groups that teach and support local writers. The Falkirk Cultural Center, San Rafael Public Library, and the Marin Civic Center provide resources for research and education. Locally-owned bookstores, Rebound Bookstore and Copperfield's Books are DSRAD assets.
- vii. **Arts & Entertainment Venues and Businesses:** San Rafael is home to numerous performance and concert venues, and private galleries. There are also a number of businesses offering private instruction in dance, music, and the visual arts. San Rafael is also home to several recording studios, and businesses serving the film industry and other media enterprises. The city

has been a popular movie and television filming location, and there are several cinemas in the city.

1. In addition, there are a variety of other entities that the DSRAD has identified may be able to support the mission of the Downtown San Rafael Arts District, which may include:
 - a. San Rafael Chamber of Commerce
 - b. Marin County Visitors Bureau
 - c. Marin County Cultural Services
 - d. Marin Cultural Association
 - e. Marin Community Foundation
 - f. Commercial businesses located within DSRAD
 - g. Local restaurants located within DSRAD
 - h. Marin Agricultural Institute
 - i. Commercial real estate developers
 - j. Downtown property owners
 - k. San Rafael Federation of Neighborhoods
 - l. Mission Rotary of San Rafael
 - m. Local artists of all disciplines
 - n. Artist and creative-led businesses
 - o. Local nonprofits
 - p. Local civic organizations

FUNDING:

1. **Do any of your partners provide funding to the CD? If so, how much and for what?**
 - a. The DSRAD is in the process of assessing funding contributions partners contributed in the first five years. Stakeholders estimate that since 2018 they have collectively contributed \$47,400 of in-kind marketing, branding, advertising, programs, and creation of collateral materials.
 - b. In addition, stakeholder partners made significant contributions to the District in the form of in-kind staff time. Since 2018, partners estimate they have collectively contributed more than \$300,000 of in-kind staff resources to meet with partners, support DSRAD projects, programs, and initiatives, and meet with stakeholders and community groups to increase recognition.
 - c. These in-kind contributions have supported programs like the Second Friday ArtWalk, Free and affordable space for arts and culture activities (e.g., blind & vision impaired workshops), parking garage mural projects, donations of art supplies, and creation of collateral materials, websites, advertising, and marketing.
2. **What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?**
 - a. In 2018-19, the District received California Arts Council funding of **\$10,000 (\$5,000/yr. for two years)**. The District has not received any additional outside grant funding, local incentives, or financial support since that time. This initial funding was used to develop collateral materials such as District signage, branded bike racks (used as geographic markers to outline the boundaries of the District), website design, social media and other marketing efforts. The District has not received any additional outside grant funding or local incentives or support.
3. **What projects/initiatives are you currently working on?**
 - a. Strategizing ways to fund development of a District Arts & Culture Strategic Plan.

- b. Exploring funding for a personnel position to support District operations and administration, and better define the District leadership structure.
- c. Developing and evaluating District goals and objectives in alignment with available resources.
- d. Continuing to support and expand the Second Friday Artwalk program, which is rebounding post-pandemic.
- e. Collaborating with Stakeholders, Partners, and Community Businesses and Artists to galvanize support for the DSRAD, enhance recognition, and build capacity.

4. What is on your wish list of projects/initiatives if fully funded?

The District has a variety of projects that they would like to build capacity to work towards. Some of those projects would be possible to complete in the near-term, while others would take more significant capacity development to accomplish. The list below is categorized into short-term (1-3 years), medium term (3-5 years) and long term (5-10 years) goals:

Short Term Project Goals (1-3 years)

- a. **Develop an Arts & Culture Strategic Plan** that is committed to an equitable and inclusive community process and includes a guide for implementation and sustainability.
 - i. The DSRAD has recognized that since designation, other agencies such as the City of San Rafael and Marin County Cultural Services have developed new documents that may be useful as guides and resources to help further shape a strategy specific to furthering the Cultural District, and that the specific District strategy will be paramount to ongoing implementation and sustained success.
- b. **Create a leadership position**, along with additional resources to support DSRAD operations and San Rafael arts and culture goals.
- c. **Marketing and Promotion:** The DSRAD will work to increase recognition of the local arts and culture organizations and the DSRAD by expanding marketing efforts. These strategic efforts will increase participation in art-focused programs and events, as well as bolster commerce at stakeholder organizations and businesses.
- d. **Develop new programs and expanded existing programs**, which may include public and community art opportunities, new cultural festivals, activation of public spaces for cultural and artistic expression, new digital assets that promote the District, and expansion of our current successful cultural programming. Additionally, initiatives such as an artist in residence programs, poet laureates, concerts, music in the park series, and similar events designed to showcase the work of local artists and performers will be considered.
- e. **Improve cultural equity and access to arts programming among lower income and non-English speaking residents** (for example, through new partnerships, training, outreach strategies, multi-lingual initiatives and signage, and reduced fees for qualifying residents).

Mid-Term Project Goals (3-5 years)

- f. **Support Downtown Beautification:** Beautification efforts will help improve the visual image of properties and generate pride in the Downtown community.
- g. **Develop new Community Public Art Projects:** The DSRAD Steering Committee will partner with the local community and businesses to create new public art installations that represent the unique diversity and culture of San Rafael.
- h. **Expand Local Arts & Culture Education Programs:** The DSRAD will support FREE community arts education opportunities for local youth including: self-led visual arts projects at Youth in Arts' ArtLab and Mobile ArtLab connected to in-school arts

- curriculum; sponsoring hands-on art-making at Downtown events and festivals; and promoting various youth-focused outdoor dance and music workshops.
- i. **Increase resources for current DSRAD anchor arts organizations** to include capacity building, program and staff support.
 - j. **Explore and identify additional funding sources** or funding relief mechanisms such as sales taxes, tax credits and property tax abatements, or corporate partnership and foundational support.
 - k. **Promote Economic Recovery Efforts** through strategic advertising and promotions by:
 - i. Leveraging the Downtown San Rafael Arts District designation to encourage, promote, and support arts activities, attract visitors and business patrons, promote equity and inclusivity, and create a more welcoming and exciting downtown environment. Encourage multi-disciplinary art activities and events that showcase local talent and provide opportunities for all residents to experience the arts. Regularly renew the Arts District designation to sustain arts and cultural opportunities.
 - ii. Promoting cultural tourism (for example, visits to the Mission San Rafael Arcangel or Marin History Museum) as a way to support and sustain the local arts community and hospitality industry.

Long Term Project Goals (5-10 years)

- l. **Assist the City with Implementation of the San Rafael 2040 Plan Arts & Culture Element and the Downtown Precise Plan:** As described above, the City of San Rafael has a Downtown Precise Plan and recently adopted a new General Plan 2040, which includes an Arts & Culture Element. The DSRAD would use funding to help support the City's goals to implement these plans.
 - m. **Expand incentives for incorporating arts space and arts features in new projects** and in vacant and underutilized space. DSRAD will work with local building owners and landlords to seek out available space for temporary art installations focused on representing the diverse population of San Rafael. These efforts will both offer opportunities to showcase local artists of all ages, and help revitalize the downtown area.
 - n. Explore opportunities to **create more affordable space for artistic production**, including live-work and studio spaces, public cultural facilities, and affordable performance space. Remove barriers to reusing vacant or underutilized commercial space for this purpose.
 - o. **Create new central outdoor spaces suitable for community-wide events and performances in San Rafael.** Provide the necessary infrastructure (electric power, etc.) for these spaces to serve their intended purpose.
 - p. **Establish a Cultural Equity Grant Program** or similar vehicle to foster the values of the DSRAD and increase the impact of cultural equity and neighborhood arts. A DSRAD Cultural Equity Grant Program would support San Rafael artists, arts organizations, and historically underserved communities through grants, technical assistance and capacity building, economic development, arts education initiatives and support for community-based Cultural Organizations.
- 5. What are the possible funding scenarios for your different priorities?**
- a. The District will explore a variety of different funding sources to accomplish the goals and objectives outlined above. At present, the District is pursuing funding through the California Arts Council and exploring other foundational grant opportunities.

- b. At the moment, the District has extremely limited resources, and no dedicated staff time. All District operations, including pursuit of funding, are managed by DSRAD Stakeholders volunteers, and must be completed on a pro-bono or in-kind basis. For that reason, the lack of District funding has significantly hampered the District's ability to pursue additional funding sources.
- c. Limited funding was further exacerbated by the COVID-19 pandemic and its aftermath. Nonprofit arts organizations face tough competition for funding, threatening their long-term vitality. Housing and studio space in San Rafael remains prohibitively expensive for many artists and teaching artists. Looking beyond the pandemic, San Rafael aspires to more strongly establish its role as an arts destination and a city that values creative enterprise, and supplemental funding to support the arts will significantly improve the District's ability to fulfill this goal.

