

MINUTES OF PUBLIC MEETING

**February 5, 2020
10 a.m. to 4:17 p.m.**

**The Brickhouse Gallery & Art Complex
2837 36th Street
Sacramento, CA 95817
(916) 475-1240**

PRESENT:

Council Members

Nashormeh Lindo, Chair
Jaime Galli, Vice Chair
Larry Baza
Jodie Evans
Donn K. Harris
Kathleen Gallegos
Stanlee Gatti

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Caitlin Fitzwater, Director of Public Affairs
Kristin Margolis, Director of Legislative Affairs
Josy Miller, Interim Programs Officer
Kimberly Brown, Public Affairs Specialist
Lariza Barcena, Administrative Analyst
Wendy Moran, Graphic Designer
Qiana Moore, Public Affairs Student Assistant
Nicole Sanchez, Grants Program Analyst
Mariana Moscoso, Arts in Corrections Program Manager
Roman Sanchez, Arts in Corrections Program Analyst

Invited Attendees

Barbara Range, The Brickhouse Gallery & Art Complex
Julie Baker, Californians for the Arts/California Arts Advocates
Dr. Tamu Nolfo, Ph.D., Strategic Framework Consultant
Lisa Herrick, Panel Representative
Steve Winlock, Panel Representative
Gerald Garth, Panel Representative
Harini Krishnan, Panel Representative

Other Attendees / Members of the Public

Peter Comiskey, Balboa Park Cultural Partnership
Mary Beth Barber, California State Library
Mario de Mira, SOMA Pilipinas Cultural District
Eliza Tudor, Nevada County Arts Council
Robin Rodricks, San Mateo County Arts Commission
Brenda Yodice, Arts Educator, Composer
Jodi Prunier, California Lawyers for the Arts
J. Mark Hamilton, JMarks Mosaic Studio
Charles DeAngelis, SCUSD
Andres Ramirez, Oakland Museum of CA
Christen Helfrich, Broad Room
Melissa Cirone, Sacramento Office of Arts & Culture
Buddy Hale, MusicLandria
Ray Gargano, Sacramento Metropolitan Arts Commission
Diana Roofner, Sacramento Office of Arts & Culture

I. Call to Order **Welcome from The Brickhouse Gallery & Art Complex**

Chair Lindo calls the meeting to order at 10:08 a.m.

She thanks and introduces Barbara Range, Director of The Brickhouse Gallery & Art Complex. Range's first foray into the art world was crafting poems at the age of 10. The earliest piece of public art to make an impression on Range was the Watts Towers. Range welcomes Council and attendees to The Brickhouse Gallery & Art Complex. She talks about her upbringing in the Watts community and its strong ties to her love for the arts. She arrived in Sacramento via Oakland, with a corporate background, working for the entertainment insurance industry in Los Angeles and the Bay Area. She began her social justice work by organizing the Oakland union of the homeless in early '80s and through involvement with welfare to work programs and work with the LGBT community. Eventually teaching early childhood education, she recognized art being neglected in the schools.

The Brickhouse Gallery began 10 years ago, developing into a vessel for the community, hosting public and community forums. The Brickhouse hosts two festivals a year, the Sacramento Black Book Fair and Dia de los Muertos, with art exhibitions every month featuring all mediums. She tells Council and attendees that she is available for any questions during and after the meeting, and thanks everyone again for being there.

II. Acknowledgment of Tribal Land and Tribal Representative

Bown-Crawford respectfully acknowledges the meeting taking place on culturally traditional land of Native American tribes and introduces Council member Kathy Gallegos to read the list of local tribes.

Gallegos acknowledges the following tribal groups: Wilton Rancheria, United Auburn Indian Community of the Auburn Rancheria, Ione Band of Miwok Indians, Buena Vista Rancheria of Me-wuk

Indians, Shingle Springs Band of Miwok Indians, Nashville Enterprise Miwok-Maidu-Nishinam Tribe, Tsi Akim Maidu, Colfax-Todds Valley Consolidated Tribe.

III. Roll Call and Establishment of a Quorum

At 10:15 a.m., Lindo calls for roll. Each Council member present briefly introduces themselves. A quorum is established. Lindo acknowledges that Council members Galli and Gatti are en route to the meeting via a delayed train.

IV. Approval of Minutes from December 5, 2019 Council Meeting

At 10:18 a.m., the Chair calls for the motion to approve the December 5, 2019 minutes with approved changes, which include the following:

Page 11, second paragraph, change “appreciates the spirit of the program as art for art’s sake” to “art for individual artists to explore their individual creativity.”

