

## MINUTES OF PUBLIC MEETING

**May 8, 2020**  
**9:30 a.m. to 1:30 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.

### **PRESENT:**

#### Council Members

Nashormeh Lindo, Chair  
Jaime Galli, Vice Chair  
Larry Baza  
Lilia Gonzáles-Chávez  
Jodie Evans  
Donn K. Harris  
Kathleen Gallegos  
Alex Israel  
Consuelo Montoya  
Jonathan Moscone

*Council Members absent: 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  
Kimberly Brown, Public Affairs Specialist  
Lariza Barcena, Administrative Analyst  
Qiana Moore, Public Affairs Student Assistant

### **I. Call to Order**

Chair Lindo calls the meeting to order at 9:37 a.m. She thanks Council members, staff and attending members of the public for their time and attention.

### **II. Acknowledgment of Tribal Land**

Bown-Crawford respectfully acknowledges the whole of the state of California as the culturally traditional land of Native American tribes and recognizes them collectively as stewards of the land.

### **III. Roll Call and Establishment of a Quorum**

At 9:39 a.m., Lindo calls for roll. Each Council member briefly introduces themselves. Nine Council members are present, one is late, one is absent; a quorum is established.

#### **IV. Approval of Minutes from April 1, 2020 Council Meeting**

At 9:40 a.m., the Chair calls for the motion to approve the April 1, 2020 minutes with approved changes, which include the following:

On page 17, the first paragraph is modified to read:

“Gallegos states that this is an unprecedented time. Arts organizations need an audience to continue with their projects. She talks about funders in the recent past switching their funding from operational programming to project-based funding in order to ensure that the organizations they funded were doing their required work. Because of that switch, it was difficult for organizations to build their reserve because currently, we can only ask for 15% of a program grant allocation of funds to pay for operational/administrative support. [ADMINISTRATIVE NOTE: The restriction of 15% for operational/administrative costs cited here is not a part of the guidelines for any CAC grant program.] Immediate action to help these organizations is needed.”

Baza moves; Evans seconds.

At 9:44 a.m., Lindo calls for the vote. The motion passes 9-0.

#### **V. Public Comment**

Public comment was submitted via an online form which opened at 9:30 a.m. on May 7, 24 hours prior to the meeting’s start time, and closed at 2 p.m., 30 minutes following the meeting’s posted end time of 1:30 p.m. on May 8.

- Peter Kalivas, PGK DANCE!, San Diego County  
CAC Grantee Organization: Artists in Communities, Arts Education Exposure, Local Impact, Organizational Development, Professional Development

Thank you for your years of support, faith and trust in the work that we do. We remain deeply committed in particular to serving the most underserved, representing the most underrepresented and confronting, disrupting and dismantling systemic inequity through dance and more at every turn, in every sector and angle with your help. This week, we have written to our elected officials, Senator Ben Hueso and House Assembly member Lorena Gonzalez-Fletcher again, who serve our home district to appeal to them to protect state wide funding for the arts, one of our most fundamental most human, universal assets. We are proud to consistently create jobs for artists and serve our community year round thanks to the California Arts Council. We are also proud that our version of pay ON DEMAND - ONLINE programming vs. free, has been featured and included in DANCE MAGAZINE, the most respected worldwide publication for dance since 1930.

- Joselyn Wilkinson (She/Her/Hers), Grand Vision Foundation, Los Angeles County  
CAC Grantee Organization: Arts Education Exposure; Artists in Schools; Arts Integration Training; Artists in Communities

The staff and artists of Grand Vision Foundation would like to express our profound gratitude to the California Arts Council and its advocates in state government, for the continued support you have provided to us, and to arts organizations throughout California. CAC funding has allowed us to sustain and grow our programming in the L.A. Harbor area, serving more students than ever before

with comprehensive in-school teaching artist residencies and field trip performances. Your flexibility in this time of crisis has empowered us to shift our teaching online for the remainder of the school year and has enabled us to feel confident that we will emerge stronger than before. We congratulate the state for holding firm to its commitment to the arts in this challenging year, and we ask you to consider growing your funding to support operational expenses for non-profit organizations and individual artists, sectors of the economy that are quite vulnerable in times of crisis.

Thank you!

- Alexandra Urbanowski (She/Her/Hers), Silicon Valley Creates, Santa Clara County  
CAC Grantee Organization: State-Local Partners

Silicon Valley Creates has been honored to be the CAC SLP for Santa Clara County for over two decades. We are committed to providing a range of grants and programs to our very diverse arts ecosystem and are appreciative of the support and partnership of the CAC in doing this work. We want to thank the CAC - both the Council members and the staff - for their thoughtful and speedy work to pivot programs to meet the needs of arts and artists during this difficult time. This pivot mirrors our own work - as we have shifted resources and funds to provide relief and recovery resources to the arts group and artists we support. We have been able to give immediate relief funds to nearly 100 artists to date and hope, with CAC CARES support we can now begin to additionally help more arts organizations. Thank you.