TECHNICAL ASSISTANCE:

1. **Beyond direct funding, what are the most important things CAC could do to support your district's efforts?**
 - a. We would welcome any and all technical support expertise that could be provided by the CAC. Initially, we would appreciate support to help identify sustainable funding sources, assistance with identifying consultants that may be able to assist with the creation of an Arts and Culture Strategic Plan, and how to leverage the Cultural District designation to help promote cultural tourism.
2. **What other specific deliverables or benefits you would like to see associated with state-designation? (Annual convening? Branding/Advertising? Promotion?)**
 - a. We would appreciate opportunities to connect with other District stakeholders to learn about their process, successes and failures. We believe an annual convening and any opportunities to tap into cross promotional branding and advertising would be beneficial to all.

EXPERIENCE w/ VisitCA and CalTRANS

1. **Did you work with Visit CA? What was your experience?**
 - a. Due to limited funding and resources, we were unable to work with Visit CA in our first 5 years but will explore this moving forward.
2. **Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?**
 - a. No, we did not work with CalTrans in our first 5 years, however, we are extremely interested in working with CalTrans to obtain freeway signage for our district. We have heard that other Districts have had positive outcomes from working with CalTrans.

GOALS/ACHIEVEMENT:

1. **What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?**
 - The Cultural District was officially formed at its inaugural committee meeting of the partners on March 10, 2017. Although Downtown San Rafael and its core arts and cultural organizations have a long history of creating, hosting, and producing a myriad of cultural events for public consumption – of theater, film, art, music, and events – this initiative marked the first step in creating a specific cohort geared toward ensuring an opportunity to synthesize planning and facilitate joint efforts with the goal of boosting the arts foundation of Downtown San Rafael. When the

core partnership of five key organizations initially met, they identified several immediate goals:

- i. Contact other cultural organizations in the district and invite them to attend a larger committee meeting to discuss ideas, dreams, and concrete goals.
 - ii. Create a contact list with the information of each potential committee member, to facilitate and spark communication among businesses who have historically worked separately or in much smaller groups.
- Since inception, the District has made excellent headway in accomplishing these first two goals, and now meets monthly (plus ad hoc meetings as needed), including a myriad of stakeholders, partners, and community. The core partnership decided to build upon Downtown's well-established Second Friday Art Walk event, which links venues along downtown's Fourth Street, anchored by Art Works Downtown's galleries, artist studios, and augmented by live music and refreshments in the more than 15 Art Walk locations along the route. These highly attended events are great platforms for new ideas, including summer movie nights organized by the California Film Institute, family music nights in City Plaza produced by the City of San Rafael and the Downtown San Rafael BID, children's art-making events and contests hosted by Youth in Arts, and a springboard for the ideas presented by the other potential committee members and stakeholders.

2. How did state-designation help your district?

- Receiving the District designation has provided San Rafael focused community collaboration between differing groups that may not have worked together otherwise. Organizational stakeholders such as the community arts nonprofits, art centers and city government have come together for the first time in regular organized monthly meetings. Together, the group works on community centric art projects to bring excitement to the downtown such as an annual San Rafael Dia de los Muertos event, summer arts stroll, and during the Covid-19 pandemic — a collection of store window arts exhibitions to keep our community's spirit lifted.
- The Dia de los Muertos event included collaboration from the City of San Rafael, arts organizations, artists, and businesses featuring altars in the downtown windows. The event brought thousands of visitors to San Rafael and has been so successful that the event parade was rerouted to the main street (Fourth Street) in the downtown.
- The arts district in San Rafael has created a sense of community belonging and economic stimulus to artists, businesses, and the community in general.

3. After 5 years, how would you describe the existing goals and future needs of your district?

- The District has determined that the development of a strategic plan and building additional personnel capacity to help the DSRAD realize their goals would be greatly beneficial. This is a goal that the District outlined early in the first five years, however, it has been difficult to accomplish due to resource limitations and the unique challenges of the pandemic.
- The DSRAD Stakeholders recently met to review goals and objectives from the first five years. In that conversation, stakeholders reiterated a primary goal of the District is to promote equitable access, unify, and activate the community through Arts & Culture. The group developed several objectives aligned with this goal and the desire to have a collective impact through the power of collaboration, and adopted a working mission statement aligned with this goal: ***The Downtown San Rafael Arts District advances EQUITY by unifying, activating, and celebrating our diverse community through arts and cultural collective impact.***

- In addition to the above, the District is continuing to work on the following goals and objectives that have been established throughout the first five years of certification:
 - i. Galvanizing partnership among key stakeholders (community members, nonprofits, artists, local government and business).
 - ii. Expanding reach and impact of district influence and activities with equitable access to the arts as a primary driver.
 - iii. Identifying long-term, sustainable sources of funding for to help drive the district's mission forward.
 - iv. Supporting the Second Friday ArtWalk and other local arts programs, events and activities.

4. How does your district address the following areas?:

Due to limited resources and the impacts of the pandemic, the DSRAD was unable to specifically address some of the areas listed below in the first five years. However, the DSRAD intends to create an arts & culture strategic plan that will help define and align ways the below elements could be addressed:

-Economic Development

- Create job opportunities for local artists that could include public art projects, beautification, branding, placemaking and wayfinding projects
- Support local artist and creative led businesses through collaboration, tax credits, and economic development strategies to attract new artist enterprises

-Tourism/Visitation

- Stimulate more visitation through collaborative efforts with the local tourism bureau
- Create a destination marketing strategy that promotes the District, district assets, activities and amenities

-Equity and Inclusion

- Increase diversity by creating connections, collaborations and expanding opportunities for artists of color, people with disabilities, and other historically marginalized groups.
- Provide opportunities for diverse and free programming that will attract underrepresented audiences

-Community Engagement/Promotion

- Increase civic participation through cultural and artistic programs and inclusive celebrations
- Increase marketing and promotion to the broader community
- Engage the community in planning and execution of cultural and artistic initiatives, through volunteer opportunities and collaborations
- Engage youth of all backgrounds in artistic and cultural activities

-Arts Programming

- Expand and create new arts and cultural programming opportunities, to include activation of public spaces and vacant lots and buildings

-Direct Artist Support

- Through collaboration, possible funding opportunities for artists to engage in the planning and implementation of new and expanded programming

-Cultural/Historic Preservation

- Provide opportunities for adaptive reuse of current cultural and historic buildings that are underutilized, through arts and cultural programming and creative placemaking efforts

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?

- Initial business closures in early days of the pandemic, with ongoing impacts to public engagement in indoor activities had severe consequences ranging from significant loss of income to business closure. Downtown San Rafael now has numerous vacant storefronts, fewer customers and visitors, and is working to recover from those impacts. However, Cultural District partners and many other organizations discovered new ways to deliver services. Most are conducting online and outdoor activities and altering indoor activities to address ongoing health concerns. New partnerships were created as a result of the shared challenges the pandemic presents.
- Pandemic impacts did result in postponed progress on most of the goals and objectives that had been developed to later dates. Looking ahead, the group is optimistic about the City's recovery efforts, and is interested in resuming work on accomplishing many of the goals and objectives that they were unable to complete during the first five years.

6. What are some "best practices" that you plan to carry forward, or could benefit other districts with similar district attributes or goals?

- Working in partnership to identify common interests and to utilize the respective strengths of District partners to achieve shared goals, to improve artistic experiences for our community.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support?

San Rafael is facing several unique challenges. Like many California cities, San Rafael is working to support community members experiencing homelessness, and is developing a housing element that will address high cost of space and supporting the needs of a community that is expecting to increase in population by nearly 10,000 residents by 2040.

The District struggles to draw people to the downtown area due to perceived and real challenges such as high traffic, unsightly vacant storefronts, and limited parking. Artists are challenged by the high cost of space for arts and culture activities and housing. Additionally, lack of significant funds for arts and cultural activities limits the Districts ability to strategically support improvements in these areas.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

- a. This partnership is committee-based, with various representatives from each partner organization contributing staff time to District activities, operations, and planning. In addition, the partnership has established a quarterly committee meeting schedule. At these meetings, members of the initial partnership are encouraged to contribute, but also representatives from the myriad other organizations and businesses in the cultural asset inventory are invited to participate.