Harris moves; Evans seconds.

At 10:20 a.m., Lindo calls for the vote. The motion passes 4-0; Gallegos abstains.

V. Public Comment

▪ Peter Comiskey, Balboa Park Cultural Partnership

Comiskey greets council and introduces themselves as representing the 14 California Cultural Districts as members of the California Cultural Districts Coalition. They remark that the coalition members are very grateful to Council, CAC staff, and Californians For the Arts for the representation that successfully achieved significant proposed one-time funding for the districts. They distribute copies of a packet to Council that was mailed to the Governor and legislators representing the coalition districts thanking them for the allocation. They mention a public engagement strategy being planned by the coalition that will likely be timed to Arts, Culture and Creativity Month. They request serious consideration be given as outlined in the Cultural Districts evaluation for a minimum grant of \$100,000 being maintained for new and existing cultural districts for the stability of the program.

▪ Mary Beth Barber, California State Library

Barber greets Council and introduces themselves as a former CAC staff member now working with the California State Library, specifically in K-12 education. They tell Council and attendees the new state Visual and Performing Arts Standards are out, including a new framework. They encourage everyone to look at the draft chapters that are provided from the Instructional Quality Commission for the framework that will be before the State Board of Education for final approval. The final 60-day public comment period has just opened; they draw attention specifically to the media arts chapter, added as a brand-new discipline; and the arts integration chapter as sections to consider very closely. Barber states that they are available to contact at State Library if there are any questions.

▪ Mario de Mira, SOMA Pilipinas Cultural District

De Mira greets Council and introduces themselves as a hip-hop artist, aspiring guitar player and the community development manager for the SOMA Pilipinas Cultural District. They talk to Council about the contributions of the Filipino community to the character and appeal of San Francisco. They talk about the transition of the area into a vibrant and thriving community that provides direct services, arts

and cultural programming, youth leadership, and violence prevention, and is home to the only Tagalog language after-school program in the nation. The district was recognized first in 2016 by the City of San Francisco and is proud to be one of the pilot cohort districts designated by the state in 2017. They appreciated the CAC's understanding of the struggle to preserve the community and its residents, especially now as the city is the new tech capitol of the world making the District ground zero for displacement. The state designation also contributed to receipt of an Our Town grant award by the National Endowment for the Arts. The SOMA district has both a regional and statewide impact, through its night market and other events and initiatives. The district is thankful for the proposed allocation of \$9 million for the California Cultural Districts program, citing the importance of this funding for its operational and programmatic work. They tell Council that the district anticipates half of its current funding being cut in the coming year, making more funding from the state crucial to continue its work.

VI. Chair's Report

Lindo reads the [Chair's Report](#) in full, with mentions of the strategic framework, Innovations + Intersections grant program, the January proposed budget, the completion of Council member Juan Devis' term, and her participation in an art exhibition at the Maryland Institute College of Art.

VII. Director's Report

Bown-Crawford provides an overview of her [Director's Report](#), outlining the work of the Director and CAC staff in the time following the December 5, 2019 Council meeting, including budget updates, grant review panels, the Innovations + Intersections pilot grant program, staffing updates and racial equity training, Arts in Corrections, Poetry Out Loud, the strategic framework, the State-Local Partnership Data & Impact Report, emergency preparedness training with State-Local Partners, Arts Plate marketing, and the executive director's participation in field convenings.

At 10:48 a.m. Council members Galli and Gatti arrive at the meeting. Following the director's report, the Council members introduces themselves to those in attendance.

VIII. Discussion Item: FY20-24 Cultural Districts Program

Council member Baza gives an [overview of the memo](#) on behalf of the Programs Policy & Allocations Committees, outlining the committee recommendations for utilizing the proposed budget increase of \$9 million designated for the California Cultural Districts program over a period of three years. Highlights of the proposed programmatic activities include a development grant for emergent districts; technical assistance to support capacity building for districts in areas of the state that are underfunded and prioritizing cultural district cultivation for geographically marginalized areas and cultural heritage districts.

Harris comments on the importance of the program, that originally it was not attached to funding. He shows his support for further refining and funding of the program.