- Tomas Benitez (He/Him/His), Latino Arts Network, Los Angeles County  
CAC Grantee Organization: not specified

Latino Arts Network has submitted a detailed formal letter (to [lariza.barcena@arts.ca.gov](mailto:lariza.barcena@arts.ca.gov)) for public comment with regard to the CAC's NEA CARES Act funding. We offer recommendations to expedite the distribution to organizations most in need, and to ensure that there is fair and equal access to solicit these much needed emergency funds. We strongly urge that you give priority to organizations who work with traditionally underserved communities. Historically, communities of color have lagged in commensurate funding, and we now also recognize that they are the most acutely afflicted by the Coronavirus. It makes sense to address the greatest need first. Funding also be restricted to small to mid-sized organizations, and we suggest that to best streamline the process, the Council should not require matching funds nor additional DataArts reporting, neither is truly relevant at this critical time and only presents organizations with further challenges rather than offer relief and support.

- Colton Dennis (He/Him/His), Merced County Arts Council, Merced County  
CAC Grantee Organization: State-Local Partners, Youth Arts Action

Is the CAC or any other California arts organization, developing a plan for when our state reopens again that incorporates guidelines and standards for arts venues such as live-performance spaces and art galleries? A plan to help organizations make the public feel confident in their safety and health from the coronavirus as they begin to attend our arts programs again? I fear that, even when we are allowed to open again, the public will not feel safe attending a live event with other people. How can we make our community feel safe again as they enter an art gallery or theater or classroom space? Thanks!

- David Mack (He/Him/His), Invertigo Dance Theatre, Los Angeles County  
CAC Grantee Organization: Local Impact, Artists in Communities, Youth Arts Action

Thank you for your work in supporting artists during this time. If you decide to directly distribute these funds, we implore you to do so in the spirit of cultural equity: distributing the same amount to each organization is not an equitable way to distribute funds. Instead, we urge you to provide the greatest allocation of funds to those with the greatest need. For example, instead of Org A with \$1mil annual budget and Org B with \$50K annual budget both receiving \$500 each, give Org A \$1,000 and Org B 9,000. This will deepen and expand the impact of these dollars on artists across the state. If you decide to regrant these funds to regional networks to distribute, we ask that you direct them to disburse the funds in an equitable manner using the guidelines as articulated above.

- Richard Stein (He/Him/His), Arts Orange County , Orange County  
CAC Grantee Organization: State-Local Partners, Creative California Communities, Local Impact, Veterans in the Arts

Chair Lindo, Director Bown-Crawford, and Council Members: We are now experiencing a human crisis of profound consequence. Among those most severely impacted are artists. Of equal concern is the peril faced by the nonprofit arts organizations statewide that hire them and who have experienced debilitating financial losses-- in Orange County alone more than \$16 million to date (find our survey report at ArtsOC.org). Most arts venues will not be able to re-open until 2021, threatening their very existence. ArtsOC has launched a local arts relief fund and we are meeting with local officials to seek aid. But California's arts community also needs CAC's help. We applaud you for the action you are taking today to re-direct Individual Artists Fellowships toward emergency funding to artists. But we also implore you to provide urgent funding for arts organizations by postponing the new Intersections + Innovations grants program and re-directing those funds for that purpose. Thank you.

- Dante Alencastre (He/Him/His), California LGBT Arts Alliance, Los Angeles County  
We are grateful to have been recipients of SRN and LI grants before but this year our LI grant application was rejected because we went over 2k on our asking \$ which I know depends on our yearly income which as last year was 47k.  
We found out with shock that our SRN grant for 20/21 was not going to be funded. This grant has partially funded the fees of our part time staff. This means at least a 40% reduction in revenue for the upcoming cycle.  
As a small organization a reduction of income of such magnitude can mean the end to our organization or at least the end of growth and sustainability.  
It is our belief that our organization who is an exemplary prototype of equity, diversity and accessibility has been held at standards that do not take in consideration our societal and cultural disparities within our regional landscape.  
We asked the Council to consider more flexible and culturally sensitive protocols in terms of accessing vital funding in cycles to come.  
Thanks.

- Colton Dennis (He/Him/His), Merced County Arts Council, Merced County  
CAC Grantee Organization: State-Local Partners  
Concerning the allocations on Tab D in the agenda:  
Please, don't discount smaller counties. It's because that we have smaller populations, as we're mostly in rural communities, that we need the funding.