2. Does your district have a designated, funded staff person?

- a. No - At the moment, our District does not have any paid or volunteer staff. DSRAD Partners have developed a steering committee whose members work collaboratively to manage District operations. However, the Steering Committee has identified that additional staff resources would be greatly beneficial to achieving goals and objectives.
 - b. At the moment no funding has been identified for this role.
- 3. What else would have been helpful support when you were newly designated?**
- a. Identifying and receiving ongoing funding to support a leadership position or consultant to assist the District in the development of a strategic plan would have been extremely valuable. While there are a lot of opportunities for partnership and collaboration, one of the areas our District has struggled in is finding capacity to pursue those opportunities.
- 4. How prepared/likely is your district to serve in a mentorship role for new districts?**
- a. DSRAD would be happy to share their experiences with new districts and does have good insight into some of the initial successes and challenges new districts may face. That said, at the moment, the District has limited resources to allocate towards formalizing mentorship roles. However, the steering committee is willing to share our experiences with new districts and support this effort in partnership.
- 5. Please list the name and contact information of your Cultural District's designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)**
- a. At the moment, please list Craig Veramay as the primary contact for the partnership. We are evaluating the best structure for the District moving forward, and we may update this contact at a future date.

Craig Veramay, Assistant Library & Recreation Director
City of San Rafael
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SOMA Pilipinas : FIRST-FIVE YEARS REPORT TO THE CAC

YOUR CULTURAL DISTRICT:

1. Describe your Cultural District in one paragraph.

SOMA PILIPINAS was officially established as San Francisco's Filipino Cultural Heritage District in April 2016. Despite sky-rocketing rents that have pushed out long time Filipino families and threaten the sustainability of our cultural institutions, SOMA PILIPINAS continues to be home to a thriving Filipino community, culture and arts. Our mission is to stop further displacement of our residents, raise the visibility of our community through cultural celebration and the arts, to stabilize our cultural institutions and advance racial equity in solidarity with other communities and cultural districts.

2. Who were your initial Cultural District partners?

From the beginning, numerous Filipino organizations were involved with the formation of our cultural district under the leadership of Filipino-American Development Foundation, however when we applied to the CAC for recognition, the groups specifically named were Kularts, Filipino-American Arts Exposition, and Inay's Restaurant.

3. Who are your current partners?

SOMA Pilipinas works with numerous over 20 Filipino and SOMA-based organizations and small businesses to advance our various strategies. Below are a list of groups that we have formal MOU's and working relationships with around our core strategies and that we have supported with funding:

Bayanihan Equity Center, Bindlestiff Studio, Filipino Mental Health Initiative, Kularts, Kultivate Labs, South of Market Community Action Network, Kearny Street Workshop, Hinabi Project, San Francisco Filipino Cultural Center, Philippine Artists and Writers Association,

4. Do you have a local:

Arts Commission? Economic Development Agency? Chamber of Commerce? Redevelopment Agency? Local Tourism/Visitors Bureau? Historic preservation commission/society? Parks and Recreation Department? Li-

braries? Public Arts program or Arts Masterplan? Other local agencies/entities who support or could support your mission?

– Yes, all of the above.

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?

No. Its usually SOMA Pilipinas that provide funding to our partners from funding we receive from the City, especially during the pandemic, where there was one-time grants made available for COVID relief.

In a few cases, we have applied with other groups for joint funding, for example during the pandemic, SF Foundation provided 50k to Bindlestiff, Kurlarts, Kearny Street Workshop, and SOMA Pilipinas which we split evenly to support general operations.

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other non-profits, local incentives/support, federal incentive/support?

Our main funding source is the San Francisco Hotel Tax which sets aside some funding for cultural districts. This is granted through the Mayor's Office of Housing and Community Development. This was severely impacted during the pandemic because hotel occupancy plummeted.

Event or Project Specific Funding:

Office of Economic and Workforce Development

Creative Work Fund

Yerba Buena Center for the Arts

SOMA West Community Benefits District

National Endowment for the Arts

3. What projects/initiatives are you currently working on?

Please see the SOMA Pilipinas CHHESS report which has 22 strategies that we are helping to advance.

Specific projects we have are:

SOMA Pilipinas Gateway and other cultural markers and signage

Acquiring a vintage Jeepney (vehicle) for our Ethno-tours and as a visitor draw to the cultural district

Permanent Parol pedestrian level lighting and visitor draw

SOMA Pilipinas Master Arts Planning

SOMA Pilipinas Urban Design Toolkit

Filipino language certification

SOMA Pilipinas Living Legacy Archive and Programming]

Community/Cultural Workers Sustainability

Cultural Arts Programming (Flores de Mayo, Parol Festival, Film Festival)
Support Economic Development of Commercial Corridor
Support Acquisition of a Performing Arts Space

4. What is on your wishlist of projects/initiatives if fully funded?

Our most important and costly initiative is the SOMA Pilipinas Gateway which will span a street and can cost up to 1 million dollars. We are looking to tap various sources of funding for that.

Also, funding support for a SOMA Pilipinas Jeepney and Ethno-tour program and permanent parol lighting. All these projects would elevate SOMA Pilipinas as a state-wide destination for these popular and icons of Philippine cultural life that can only be found in our cultural district.

But our most important funding need is for general operations so we are able to maintain and grow staff capacity to lead all these major projects and our core strategies.

5. What are the possible funding scenarios for your different priorities?

For the gateway, we are looking to tap a combination of city funds, private development, and hopefully the state can also contribute. We have already secured 300k of in-kind work to build the gateway from Kilroy, through a development agreement with the City.

For general operations, the hotel tax which improving is still far below pre-pandemic levels and there are now 10 cultural districts in SF that splits the pot.

TECHNICAL ASSISTANCE:

1. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

Support in connecting with legislators and/or other state agencies that can support our strategies.

2. What other specific deliverables or benefits you would like to see associated with state-designation?

—Support with working with Caltrans and other State agencies that can provide signage, advertising, and support for public art.

- Also, connection and advocacy for other State agencies to lift up cultural districts when providing infrastructure or other funding to local agencies.
- Direct State funding for large-scale public art and cultural markers in partnership with cultural districts to reverse the prominence of monuments that lift up colonizers. Major public art should lift up collective contributions, history and culture of marginalized communities.
- Support around language access certification or expansion would also be helpful.

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? What was your experience? – We submitted an article but don't know if it was actually published.
2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?
 - No but we are very interested in working with CalTRANS to get signage and also be able to have art on their underpasses. We understand it is very difficult to work with them, it would be great to explore a pilot with them to identify key locations. Especially, here in SF and SOMA, there are a lot of underpasses that can be transformed as gateways and more creative place-making sites.

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?
 - Greater recognition and visibility for our community and connections to resources. Yes, the CAC recognition was huge for our community and also helped to elevate our stature with the City.
2. How did state-designation help your district?
 - The CAC recognition has been a source of pride and helped to increase our visibility by connecting us to other cultural districts. While funding received was fairly small, we are hoping the CAC will be able to provide on-going, annual support for general operating and major projects.
3. After 5 years, how would you describe the existing goals and future needs of your district?

The City just approved our Cultural Heritage Housing and Economic Sustainability report. This was a monumental effort undertaken during the pandemic and we are the first finalized of all 10 cultural districts. Our goal is to be able to play an instrumental role in continuing to convene community and

institutional stakeholders to advance the 22 strategies. Our core strategies are 1) Policy Advocacy 2) Cultural Celebration 3) History and Living Legacy 4) Public Art and Urban Design.

We need to build staff and technical capacity for all these areas of work and also need multi-year sustainable operational funding to be able to have the core capacity to undertake. There are plenty of sources of funding for events and programs that we can tap, however, we need the staff capacity and expertise to be able to take advantage of all the local resources, including a full-time fund developer that can support the eco-system of cultural arts groups.

4. How does your district address:

- Economic Development: Raise visibility and increase opportunities for small business for bigger customer base, access to below-market-rate spaces, and supporting them through policy advocacy and connection to resources.

- Tourism/Visitation: Support flagship events that draw visitors and tourists from throughout Northern California and beyond.

- Equity and Inclusion: Lead in policy advocacy for racial equity in the arts, housing rights, direct services and language access.