Baza appreciates that staff built into its development grants for emerging districts. He stresses the need to look at the communities identified in the gap analysis to reach underserved regions needing funding to create and build their district.

sGatti asks about how information is being distributed to reach emerging districts. Kiburi gives a brief overview of the strategy being developed for outreach, with tailored messaging for certain groups being prioritized.

Harris suggests utilizing the SLPs to serve as the local arm of communication. Baza agrees.

Gallegos shares her desire to reach out to informal cultural districts where the common language spoken is not English, which are underserved and should be part of the group being prioritized for designation.

Galli reminds Council that the proposed funding is one-time, in order to make it impactful and sustainable Council should be mindful of what change can be effected with these funds only.

Bown-Crawford adds that CAC staff has begun robust outreach to find people where they are, how to authentically reach them, what the hierarchy structure is, if there is distrust of state funding and how to address any barriers. She emphasizes that the agency needs to train people about sustainability from a local perspective, government funding only doesn't show sustainability.

Galli suggests potential marketing and outreach from the districts that have already been a part of the program to help communicate to potential new districts.

Baza suggests that there needs to be dedicated CAC staff for this program. Response and contributions from our partners for the program has been inadequate; staff needs to be able to push to help that along. Kiburi says that the idea has been discussed and leadership is determining whether or not funding is available from operations to have a consultant assist with the work on Cultural Districts.

Harris suggests looking to other states with similar programs in place. Kiburi responds that 13 states have cultural district programs, that Colorado may be the best to look to as a model.

Lindo tells Council that guidelines will be developed for Council to vote on in April, subject to the final state budget.

Council thanks the staff for the comprehensive packet put together in the Council book.

IX. Voting Item: Strategic Framework

At 11:49 a.m., the Chair calls for the motion to adopt the new Strategic Framework, titled "Creative Impact: The Arts & The California Challenge." Gallegos moves; Evans seconds.

Harris gives an overview of the [Strategic Planning Committee memo and the framework document](#). He stresses the flexibility of the plan as a living document open for change.

Galli tells Council that it's important this framework isn't put in a drawer, and the Decision Support Tool is a way to ensure that the Council aligns its goals to the framework and to have equitable, consistent decision making. She adds that the framework also provides a level of transparency with regarding to how the committee comes to a decision for recommendations to bring forth to the whole of Council. She thanks the staff, including staff lead Caitlin Fitzwater, and the hard work of Dr. Tamu Nolfo as the framework consultant.

Lindo thanks Harris, Galli, Dr. Nolfo and the CAC staff. At 12:01 p.m., the Chair calls for the vote. The motion passes 7-0.

The Chair calls for a 10-minute break.

X. Presentation: New California Employment Laws and a Recommendation Based on the Needs of the Field

At 12:25 p.m., Lindo calls the meeting to order.

She introduces Julie Baker, Executive Director of Californians for the Arts/California Arts Advocates. Baker is a passionate arts professional. Prior to becoming Executive Director of Californians for the Arts in October of 2018, Baker served on the board for four years as chair of the membership committee and Confluence, an arts advocacy conference. She is the owner of Julie Baker Projects, a full-service arts consulting firm. From 2009-2017, Baker served as the Executive Director of the Center for the Arts, a nonprofit performing arts venue; and California WorldFest, an annual music and camping festival based in Grass Valley, California. Baker is presenting to the Council as a representative of Californians for the Arts.

Baker [presents a series of slides](#), giving an overview of the work of Californians for the Arts and a background on AB5, the fine arts exemption, urgency and news from the field, and recommendations for action, including a request for emergency grant funds from the CAC to aid in AB5 compliance and cost offsetting.

Harris asks about possibility of an alliance being developed to take on the issue. Baker replies that there are conversations about that, but that it won't happen quickly enough to address the immediate needs of the field.

Margolis thanks Baker for her presentation. She suggests putting out surveys to CAC grantees to gather data that will tell the story of the constituents served by the agency.

Barcena asks about tools available for artists.

Baker replies that CFTA is hosting workshops regularly in partnership with an employment lawyer to answer questions.

Lindo asks about how this information is being disseminated to artists in general; and speaks to arts education not typically including business knowledge as part of the pedagogy.

Baker says that as an advocacy organization, CFTA is not necessarily the one to be tasked with disseminating the information, but that it is looked to as a resource. CFTA does plan to do professional development work on the issue on April 15 of Arts, Culture, and Creativity Month to help artists and arts organizations.

Council thanks Baker for her presentation and the information.

XI. Break: Council Members Paperwork

A break is taken at 1:22 p.m.
Galli steps out of the meeting.