- Community Engagement/Promotion: We convene community-based stakeholders ranging from residents, artists, small businesses, school communities, cultural institutions and service providers as well as connect them with City departments and other agencies

- Arts Programming: Commissioning murals, cultural markers, and other public art/urban design projects. Supporting the creation of a performing arts center/

- Direct Artist Support: increasing opportunities for artists (funding, commissions, partnerships, access to space and other resources.

- Cultural/Historic Preservation: Support land-marking of historic and cultural assets, advocacy for non-tangible cultural assets

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?

The pandemic highlighted the nature and character of our cultural district as a community-in-action and brought together Filipino service providers, small businesses, and cultural arts institutions to serve our community members in need: front liners, seniors, and low-income families to provide hot meals and grocery delivery, wellness checks, and also lifeline to food businesses.

We had to pivot to all on-line convening but the period definitely brought our community together in common action.

Being a conduit for one-time pandemic resources, we were also able to re-grant most of COVID-related funding to support expanded grocery deliveries, free mental health council, covid and vaccination in-language education, restorative arts activities for seniors, and murals and art for storefronts.

With anti-Asian hate attacks also spiking at the same time, we were able to program self-defense courses for seniors and women, educational and cross-cultural forums, and healing circles and activities for artists and seniors.

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals?

We were able to develop concrete partnerships and we have been able to retain and one best practice is the development of formal yet simple MOU’s that outline partnership goals, roles, and deliverables.

Our role as conveyors also allowed for greater coordination, unity-building, and synergy of efforts, initiatives, and sharing of resources. However, we also learned that playing a convenor and coordination role takes a lot of time and staff capacity to maintain partnerships and ensure follow-through from all the partners. Setting up systems for communications is important in this regard.

During this time we also established a new governance mode of 7 stakeholder advisory groups: residents, cultural artists/arts groups, service providers, small businesses/workers, school communities, youth (13-23) which has been helpful to ensure input and accountability from our various community stakeholders.

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support?

Since we are in the tech capital of the world, gentrification and erasure of our community is the biggest hurdle. On one end, we are working collaboratively with the City to advance cultural, economic, and community development strategies but at the same time, the City continues to prioritize private development and luxury projects that are harmful to

our communities and despite the CHHESS and stated joint strategies, we continue to have to organize and demand accountability and provide oversight to various City departments. The City is so siloed, even within the Mayor's Office of Housing and Community Development (MOHCD) , that it falls on us to ensure coordination and actual implementation of strategies.

The hardest thing is that since our baseline of funding come from MOHCD, we have to worry if our funding will be threatened whenever we take a stand against certain housing or harmful development. That's why having another source of sustainable, multi-year funding for general operations like the CAC would help us feel more secure about taking the bold and critical stance we need to be able to protect our community and continue to advocate for racial equity in all arenas.

HUMAN RESOURCES:

1. How is your cultural district partnership managed?

As the Director, I manage most of the relationships with various organization, our Operations Manager develops and tracks the MOU's and deliverables, and the whole team supports and staffs the various projects.

2. Does your district have a designated, funded staff person?

Yes, we usually have a Director, Operations, Manager, Policy and Community Development Coordinator, Arts Administrator and Events and Communications Coordinator however, we recently had to combine the last two positions due to funding restraint and challenge to hire communications given our fairly low salary.

3. What else would have been helpful support when you were newly designated?

It would have been helpful to have some baseline funding support but we understand there was no funding made available at the time. Now that there is sizable funding.

Technical training and support around public art and signage would also have been helpful. Also connections or referral to other funding sources including state, federal, foundations, etc. could have helped.

4. How prepared/likely is your district to serve in a mentorship role for new districts?

We would love to support other cultural districts, especially ones that are similar and also learn from others that have more experience esp around public art commissioning.

5. Please list the name and contact information of your Cultural District's designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

Raquel Redondiez - raquel@somapilipinas.org

Mario de Mira- mario@somapilipinas.org



CULTURAL DISTRICTS: FIRST-FIVE YEARS REPORT

The BLVD Cultural District – Lancaster, CA

Please answer every question, even if it is a restatement of a previous question. Thank you.

YOUR CULTURAL DISTRICT:

1. Describe your Cultural District in one paragraph.
 - a. The BLVD Cultural District is located in the City of Lancaster, the northernmost city in the Antelope Valley region of Los Angeles County. The district is aligned with Lancaster BLVD, and is the heart of downtown Lancaster. Along the BLVD are major cultural anchors including the Lancaster Museum of Art and History, MOAH:CEDAR, the Western Hotel Museum, and the Lancaster Performing Arts Center. Since its inception, the BLVD Cultural District's flagship program, Antelope Valley Walls (formerly Pow! Wow! Antelope Valley) has added over 50 murals to the district, expanding across the City and, in 2022, even the City of Palmdale. Additionally, there are over 200 small businesses located within this suburban district. The City of Lancaster heavily supports large scale special events such as Magical BLVD Christmas, The BLVD Farmer's Market and others. Together, the BLVD Cultural District has become a place where people gather and experience arts and culture.
2. Who were your initial Cultural District partners?
 - a. Our initial Cultural District partners are the City of Lancaster, the Lancaster Museum and Public Art Foundation, and the BLVD Association.
3. Who are your current partners?
 - a. Our current Cultural District partners are the City of Lancaster, the Lancaster Museum and Public Art Foundation, and the BLVD Association.
4. Do you have a local:
Arts Commission? Economic Development Agency? Chamber of Commerce? Redevelopment Agency? Local Tourism/Visitors Bureau? Historic preservation commission/society? Parks and Recreation Department? Libraries? Public Arts program or Arts Masterplan? Other local agencies/entities who support or could support your mission?

The City of Lancaster does have an Economic Development division. Additionally, the City of Lancaster partners regularly with Antelope Valley EDGE (Economic Development Growth and Enterprise). The BLVD Cultural District is also closely aligned with Destination Lancaster – the City of Lancaster's tourism organization. The Museum of Art and History is a key division within the City of Lancaster Parks, Arts, Recreation, and Community Services department that facilitates each of the city's cultural programs. Additionally, the Museum of Art and History administers the city's Art in Public Places and Arts and Culture Master plans.

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what? Yes, each partner provides funds towards programming of the BLVD Cultural District. Most notably the City of Lancaster funds the Lancaster Museum of Art and History. Together, the City of Lancaster funds annual BLVD special events, and all of the museum's programs at each of its downtown locations throughout the year. Including all of the programming at provided by the City of Lancaster, Museum of Art and History, the Western Hotel Museum and MOAH: CEDAR fund approximately 1.5 million dollars. Its public art budget is set each year, most recently at \$500,000. In addition, the Lancaster Museum and Public Art Foundation contribute approximately \$25,000 in support of community engagement programs and public art initiatives. The BLVD Association, as well as, Destination Lancaster also sponsor programs in the totally about \$25,000.
2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support? The BLVD Cultural District has not received and additional support other than the agencies listed above.
3. What projects/initiatives are you currently working on? We are currently preparing for the GIS-based AV Walls! Mural Map with a consultant. Additionally, we have launched a new flagship program, MOAH on the Move to keep residents engaged while the main museum location is closed.
4. What is on your wishlist of projects/initiatives if fully funded?
A full-time staff member and the construction of a welcome sign/structure distinguishing the BLVD Cultural District are two major priorities, if fully funded.
5. What are the possible funding scenarios for your different priorities? The BLVD Cultural District would prioritize funding a full-time staff member to help with the administration of the district.

TECHNICAL ASSISTANCE:

1. Beyond direct funding, what are the most important things CAC could do to support your district's efforts? The most important thing the CAC could do is to grant each Cultural District unrestricted funds – allowing them to be fluid and responsive in this moment of recovery and growth.
2. What other specific deliverables or benefits you would like to see associated with state-designation? The formalization the California Cultural Districts Coalition through annual convenings, a state facilitated Cultural Districts passport program, regular grants to support operations and branding, specifically for Cultural Districts.
(Annual convening? Branding/Advertising? Promotion?)

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? What was your experience? Yes, the BLVD Cultural District was featured on Visit California. They featured a story about the museum and the cultural happenings in downtown Lancaster.
2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image? Our experience with CalTrans was less successful. We would leave messages hoping to get the conversation started buy they were never returned.

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?
 - a. The initial goals of the BLVD Cultural District were to embrace and sustain the City's new thriving solar and wind economies, rebrand the City in order to attract and retain a younger and more diverse citizenry, and develop its own identity. In the time that the BLVD Cultural District has been in existence, the City of Lancaster has rebranded, is now embracing hydrogen power in addition to solar and wind, becoming California's first "hydrogen city", and added over 50 new murals across the City, changing its visual landscape dramatically.
2. How did state-designation help your district? State designation has legitimized the City of Lancaster's efforts to become a place where culture happens. The Antelope Valley is geographically isolated and is often overlooked. State designation has allowed the City of Lancaster an increased level of visibility and station. The cohort of other cultural districts is superb and to be in their company has been a great privilege.
3. After 5 years, how would you describe the existing goals and future needs of your district? The next five years for the BLVD Cultural District should include hiring a dedicated staff member to centralize the administrative capabilities of the district and increase the level of non-City of Lancaster supported programs taking place along the district. In addition, the BLVD Cultural District should launch its banner and "big belly" banner program – spreading awareness of the cultural activities of the district. Lastly, the CD should advertise to other parts of the state increasing tourism and visits to the district itself.
4. How does your district address:
 - Economic Development – The BLVD Association is the primary driver of economic development within the City of Lancaster and its downtown. They address economic development, supporting new businesses that open within the district by hosting events and workshops for small businesses.
 - Tourism/Visitation – The BLVD Cultural District partners with Destination Lancaster, the City of Lancaster's tourism agency. Together, the District is able to offer artists and other partners reduced rates when staying for events and exhibitions increasing the likelihood that they leave Lancaster with a positive opinion.
 - Equity and Inclusion – Equity and Inclusion have been key drivers of the BLVD Cultural District. Most recently, in partnership with the Lancaster Museum of Art and History, the district was able to offer subsidized artist studios, allowing for a diverse set of artists to have access to quality workspace to produce content and create. Additionally, the Cultural District was the hub where #CountMeIn, a 2020 Census project took place. The three partners were integral in increasing participation in the 2020 census.
 - Community Engagement/Promotion – The Lancaster Museum of Art and History's mission is centered on community engagement. Across its locations, each event and program is community driven. These include a weekly open mic night, live figure drawing sessions, and concerts. Upon the museum's temporary closure, it launched MOAH on the Move, a program designed to keep the museum working within its community by activating local parks through arts programming.
 - Arts Programming – The museum has continued to offer arts programming through exhibitions at both MOAH and MOAH:CEDAR. These exhibitions are the cornerstone for programs such as the Young Artist Workshop, Visual Language American Sign Language Tours and the Early Onset Alzheimer's tours.
 - Direct Artist Support – The Lancaster Museum and Public Art Foundation and MOAH are committed to paying artists a fair wage for their work. No artists go unpaid and over

the course of the last year, the museum and foundation have paid approximately 1 tenth of their budget to artists, bands, models, and designers for their artistic contributions to the Cultural District.

-Cultural/Historic Preservation – The District is located in one of the Antelope Valley’s most historically significant regions in the Antelope Valley. This history is celebrated and preserved through the work at the Western Hotel Museum.

5. Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond? During COVID, each of the partners thought creatively about how to continue programs for our community. The museum transitioned almost all of its programs to virtual including its exhibitions. Young Artist Workshops became take home kits that ended up serving 28,000 families. The Foundation created an artist microgrant program that funded over 100 artists to help artists pay their bills. Together, the Cultural District and its partners were able to deliver quality programs that still reached our audiences.

(Altered/postponed goals? Opportunities to create new collaborations? Opportunities to create resources/restore cultural assets?)

6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals? The strength of the BLVD Cultural District is in its partners’ abilities to adapt and stay nimble. Each partner removes barriers to help and generally supports each other’s initiatives. Recently, the Museum hosted the BLVD Association’s Small Business Saturday event at MOAH:CEDAR. The event was a true showcase of the economic benefits of partnering businesses with the arts and culture industry. However, the workload has been a bit unevenly distributed with the majority of work being done by the City of Lancaster. The BLVD Cultural District has much more limited resources administratively. An additional staff member would greatly assist in the ability to produce cultural events.

(Partnership creation, building, retention? Leveraging designation for other benefits? Distribution of workload among partners?)

7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support? The BLVD Cultural District is challenged by some of the partner’s organizational and administrative capacity. The City of Lancaster has vast resources but is limited in the amount of staff members it can dedicate to this project. With the exception of a centralized administrator, the BLVD Cultural District, through each of its partners, is addressing challenges effectively.

(Community engagement hurdles? Redevelopment issues? Land use issues? Gentrification impacts? Unhoused populations? Other economic development efforts at cross-purpose to your own?)

HUMAN RESOURCES:

1. How is your cultural district partnership managed? Quarterly meetings with representatives from each of its partner organizations.
2. Does your district have a designated, funded staff person? No.
3. What else would have been helpful support when you were newly designated? Additional funds and more administrative support when dealing with other state agencies.
4. How prepared/likely is your district to serve in a mentorship role for new districts? We believe the BLVD Cultural district is a model district that can serve in a mentorship capacity.
5. Please list the name and contact information of your Cultural District’s designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.) Robert Benitez, Supervisor, Lancaster Museum of Art and History, 661-723-5960, rbenitez@cityoflancafterca.gov.



TRUCKEE CULTURAL DISTRICT: FIRST-FIVE YEARS REPORT

OUR CULTURAL DISTRICT:

1. Describe Truckee Cultural District in one paragraph.

Amidst state and national forests at close to 7,000 feet, and a stone's throw from Lake Tahoe and the beautiful Donner Lake, Truckee Cultural District can be found on the ancestral homelands of the Washo Tribe. Now home to diverse populations that contribute to our sense of place and home, we are steeped in emigrant history, and a gateway site of the ill-fated Donner Party. Truckee Cultural District's mountain backdrop is dotted with stunning interpretive trails, museums and monuments. Following the Truckee River as it meets America's first transcontinental railroad, it is home to the Railyard Project and Truckee Artist Lofts, themselves symbolic of a quintessentially modern mountain town. Truckee Cultural District is where adventure and the outdoor life meet public art, galleries, live music venues, and artisan places to eat, drink and stay.

2. Who were your initial Cultural District partners?

- a. Lead Partner Organization: Town of Truckee
- b. List of All Partners (including lead partner): Town of Truckee, Truckee Chamber of Commerce, Truckee Public Arts Commission, Nevada County Arts Council

3. Who are your current partners?

- a. Lead Partner Organization: Truckee Arts Alliance (a fiscally sponsored project of Nevada County Arts Council)
- b. List of All Partners (including lead partner): Truckee Arts Alliance, the Town of Truckee, Truckee Chamber of Commerce, Truckee Downtown Merchants Association, Nevada County Arts Council.

4. Do you have a local: Arts Commission? Economic Development Agency? Chamber of Commerce? Redevelopment Agency? Local Tourism/Visitors Bureau? Historic preservation commission/society? Parks and Recreation Department? Libraries? Public Arts program or Arts Masterplan? Other local agencies/entities who support or could support your mission?

Of the local resource groups listed above, Truckee has elements of all these functions, whether as units of government or as community resource groups. There are also other agencies, not listed, who we hope will play a key role in the way we perceive our work on behalf of the district, looking ahead. These include Sierra Community House and Washoe Tribal representatives who, although they mostly reside now in what is now the State of Nevada (just miles from Truckee), are still deeply connected to their

ancestral homelands, which stretch from the California border to high on the Donner Pass, which divides Eastern and Western Nevada County.

In relation to an arts commission, we benefit from both our own Public Arts Commission of Truckee (PACT) and an on-going partnership with Nevada County Arts Council, State-Local Partner with the California Arts Council.

Upon designation, Truckee Cultural District immediately began work on the inception of a Public Art Master Plan under the Town of Truckee. Over a two year process, PACT was formed, with membership engaged with arts advocacy, youth arts, public art education, performing and visual arts representation, and technical expertise. This was a direct result of Truckee Cultural District's designation, and our work with the Town of Truckee on community and civic engagement from start to finish – recognizing, of course, that our work in the realm of public art is only just beginning, and will be ongoing. In the years since its inception, PACT has achieved:

- a. An in-depth inventory of existing public art
- b. An inventory of potential public art sites and dedicated rolling funding from the Town of Truckee.
- c. A gifting policy so that Truckee Cultural District can accept artworks and/or funding for artworks on behalf of our community.
- d. Our first call for artwork with a \$40,000 budget, with public art due for installation in spring of 2023.

FUNDING:

1. Do any of your partners provide funding to the CD? If so, how much and for what?

The Town of Truckee provided \$10,000 over a two year period, to support the administration of Truckee Cultural District, between 2019 and 2021.