XII. Voting Items: Grant Programs

Lindo calls meeting back to order at 1:51 p.m. The Chair recognizes Dr. Tamu Nolfo who is in attendance, thanks her for her work to develop the strategic framework.

Baza makes a request to agendaize AB5 mitigation as a future discussion item at the next Council meeting.

a. Programs Allocation Funding Recommendations

Lindo goes over the [Allocations Committee memo](#), including the two funding scenarios recommended by Council. The FY19-20 program cycle saw a more than 30 percent increase in applications over the prior year, far exceeding the goal of a 5 percent increase. Over 2,200 applications were submitted as a result of increased maximum request amounts, waiving of possible barriers such as the DataArts requirement, and significant outreach during the fall.

At 2 p.m., the Chair calls for the motion to fund this year's grant applications at the ranks and funding levels recommended in Scenario 1 or Scenario 2. Gatti moves, Baza seconds.

Gallegos asks about the increase in applicants and if there is more diversity among those who applied. Kiburi replies that the data is yet to be compiled, but Council will receive that information once the panel process is complete. She tells Council she expects to see more diversity in terms of geography and organizational size.

Baza shows his supports for Scenario 1, saying that 85 percent as opposed to 70 is a significant difference for SLPs. Lindo, Harris, and Gatti also voice their support for Scenario 1.

Barcena amends the motion to fund this year's grant applications at the ranks and funding levels recommended in Scenario 1. Lindo moves; Harris seconds.

At 2:11 p.m., the Chair calls for the vote. The motion passes 6-0.

Barcena informs Council that they must now determine how to cover the budget overage for Scenario 1. Kiburi directs Council to the spreadsheet which shows a projected overage of \$4,679,482 million.

Harris asks if there are other options besides the unencumbered one-time funding to cover the overage. Kiburi responds that there is not.

Lindo says she would like to see the money be used for the grants. Harris replies that \$5.8 million is a significant sum of money to potentially use for something else. Evans says that all the outreach efforts would feel moot to not fund the work that was done. Kiburi attests to higher quality applications with higher rankings.

At 2:15 p.m., the Chair calls for the motion to use unexpended funds from the FY2018-19 one time-state funding balance to fund the projected overage in this year's grant funding levels. Evans moves; Baza seconds. The motion passes 6-0.

Galli returns to the meeting.

b. Arts and Public Media

Lindo calls for the motion to fund the ranked applications to the Arts and Public Media grant program according to the approved funding formula. Gatti moves; Lindo seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Arts and Public Media program, and introduces panel representative Lisa Herrick to address Council regarding her panel experience.

Lisa Herrick (she/her/hers, Fresno) is an award-winning essayist, artist, media producer, and arts organizer based in Fresno, California, whose work has been featured in or is forthcoming from AsianWeek, The Rumpus, Food52, Emergence Magazine, The Bold Italic, BOOM: A Journal of California, and many more. She is a second-generation Hmong American who has collaborated with the overseas Hmong community to produce films and other media addressing issues important to Southeast Asian refugees and their descendants; and she is the co-founder of LitHop, an annual literary festival based in Fresno's historic Tower District. She currently works as the media specialist for the Fresno Arts Council (as of June 2019) and serves as an adviser to WEXL, a San Francisco-based technology startup serving creative professionals of color. She has a bachelor's degree in Comparative Literature from the University of California, Davis.

Herrick thanks Miller for the introduction and thanks Council for the opportunity to represent her grant panel. She tells Council that serving as a grant review panelist is serious civic duty that requires time, focus and a true commitment to applying values across the board. She says she is proud to represent the central San Joaquin Valley community to be involved in these decisions, a region often not included. She tells Council that the CAC staff was about having diversity within the panelist group, which allowed those serving to check biases and blind spots and keep to the questions of the review criteria to make decisions fairly and consistently. All discussions were managed in very organized and consistent manner, with the panel facilitator outlining how to manage disagreements very proactively and being open about conflicts of interest. Herrick mentions that in some cases there seemed to be a disconnect between the purpose of public media and how organizations can customize that to what they do. She suggests that the term public media itself may need to be defined in terms of equity and access. Applicants seems to have difficulty understanding the question regarding mental health benefits; she suggests looking into reframing that question for future iterations. Financial reports were helpful to panelists for understanding the scope and whether it was something the organization could deliver and how the requests came about. Having served as a panelist in a previous year, Herrick says she was happy to see the impact of notes from a previous applicant who was not recommended for funding return with a stronger application to be funded. Hard decisions were made between ranks 4 and 5. Herrick says it would be great to be able to give some funding to lower ranks if there is more money in future years, in addition to the constructive notes and feedback to help their applications in the future.

Gallegos asks about the mental health question of applicants. Miller reminds Council that an addition across all applications was the question as to if therapeutic outcomes were anticipated. In previous grant years, many organizations made the claim but did not speak to the capacity, experience, or training to do therapeutic work. Herrick reiterates that answers seemed to be very narrative any many didn't seem to understand what was being asked.

At 2:41 p.m., Barcena calls for motion to fund Global Girl Media and Razorcake Gorsky Inc. per Council-submitted conflicts of interest. Baza moves; Lindo seconds. Evans and Gallegos recuse themselves.

The motion passes 5-0. Evans and Gallegos return.

At 2:43 p.m., Lindo calls for the vote for the original motion. The motion passes 7-0.

c. Arts Education Exposure

At 2:44 p.m., Lindo calls for the motion to fund the ranked applications to the Arts Education Exposure grant program according to the approved funding formula. Gatti moves; Gallegos seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Arts Education Exposure program, and introduces panel representative Steve Winlock to address Council regarding his panel experience.

Steven Winlock (he/him/his, Sacramento) has been an educator for over 40 years, an elementary teacher, school principal, an associate superintendent in one of the largest school districts in the state and presently executive director of a credentialing program for teachers and school administrators. He has served on many art organizational boards in the Sacramento region and currently serves as chair of the Sacramento Metropolitan Arts Commission. His art educational work has also included serving as the "Arts Liaison" for the Sacramento County Office of Education to school districts and the City of Sacramento. He has also been a singer, dancer and a performer in musical performances for over 30 years.

Winlock thanks Council for their work. He tells them he wanted to participate as a panelist in order to see how grants were supporting the work being done with arts education in our schools. He says it was great to see the range of groups involved in making sure arts education is happening for California's students. He suggests an addition to the application that makes more explicit how the organization is moving the needle around arts education for kids, whether through a connection to the Standards or through some other means.

At 2:57 p.m., the Chair calls for the vote. The motion passes 7-0.

d. Organizational Development

At 2:58 p.m., Lindo calls for the motion to fund the ranked applications to the Organizational Development grant program according to the approved funding formula. Evans moves; Gatti seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Organizational Development program, and shares a written statement from staff panel representative Gina Iwata regarding her panel experience:

“My name is Gina Iwata, and I am an employee at the California Arts Council. I specifically work with Human Resources and Office Management. As someone who has a deep appreciation for the arts, I am excited to be a part of an agency that supports the arts in such a large scale. Before coming to CAC, I worked in theatre tech, arts administration and as a teaching artist. I have worked for a theatre company that has been a recipient of a CAC grant in the past and have seen the impact of what CAC can do and I am incredibly excited to have been part of the grant awarding process this time around. Because I currently work in the Operations unit, I don’t get to touch anything related to our programs and grants. I am also new to CAC, so I am still learning about the agency. I was excited to have the opportunity to be on a panel and learn firsthand about the agency’s grant awarding process. I appreciated the amount of time given to look over grants and I was able to take great notes which lead to thoughtful discussions with the other panelists who were passionate about the arts. Being an Organizational Development panelist really helped me further understand not only the work of our programs staff and panelists, but I now have a deeper appreciation for what our agency does for California.”

Gallegos asks if grant writing is among the activities supported by the Organizational Development grant. Miller replies that grant writing and direct fundraising activities are among the list of what the CAC does not fund in all CAC grant guidelines, and is not supported in this program or any other.

Harris inquires as to what kind of activities are most often being funded through this program. Miller references the memo from Program Specialist Maya Austin, which highlights the most common areas—website development, social media and marketing strategies, revenue generation, program evaluation and DEI training.