2. What other funding or in-kind support does your CD receive from grants (including CAC grants), arts organizations, local government agencies, other nonprofits, local incentives/support, federal incentive/support?

- a. Although not a partner, the County of Nevada provided \$12,000 per year for two years in ARP Act funding, following an application on behalf of Truckee Arts Alliance, by Nevada County Arts Council.
- b. Tahoe Truckee Community Foundation has also consistently supported Truckee Cultural District with small annual increments of \$5,000 and \$10,000 over time.
- c. Tahoe Mountain Resorts Foundation also provided two grants of \$2-4,000 for years one and two of our designation.

3. What projects/initiatives are you currently working on?

- a. We provide ongoing advocacy and support for the establishment of key strategic areas of focus, among them the development of The Town of Truckee's Public Art Master Plan; the branding of Truckee Cultural District; and communications and infrastructure to support its ongoing work.
- b. Truckee Cultural District hosts monthly public salongs for artists interested in finding a safe space among other creatives and collaborators. These are offered as a way for our creative sector

partners to get to know one another, form meaningful relationships, and share in upcoming opportunities.

- c. We showcase Truckee artists, at Truckee Thursdays, a summer-long weekly street fair where Truckee Cultural District's steady presence ensures public discourse, education and engagement for our District.
- d. We are now working with Nevada County Arts Council, in partnership with Americans for the Arts, on a study of the economic impact of the arts, AKA *Arts & Economic Prosperity 6* (or AEP6). Our focus is on how Truckee Cultural District's economic impact may have suffered as a result of the pandemic, and gathering data which shares the degree to which BIPOC communities have access to creative opportunities and resources.
- e. During the coming year, we will be working on a post-pandemic update of Eastern Nevada County's Cultural Asset Map, at the heart of which are Truckee Cultural District assets. Our map promotes tourism in Truckee and can be used as a tool for workforce recruitment outside our district – showing that we are a compelling place to move to or start a business in.
- f. We are supporting the inception of a new countywide publication called Nevada County MUSE, which highlights both Nevada County's distinct California Cultural Districts and focuses on the work of artists, arts organizations, artisanal businesses and culture bearers, and which serves as an alternative guide to traditional tourism-based publications.

4. What is on your wishlist of projects/initiatives if fully funded?

Unrestricted funding for operations – enough that we can employ more senior level staff for Truckee Cultural District, as well as funds to rent a small office for the District.

Being a cultural district, our geographic footprint tends to attract projects. We see our role as promoting access to them, and creating equitable practices within our sector, rather than being the creator them. Having said this, it might be that key signature events are created over time, once deeper planning and post-pandemic relationship building has been conducted. Monies for planning will be gratefully received.

Once we know what this might look like, we can hold visioning and listening sessions among our partners, stakeholders and community members to better determine what our wider community wishes for this special designation.

5. What are the possible funding scenarios for your different priorities?

- a. Unrestricted funding for operations to employ senior staff
- b. Funding for cultural planning (it is likely that this might be geared both towards experience planning, and cultural equity planning.)

TECHNICAL ASSISTANCE:

1. Beyond direct funding, what are the most important things CAC could do to support your district's efforts?

Two things stand out:

- a. **Create horizontal partnerships with other state agencies** on behalf of the California Cultural District program that really work. Start with Caltrans and Visit California. Help embed the California Cultural District program deep in the collective consciousnesses of these agencies, in such a way that there is no question of our value to the state as a gold standard program in service to both California’s diverse populations and communities, and to those who visit.
- b. We would appreciate **a senior level staff member at California Arts Council who is as much a thought leader as an administrator as a contact**. Someone we can invite to key convenings as a coalition when we have them – a thought leader themselves who can engage in conversations with us and learn alongside us, while offering guidance and partnership based upon the overview of the California Cultural District Program that this affords them. This person would be respected by CAC Councilmembers and CCD Coalition members and trusted by both. They are confident communicating with, and respectful of, executive leadership in the field.

2. What other specific deliverables or benefits you would like to see associated with state-designation?

- a. Because California Cultural Districts are by their nature diverse, we recommend that trust and simplicity be key to the way we are funded and evaluated. Let funding be less prescribed, and more based upon well-researched local priorities and need. Let our California Cultural Districts define “cultural” based upon local knowledge, demographics, stakeholder input and other environmental factors.
- b. Yes, to an annual in-person or hybrid convening! May we – our informal Coalition partnership – work in partnership with California Arts Council staff to help program this?
- c. Yes, to anything California Arts Council might consider in terms of promotion and advertising. This might be CAC-led or locally engineered with funding specific for marketing.

EXPERIENCE w/ VisitCA and CalTRANS

1. Did you work with Visit CA? What was your experience?

We are afraid we have had minimal contact with, or recognition from, Visit CA. This is partly due to the lack of formal acknowledgement of the California Cultural District Program from Visit CA beyond its initial press release and the single [landing page](#) it created that remained in place, unchanged and largely hidden for over five years. From Truckee Cultural District’s side, it was also partly due to the two year hiatus during the pandemic that Covid restrictions and closures that implied a stalling of active cultural tourism marketing.

2. Did you work with CalTrans? What was your experience? If you purchased signage, can you share how you obtained it and an image?

Words cannot begin to describe the lack of response and uptake from Caltrans in working towards signage. We followed instructions given to us by California Arts Council, and we have evidence of drawn out email exchanges in which we were told there would be a response, but were not a priority. We provided paperwork, education and rationale around what the California Cultural District Program was.

There was lack of clarity around – ultimately – who to speak with, including from those names provided by California Arts Council. There was also a lack of clarity around the costs of signage and whether Districts were expected to pay, or Caltrans. Ultimately, on being quoted a high cost per city, we had to decline due to lack of funds.

GOALS/ACHIEVEMENT:

1. What was your cultural district's initial mission or goal in seeking designation? Did you achieve that goal?

Creating valuation among state legislature, and among local government and business sectors, for culture and creativity in our rural High Sierra town, at a time of extreme environmental fragility. Achievement is incremental – it is ongoing work, and work that has been interrupted, though not halted, by the pandemic. Our partnerships continue to grow and have been greatly strengthened by the pandemic. There is greater trust between us and ever more resolve to thrive in our support for our communities.

2. How did state-designation help your district?

It created a forum for gathering among leaders across multiple sectors to communicate about and inspire solutions for local issues, whether economic or societal. For example, from our designation came the most significant multi-sector campaign approach to an environmental creative sector project called FOREST⇌FIRE in Truckee. This was the largest creative placemaking initiative in Nevada County's history, culminating as a glorious exhibition of nineteen Californian visual, literary, and digital artists.

Sharing the story of our forests and their 13,000 year history, it acknowledged Washoe lands and people through an immersive experience combining arts, science, industry, and education to reveal what roles each of us can play in helping to save our forests and protect them from further risk of catastrophic fire. Our California Cultural District designation helped anchor local support for this critical exhibition and generated massive regional and statewide attention.

3. After 5 years, how would you describe the existing goals and future needs of your district?

Cultural planning remains a steadfast goal in that it is such a great way of bringing communities together – and all the more so following several years of scarcity and devastation – towards community priorities. Within broader cultural planning will be the additional focus we hope to bring in relation to planning for equity – and this will be key.

Marketing and communications will remain a constant, and – again – this connects with cultural planning in that we hope to weave in a Visitor Experience Plan that connects with our aims for proper promotion and stewardship of our fragile, changing ecosystem and draws our rich recreational landscape together with our creative sector. Through this plan, we hope to approach multiple visitor experiences and the barriers that prevent our least represented local populations from proper access.

Human infrastructure and our ability to fund dedicated staff positions for Truckee Cultural District is the linchpin for all.

4. How does your district address:

Economic Development

In so far as Truckee Cultural District's cultural scene is an attractor of mobile, skilled workers, entrepreneurs, and businesses – and because we have enjoyed close working relationships with the Town of Truckee's Economic Development department, as well as Truckee Chamber, Sierra Business Council and Nevada County Economic Resource Council – during normal times, all these factors would work together to more explicitly lean in to economic development outcomes. As we grapple with the post-Covid world, we hope to inspire cultural consumption and production, creativity inspired innovation, and cross-sector collaboration.

A note that Truckee Cultural District is mid-point through its second Arts & Economic Prosperity Study, in partnership with Americans for the Arts. The results of our first study directly led to a stronger application for County ARPA funds for the District, administered through Sierra Business Council.