At 3:04 p.m., the Chair calls for the vote. The motion passes 7-0.

e. Professional Development

At 3:05 p.m., Lindo calls for the motion to fund the ranked applications to the Professional Development grant program according to the approved funding formula. Baza moves; Harris seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Professional Development program, and shares a written statement from staff panel representative Roman Sanchez regarding his panel experience:

“Hi, everyone. I’m Roman Sanchez, the Arts in Corrections Program Analyst for the CAC—and I served on the Professional and Organizational Development panels this year. The grant world holds a special place in my life—I’ve written a plethora of grants for organizations prior to starting this position and I’ve paneled at the local, state, and national level. That said, paneling for the Professional Development grant is an admirable experience—and one of my favorite programs. Maya Angelou said, “I have found that among its other benefits, giving liberates the soul of the giver.” And this liberation of the soul is why serving as a panelist is so meaningful. Reading about these artists and arts administrators’ goals and aspirations is humbling and knowing that the support goes directly to assisting them in their careers is equally as fulfilling. That’s why this program as a concept is so wonderful. Not only does it benefit organizations in the long run, but it allows for tangible leadership training opportunities and professional growth. I see this grant as serving more than individuals and organizations—but serving communities, and larger, ALL Californians. Participating in these panels is a

beautiful opportunity for me to reaffirm WHY I wanted to work for the CAC and WHY I'm so passionate about its mission. Thank you, and I can't wait to panel again."

Galli asks about theories as to why there was such a large increase in applicants for this program cycle. Miller reminds Council that the award amount increased from \$1,000 to \$3,000, which could account for the increase. She adds that the Professional Development program is also an onboarding type grant for those who are unfamiliar with grant writing or with the CAC grant application process; the application is shorter and simpler.

Harris remarks that removing the DataArts requirement for this and other programs was a significant and positive move for those in need of funding. Lindo credits Gallegos with pushing for its removal as part of the equity committee recommendations.

At 3:14 p.m., the Chair calls for the vote. The motion passes 7-0.

XIII. Public Comment

- Eliza Tudor, Nevada County Arts Council

Tudor introduces themselves as the executive director of Nevada County Arts Council, consultant for the Grass Valley/Nevada City and Truckee cultural districts, and board member of Californians for the Arts/California Arts Advocates. Speaking for SLPs, they love the focus of the new strategic framework on investment at the local level and addressing equity in the arts for all Californians. They mention that SLPs don't have an increase to their funding to match what is reflected in the framework. They speak to their organization's grant application being ranked at a 5 as opposed to a 6 in the previous year, resulting in a real loss of funding for the SLP and diminishing the ability to leverage funding from other sources. They express their gratitude to CAC staff for the SLP report to help encourage deeper investment on the county and municipal level. They thank Council and staff for their work and expertise.

- Peter Comiskey, Balboa Park Cultural Partnership

Comiskey comments on the mention to utilize current cultural districts to help get the word out to potential new districts and says they would be more than willing to help in that effort. Regarding sustainability, they comment that cultural districts are unique, with a minimum of three partners, so it is good to remember that collaborating and advocacy should be considering as part of the funding. Taking that into consideration when supporting the program will allow the development of amazing teams for sustaining the districts in the future.

- Julie Baker, Californians for the Arts/California Arts Advocates

Baker reads a statement from the cultural equity committee regarding the Cultural Districts program: "Californians for the Arts and California Arts Advocates (CFTA/CAA) support the California Cultural Districts endeavor of the California Arts Council and recognizes the value of the impact upon the arts community as well as the local economy and environment of the participating cohorts. Further, we applaud the Governor's proposed 2020-21 one-time budget increase of \$9 million to support the Cultural Districts, which will increase and ensure the success of the endeavors of the 14 cohorts to date, supporting recommended needs for more staffing and marketing. The budget increase will also infuse funds into new and diverse cohorts throughout the state, particularly in areas of the state currently not served by the cultural districts. With that in mind, we strongly urge that the new funding address three primary challenges that have been recognized and identified during the first phase of the Cultural

District planning; notably (1.) to enhance greater participation from African American, Chinese, Latino Native American and Tribal communities, as well as LGBTQ representation, fostering a more inclusive and overall diverse profile of participation and impact on statewide communities. (2.) Further we ask that the cultural district cohorts endeavor to include individual artists and address the impact upon live/work spaces. It is imperative to develop planning, with an awareness of the negative impact of gentrification upon working artists and other underrepresented members of their community. We urge them to implement strategies that will encourage and support artists and their well-being as part of the overall goals of any cultural district. (3.) Finally, we encourage cross sector participation. The arts alone will not succeed in implementing a positive impact any more than business community alone will yield a true culturally enhanced environment. It is only through true inclusion, cross sector partnerships including local government and municipalities, in addition to a more diverse participation that will result in the best model that benefits the entire community and our state. The arts are vital to the quality of life of our communities throughout the state. The cultural districts program provides the opportunity for the State of California to fortify their national leadership in utilizing the arts and culture to improve the environment of a community, stimulate the local economy and generate revenue, foster community pride and identity, and ultimately elevate the educational experience and performance of children, youth and the general population. The cultural districts will lead our nation in valuing the arts and culture, and are critical toward a more enlightened and empowered country. CAA and CFTA stand ready to serve and support this creative endeavor in the State of California.”

- Robin Rodricks, San Mateo County Arts Commission

Rodricks updates Council on the recent work from the San Mateo Arts Commission. The commission worked 10 months on many initiatives that will be adopted by the county board of supervisors on Feb. 25, along with a significant budget increase to help fund work the plan entails. They are working with county manager’s office on census outreach. The Californians for the Arts county jails Arts in Corrections pilot program in their local jail was well received by sheriff’s department, and the sheriff’s department has issued money being matched by the arts commission to offer two new programs in March. They hope to replicate the programming every spring and fall in the future. Rodericks shows support for Julie Baker’s call for emergency funding for AB5 support and compliance. They also comment on the rankings for SLPs having an impact on funding; the San Mateo County Arts Commission remained at the same rank despite expanded programming. They thank Council for their support.

- Brenda Yodice

Yodice introduces themselves as a music educator based in Calaveras County. They have served California public schools in San Francisco, San Mateo, Noelle Valley and El Dorado. They expressed their concern regarding the effect of AB5 on arts organizations and the confusion surrounding it. They ask for concise messaging to help relay to people to provide clarity around AB5. They ask that this item be made an agenda priority for the CAC, and that the Council consider the recommended emergency funding suggested by Californians for the Arts.

- Jodi Prunier, California Lawyers for the Arts

Prunier introduces themselves as the associate director of California Lawyers for the Arts, whose mission is to support artists and arts organizations with education, representation and dispute resolution. They tell Council and attendees of the new toolkit being provided from the CLA called “Life after AB 5,” now available on the CLA website. They show their support for Californians for the Arts’ call for emergency funding for AB5. They ask Council to go deep into cultural districts to find those cultural

treasures of our state, because cultural diversity, similar to climate change, once it is gone, it may be gone for good.

XIV. Voting Items: Grant Programs

f. Reentry Through the Arts

At 3:36 p.m., the Chair calls for the motion to fund the ranked applications to the Reentry Through the Arts grant program according to the approved funding formula. Galli moves; Evans seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Reentry Through the Arts program, and introduces panel representative Gerald Garth to address Council regarding his panel experience.

Gerald Garth (he/him/his, Los Angeles) currently serves as Manager of Program Operations with the AMAAD Institute (Arming Minorities Against Addiction and Disease) to provide programs and services in South Los Angeles with a focus in HIV prevention, reentry, and recovery support. He previously served as Manager of Prevention and Care with the Black AIDS Institute. Garth leads a new initiative that works with young Black gay and bisexual men to use their own personal experiences to hone compelling writing and storytelling abilities, called “Your Story, Your Words.” Garth is also Board Treasurer with Christopher Street West/L.A. Pride. Garth was also a Fellow of the California HIV/AIDS Policy Research Centers Fellowship Program and Equality California Leadership Initiative. He currently also serves as Editorial Director of Chill Magazine, a print, digital, and social brand designed for the millennial man of color. As a representative of the communities he serves, he understands very directly the needs and nuances of LGBTQ people and people of color. More particularly, he understands the need for intentional diversity and inclusion for serving these communities and the need for allyship and education to and for groups one might not represent.

Garth greets the Council and talks more about the work of AMAAD Institute, where programs and services look at the lived experiences of participants and the impact to their physical and mental health. He highlights and shares his gratitude for the intentional effort around diversity with applications; it is good to see the engagement of new types of voices and experiences. At times the range of diversity could be a challenge in terms of awarding, with so many diverse groups, types of media, geography, etc. Garth appreciates the opportunity as a panelist to engage with returned citizens; he stresses the need for applicants to do the same. He says many teaching artists, staff or leadership behind the projects didn’t have the lived or professional experience of working exclusively with the reentry community. He tells Council that overall, the panel was a wonderful experience. He appreciates the added and necessary component of equity and access to the scoring criteria. He suggests some capacity building efforts to help applicants with lower rankings for future iterations of the program. He thanks the CAC for their efforts and tells Council that the recruitment and engagement efforts speak volumes for what the agency is doing.