Tourism/Visitation

Truckee Cultural District partners work with Truckee Chamber, Truckee Arts Alliance and Nevada County Arts Council to ensure the promotion of cultural assets and events taking place throughout the district. We also support the work of the County of Nevada's marketing platform through its fresh rebrand of GoNevadaCounty.com and our region's destination marketing organization, Visit Truckee Tahoe.

Equity and Inclusion

Truckee Cultural District is supported by, and an active participant in, Nevada County Arts Council's Community of Practice for Equity in the Arts for creative sector leaders. Through this we are guided by values common to our sister district, Grass Valley-Nevada City Cultural District, in terms of the belonging we wish our diverse residents to feel.

Looking ahead, we hope to protect and grow the unique identities of our districts with our historically underrepresented communities in mind, ensuring that our creative sector manifests as an inclusive place for everyone, and that we are nurturing future cultural leaders, creatives, volunteers and audiences.

Community Engagement/Promotion

Beyond aspects of community engagement and promotion that we have referred to earlier in this report, here are some specific approaches that we would like to add in the immediate future:

- a. The creation of a physical and digital wayfinding system that helps residents and visitors identify and interact with our districts; a system mindful of environmental stewardship and creative placekeeping.
- b. More specific collaborations on the way Truckee Cultural District works with Truckee Welcome Center, acknowledging the presence of unique cultural assets and an opportunity to promote sustainable tourism amidst a delicate rural ecosystem.

Arts Programming

Here are a number of examples that speak to both current programming and that undertaken during the last few years:

- a. As mentioned, we host a Truckee Cultural District salon at least once a month at which we showcase a distinct cultural asset such as a gallery, library community, artist studio or public space. This allows for pollination of ideas and opportunities, shared solutions and dialogue.
- b. Each year, with the exception of 2020 and 2021, we co-host a Business of Art Professional Development Symposium alongside Grass Valley-Nevada City Cultural District and Nevada County Arts Council.
- c. As previously described, Truckee Cultural District created a substantial awareness campaign for the largest creative placemaking program in Truckee’s history, *FOREST⇌FIRE*, connected with the creation of solutions to perhaps the most important issue of our region’s times – forest and watershed health, clean air and water, and the role of our first peoples, past, present and future. This ran from 2019 to 2022, with a significant research and development phase, and important additional education programming.
- d. During the winters of 2020-2021 Truckee Cultural District partner agencies obtained a Nevada County Economic & Community Resilience Coronavirus Relief Fund grant to produce Truckee Winter Wonderland. Additional funds from the Town of Truckee enabled the expansion of the outdoor dining program throughout all of Truckee with both public health and the arts at its core. This was a creative response to the public health emergency and subsequent economic impacts, and it kept our Historic Downtown Truckee from “going dark” during the harsh winter months, while avoiding permanent business closures and the long-term deleterious impact of vacant storefronts within Truckee's economic core and Cultural District.

Direct Artist Support

Please see answers to your previous question about programming. Between Truckee Winter Wonderland and *FOREST⇌FIRE* over 20 artists were employed. Truckee Cultural District also supported Nevada County Arts Council’s efforts to create an relief program for Truckee artists during the pandemic years, was able to secure matching funds via Tahoe Truckee Community Foundation, and helped ensure Truckee arts organizations who supported communities of color hard hit by the pandemic were supported via CARES Act monies.

Cultural/Historic Preservation

Historic Downtown Truckee is at the heart of Truckee's Cultural District, while the Historic Preservation Program is the Town of Truckee’s comprehensive effort to update downtown Truckee’s historic preservation programs, standards, and guidelines. The Community Development Department and downtown property owners and business owners are working from a historic resources inventory, historic design guidelines, and interim historic preservation standards that have not been updated since the 1980s and 1990s. Accordingly, the Town Council has made the Historic Preservation Program an “A+” priority for the community, while fundamentally changing the way we approach historic preservation in Truckee. Understanding the Town’s emphasis on preservation, as well as other resources such as the Truckee-Donner Historical Society, Truckee Cultural District has a role to play in supporting the marriage of old and new approaches.

5. **Given the universal impact of Covid, what challenges did your Cultural District experience and how did the district respond?** (*Altered/postponed goals? Opportunities to create new collaborations? Opportunities to create resources/restore cultural assets?*)

We feel this question has been implied organically in answers to previous questions. However, in synopsis, our response to Covid was to become a better version of ourselves in terms of creative sector consulting on public safety guidelines, public health protocols relating to the arts, advocacy for public relief funding of the arts, and pro-bono grant writing support, to name a few examples. We supported Nevada County Arts Council's Artist Relief Fund in Eastern Nevada County, and helped ensure the best outreach for CARES Act funding for communities of color hard hit by Covid.

- 6. What are some “best practices” that you plan to carry forward, or could benefit other districts with similar district attributes or goals? (Partnership creation, building, retention? Leveraging designation for other benefits? Distribution of workload among partners?)**

Strengthening our participation in our local Community of Practice for Equity in the Arts will be key to partnership creation and creating a culture of inclusivity and home – for those who visit and those who have been least represented historically.

Advocacy and building public will also be important, and with the growing strength of Californians for the Arts, perhaps specific, tailored training for our California Cultural District partners on how to advocate for long-term state and local support. Due to the work of Nevada County Arts Council in priming both of Nevada County's Districts for advocacy during our first five years, we are ready for a greater commitment.

- 7. What local challenges do you face in achieving your goals for economic development, district expansion, cultural retention, artist/arts organization support? (Community engagement hurdles? Redevelopment issues? Land use issues? Gentrification impacts? Unhoused populations? Other economic development efforts at cross-purpose to your own?)**

Without significant levels of unrestricted funding to hire staff not just for assistance but for true leadership, we believe that achieving our goals will be severely compromised. Community engagement hurdles, development and land use issues, gentrification and unhoused populations challenges, all require experienced leadership and expert communication skills in working with partners on solutions.

HUMAN RESOURCES:

- 1. How is your cultural district partnership managed?**

Truckee Cultural District benefits from a leadership team comprising experienced local executives across local government and business sectors, as well as seasoned consultants in the arts. Truckee Arts Alliance, under fiscal sponsorship by Nevada County Arts Council, meets monthly to prepare our District agendas, call meetings, support events and generally lead the District administration.

- 2. Does your district have a designated, funded staff person?**

Truckee Cultural District contracts a part-time administrator and social media consultant to ensure communications and manage basic relations among creative sector stakeholders.

- 3. What else would have been helpful support when you were newly designated?**

a. More experienced, senior staff members to speak with at California Arts Council

- b. Because of the diverse nature of our inaugural California Cultural Districts, more peer learning between districts (we would very much still welcome this – both among our fellow inaugural districts and in support of new districts)
- c. The knowledge that partnerships with Caltrans and Visit CA were really in place, and a recognized path forwards with designated staff contacts in those agencies

4. How prepared/likely is your district to serve in a mentorship role for new districts?

We are very happy to provide mentorship!

5. Please list the name and contact information of your Cultural District’s designated representative for CAC communication. (All information will be sent to this representative to be distributed to the entire partnership.)

- a. Sara Smith, co-Chair, Truckee Arts Alliance – saralsmith@me.com / 530-412-0292
- b. Eliza Tudor, Executive Director, Nevada County Arts Council – eliza@nevadacountyarts.org / 530-718-0727

TAB G

California Arts Council | Public Meeting | 1/27/2023



Memorandum

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

Date: January 27, 2023

To: Council Members

From: Allocations Committee- Vicki Estrada

Re: 2022-2023 Cultural Districts Allocations Recommendations

The Allocations Committee is recommending the following allocations for the 2022-2023 Cultural Districts for Council vote:

- **\$9,400,000 to be divided evenly between the 14 certified Cultural Districts, with each certified Cultural District to receive a uniform amount of \$671,428.**

Purpose

The purpose of this memo is to provide allocations recommendations for Council vote on the 2022-2023 Cultural Districts funding.

Recommendations

The Committee recommends that Council vote to approve Scenario 1- the allocation of \$9,400,000 to the 14 Cultural Districts with a uniform allocation of \$671,428 for each Cultural District, contingent upon their successful Recertification.

Of the \$10 million the CAC has received for cultural districts, it is proposed that \$600,000 be utilized for program evaluation, regional/statewide Cultural District convenings, and statutorily mandated staff support; the remaining \$9,400,000 is proposed to be equally divided among the 14 designated Cultural Districts in the amount of \$671,428 each, contingent upon their Recertification by Council.