Gallegos asks about the DataArts component. Miller tells Council that the policy change going into this grant cycle was for all projects with a grant award maximum of under \$50,000. For the Reentry Through the Arts program and others grant programs providing \$50,000 or more, DataArts is still a requirement.

Gallegos asks if teaching artists require certification to work with the reentry community. Garth responds that the concern of the panel centered around the idea that some teaching artists are not empowering individuals to craft their own story. One recommendation from the panel was some sort of partnered experience to craft the medium, but someone with lived experience to advise on the work. There was a lot of discussion about a sort of “us-them” feeling to some of the project designs.

Lindo thanks Garth for his service.

At 3:49 p.m., the Chair calls for the vote. The motion passes 7-0.

g. State-Local Partnership

At 3:50 p.m., the Chair calls for the motion to fund the ranked applications to the State-Local Partners grant program according to the approved funding formula. Evans moves; Baza seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the State-Local Partners program, and introduces panel representative Harini Krishnan to address Council regarding her panel experience.

Harini Krishnan (she/her/hers, San Mateo) San Mateo County Arts Commissioner Harini Krishnan has enjoyed wearing many hats, from an Indian Classical Musician, Cross Cultural Arts Advocate, Musical Theatre Actress, Public Education Advocate, to a Public Servant. A well-known professional vocalist in California, Harini comes from a family of acclaimed Indian classical musicians, has performed worldwide and given fundraising performances in support of many causes. Harini began giving presentations on Indian classical arts at local elementary schools, and later partnered with local arts organizations such as Peninsula Girls Chorus, Community School of Music and Arts & California Music Educators Conference, to present cross-cultural collaborations. After becoming the Foundation Board President of San Mateo High School, a public school known for its award-winning arts programs where 40% of students come from underrepresented communities, Harini helped mobilize the parent community to promote equity in academics and increase support for arts programs. Harini has presented lectures at various universities, has been featured in local public TV programs, has composed music for Indian classical dance productions, has been a judge for Indian classical and Western acapella competitions & performed in many community theater productions. As a lifelong arts advocate, she cherishes her current role as Arts Commissioner.

Krishnan tells Council that the panel process requires a lot of time, but that participants also gain so much from the experience. She expresses her gratitude for the panel facilitators and credits them for their professionalism and support for the panel. She shows some concern over the five review criteria each being each weighted equally, with the two areas of equity and access accounting for 40 percent on their own. An SLP could have amazing programming, but if their application does not accurately represent their equity and access efforts, panelists could only rank based on what was provided. She emphasizes the importance of applicants being clear about the demographics being served. She mentions the need for SLPs to have accurate and appropriate programming for their cultural demographics; it's not enough to just say programs are open to everyone. There was a lot of confusion among applicants in terms of interchangeability between equity and access; some simply offered the same boilerplate paragraph for each. Krishnan tells Council she was grateful to learn so much about the arts landscape of California and was humbled by the work they do. Organizations that stood out as exemplary were those

that addressed every one of the criteria equally. She shows gratitude for the diversity of her fellow panelists, with some coming from truly rural counties and the wealth of experience at the table; she appreciates seeing the discussions from such different lenses.

Harris asks about the ranking of the SLPs, if something would be lost to move to a fund/no fund model for the program.

Krishnan responds that the difference in money they receive can mean the difference in one less program and less people served. But there is also room for improvement, and she suggests the ranking serves as an impetus to aim for growth and improvement, such as ensuring responsibility to serving all parts of the county, being equitable and accessible.

Evans asks about suggestions to help SLPs better understand what is being asked of them in terms of the equity and access components.

Krishnan suggests perhaps a webinar or workshop for future iterations of the program, to clarify for the SLP exactly what is being looked for regarding equity and access.

At 4:12 p.m., the Chair calls for the vote. The motion passes 7-0.

XV. Adjournment

At 4:14 p.m., Lindo invites Council Member Larry Baza to stand with her at the podium. She thanks Larry for his service and presents him with a certificate of appreciation for his work as Vice Chair from January 2018 to December 2019.

Lindo closes the meeting by reading a list of [artists and cultural workers](#) who recently passed:

- Kobe and Gianna Bryant
- John Baldessari
- Neil Peart
- Bob Shane
- Jack Sheldon
- Norma Tanega
- Wes Wilson
- Louise Clement Hough?
- Lyla Garrett

The Council adjourns at 4:17 p.m.