Cultural Districts have clearly communicated in their First Five Years Reports and directly with staff, that aside from additional funding, CAC-facilitated regional and statewide convenings are the most necessary and desired support tool CAC can offer. These convenings will facilitate peer-relationships, collaborative learning opportunities, and increased access to Councilmembers, Legislators, and state agency leaders, fundamental to districts' operational success, and ability to be self-sustaining beyond designation. CAC was unable to provide this assistance previously, due to lack of funding; Scenario 1 designates \$200,000 of funding for that purpose.

Both Scenario 1 and 2 provide \$300,000 for program evaluation necessary to support future cultural districts, and \$100,000 for staff as allowed statute.

Background

The Cultural Districts program was enacted in 2015 ([AB 189 \(Bloom\)](#)) creating a new tool for the development, support, and preservation of California's extensive and diverse cultural assets. The CAC established criteria and guidelines to designate cultural districts through a competitive application process, which began as a two-year pilot project in 2017 offering a \$5,000 stipend annually (for a total of \$10,000) and state-designation for five years, for 14 cultural districts statewide.

This initial cohort was selected through an open and competitive application process, after extensive outreach and site visits identified a small, well-rounded group of communities diverse in make-up, geography and purpose. Each of the 14 designated districts demonstrated a strong triad of partnerships between local government, arts/cultural organizations, and artists, and a proven capacity for community engagement and economic growth, to achieve designation.

This year, the CAC has received an amended \$10 million specifically to provide direct support to the same 14 designated districts over 3 years.

NOTE: The Program Policy Committee is recommending at this meeting that Council vote to recertify all 14 of the state designated Cultural Districts based on their successful performance during the previous five year certification period, and contingent upon the electronic submission of their Recertification Application to CAC.

Supporting Documents

January 2023 Programs Policy Committee Memo

Scenario 1

Cultural District	Region	Grant Period Year(s)	# of grantees	2023 Proposed Allocations
Balboa Park	San Diego	3	1	\$ 671,428.5
Barrio Logan	San Diego	3	1	\$ 671,428.5
Calle 24 Latino	San Francisco	3	1	\$ 671,428.5
Eureka	Humboldt	3	1	\$ 671,428.5
Grass Valley-Nevada City	Nevada	3	1	\$ 671,428.5
Little Tokyo	Los Angeles	3	1	\$ 671,428.5
Oceanside	San Diego	3	1	\$ 671,428.5
Redding	Shasta	3	1	\$ 671,428.5
Rotten City-Emeryville	Alameda	3	1	\$ 671,428.5
San Pedro Arts	Los Angeles	3	1	\$ 671,428.5
San Rafael	Marin	3	1	\$ 671,428.5
SOMA Pilipinas	San Francisco	3	1	\$ 671,428.5
The BLVD-Lancaster	Los Angeles	3	1	\$ 671,428.5
Truckee	Nevada	3	1	\$ 671,428.5
Evaluation				\$ 300,000.0
Convenings				\$ 200,000.0
Staff				\$ 100,000.0
TOTAL			14	\$ 9,999,999.0

Scenario 2

Cultural District	Region	Grant Period Year(s)	# of grantees	2023 Proposed Allocations
Balboa Park	San Diego	3	1	\$ 685,714.3
Barrio Logan	San Diego	3	1	\$ 685,714.3
Calle 24 Latino	San Francisco	3	1	\$ 685,714.3
Eureka	Humboldt	3	1	\$ 685,714.3
Grass Valley-Nevada City	Nevada	3	1	\$ 685,714.3
Little Tokyo	Los Angeles	3	1	\$ 685,714.3
Oceanside	San Diego	3	1	\$ 685,714.3
Redding	Shasta	3	1	\$ 685,714.3
Rotten City-Emeryville	Alameda	3	1	\$ 685,714.3
San Pedro Arts	Los Angeles	3	1	\$ 685,714.3
San Rafael	Marin	3	1	\$ 685,714.3
SOMA Pilipinas	San Francisco	3	1	\$ 685,714.3
The BLVD-Lancaster	Los Angeles	3	1	\$ 685,714.3
Truckee	Nevada	3	1	\$ 685,714.3
Evaluation				\$ 300,000.0
Convenings				\$ -
Staff				\$ 100,000.0
TOTAL			14	\$ 10,000,000.2

TAB H

California Arts Council | Public Meeting | 1/27/2023



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

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

Presenter Bios

Julie Baker

CEO, Californians for the Arts and California Arts Advocates (Sacramento)

As the CEO of California's statewide arts advocacy organizations since 2018, Julie has worked to increase the legislative clout and visibility of the arts and culture communities by building coalition across the for and non-profit sectors of California's creative industries, producing a month-long arts awareness and advocacy campaign every April, and fighting for resources and legislation to serve and protect artists and cultural workers. She serves as the California State Captain to Americans for the Arts & National Arts Action Summit and as the co-chair of the Western Arts Advocacy network for WESTAF. She is on the board of California Heritage: Indigenous Research Project, a founding member of the Nevada County Relief Fund advisory council and was elected to the Nevada County school board in November of 2020. Julie is the recipient of the 2021 Americans for the Arts Alene Valkanas State Arts Advocacy Award that honors an individual at the state level whose arts advocacy efforts have dramatically affected the political landscape.

Over the years, Julie has owned a fine arts gallery for emerging artists, co-founded Flow art fair — a satellite to Art Basel Miami Beach — opened a consulting firm Julie Baker Projects and curated an annual music series at the Crocker Art Museum. Earlier in her career she was President of H.O. Gerngross & Company, an arts marketing firm in New York City and worked at Christie's Auction house before moving to California in 1998. From 2009- 2017, Julie was the Executive Director of The Center for the Arts, a non-profit performing arts venue and California WorldFest, an annual music and camping festival located in Grass Valley, CA. She is the recipient of the inaugural Peggy Levine Arts & Community Service Award from the Nevada County Arts Council.

Roshaun Davis

Co-Founder, Unseen Heroes

Roshaun is an entrepreneur, community developer, and cultural strategist. He partners with community-centric organizations that range from early stage entrepreneurs, corporate companies, and governmental agencies. Roshaun's rare talent for community development, strategic focus and program implementation bridges the gap between the built environment and the community that lives within it. He makes sense of the always-changing environment, visualizes what could be, and connects both with tangible results.

His client and partner roster includes the likes of AT&T, MetroPCS, YELP, Fiat, Electrify America, Redbull, Sierra Nevada, MillerCoors, The City of Sacramento, City of West Sacramento, and The Governor's Office of Emergency Services.

Roshaun is a sought-after strategist and speaker with a dynamic and engaging style. He has led from the front of the room for Duarte, Whole Foods, Pacific Builders Coalition Conference, Congress of New Urbanism, Creative Mornings, and California State University - Sacramento State, among other places. He has a TEDx talk entitled, "How Do You Show Love To Your City." In a former life he was a well-known musical artist that toured the country performing in places like South by Southwest, Los

Angeles, and New York City. It is here where he found his passion for representing the underrepresented.

He has been named Top 100 Business Leaders, 40 under 40, Top 25 Changemakers in Sacramento and received the Local Vision Award from the American Planning Association. In addition to his professional accolades, Roshawn still finds time to give back to the community by sitting on the board for the Inclusive Economic and Community Development Investment Committee, Sol Collective, and The California Events Coalition. He received his BA in Journalism from the California State University - Sacramento State, and his PHD from the streets.

Abe Flores

Create CA Deputy Director of Policy and Programs

Abe is an arts advocate, administrator, and organizer who is “paying it forward” by advancing the arts in schools and communities.

He grew up in Boyle Heights, with the arts as the spark that lit his passion for education and community. Seeing first-hand the inequitable access to a complete education in his community and others like it – he dedicated his career to ensuring all youth benefit from the arts as he did.

He has organized advocacy efforts for the arts at the local, state, and national levels. He was the Program Director for a youth development program focused on creativity and wellness in Boyle Heights, where he grew up. In 2013, he won the American Express Emerging Leader Award for organizing communities throughout LA County to advocate for the arts in their schools.

In his current role as Create CA’s Deputy Director of Policy & Programs, he oversees the organization’s programs, public will campaign, collective impact efforts, and policy work. All to ensure that a quality arts education is part of every student’s life.

He is married to his high school sweetheart, raising two boys, has visited over 30 national parks, and plays in a punk band.