- Leo Garcia (He/Him/His), Highways Performance Space, Los Angeles County  
CAC Grantee Organization: Local Impact

Follow the lead of Deputy Kiburi. I believe in her experience. LOCAL MATTERS. I feel that SLPs serve the original mission of the CAC, giving the local community itself authority over itself. ACTA as a distributing entity concerns me. The name itself leads me to feel that they would favor TRADITIONAL ARTS and that it gives authority to an unknown. Is there a way to equitably distribute funds to SLP's?

Regarding the time frame, Council Member Kiburi pointed out the difference by two months. At this time for the most vulnerable of organizations two months is significant and expediency may be the answer to organizational survival. I fear the current circumstances require an immediate response and I would propose to Council that expediency is primary to this conversation. To Council Member Lindo's point: We need the money now. Racial AND gender inequity! Please do not exclude LGBTQ communities.

- Maggie Sloan, Calaveras County Arts Council, Calaveras County  
CAC Grantee Organization: State-Local Partners

Thanks for making this meeting live.

1. Please don't forget rural counties in your grant making. Those of us who rely on tourism have been decimated, businesses are hurting, and closing.
2. Please remember that rural counties are socially vulnerable regardless of their racial breakdown.
3. Please remember that small organizations in rural areas make every dollar work really hard. So even small amounts help us.

- Jessica Ceballos y Campbell (She/Her/Hers, They/Them/Theirs), Alternative Field, Los Angeles County

The reach for this emergency funding needs to be wide, but organizations that serve most vulnerable communities, and individuals who have been historically marginalized from arts institutions and have less access to resources should be a particular focus of outreach. And to speak to Jaime Galli's concerns regarding defining communities who should be prioritized. Indigenous and Black artists and writers and artists and writers of color, women, transgender, and gender non-conforming artists and writers, and artists and writers with visible and invisible disabilities, and artists and writers who are caretakers, is a good start for outreach. Thank you so much to all of you for the work you do to support and advocate for the arts.

- Derek Tam (He/Him/His), The San Francisco Early Music Society, San Francisco County  
CAC Grantee Organization: Statewide and Regional Networks

First of all, we have been grateful for the CAC's support through Statewide and Regional Network and equivalent grants for a number of years. However, I was extremely distressed to find out that the deadline for the FY 2020-21 had passed in November, as opposed to the spring timeline that we had grown accustomed to. While it is certainly our responsibility to apply, the drastic shift in timeline, coupled with the fact that we received no specific notifications about this (and I read many of the CAC's regular emails — when I recently did a search to see where I would have gone awry, I could only find mention at the very bottom of a couple of emails), will leave a severe financial hole in our FY 2020-21 budget, the effect made worse by the current pandemic. I'm sure we're not the only ones, and I want to bring this up as a reminder for more transparency and better communication. Your constituents depend on it, even if there may be no remedy in this particular situation.

- Rachel Lastimosa (She/Her/Hers, They/Them/Theirs), SOMA Pilipinas, San Francisco County

At SOMA Pilipinas, arts have been at the forefront of our visibility, for our arts organizations and artists- this work is our livelihood. As our artists and cultural organizations cancel events or pivot towards moving productions to a digital format, artists find it difficult to cover basic human needs. Still, we create for the documentation of our experience, for the health of our communities, and to provide solace in a time that requires it most. We require quick and ongoing unrestricted stipends to QPOC artists; general operating support for organizations that support marginalized communities and flexibility with government contracts; assessments, technical and direct services and administrative support for our most vulnerable populations, including seniors, youth, undocumented people and those with disabilities. Partnerships with community funders like the CAC, to equitably support communities ensures that artists and cultural bearers will continue to have a place in Calif.

- Oliver Saria (He/Him/His), Bindlestiff Studio, San Francisco County  
CAC Grantee Organization: Artists in Communities, Organizational Development, Cultural Pathways, Youth Arts Action

In the spirit of expediency, one entity should manage the allocation (ACTA appears to have in-roads in the vulnerable communities this money is intended for). The SLPs are mostly local government agencies. Their respective bureaucracies will delay distribution of these funds. Given the state of emergency, people in our community need this money now. Under most other circumstances, a local approach via SLPs is generally the most prudent approach. But need supersedes prudence at this time.

- Meghan O'Keefe (They/Them/Theirs), Amador County Arts Council, Amador County  
CAC Grantee Organization: State Local Partners

Please support the arts in our rural community even though we are predominately white. We have a lot of historically marginalized people here who are being disproportionately impacted by this disaster but not because of our race. We are home to isolated seniors, disabled adults, incarcerated youth, impoverished public school students, foster families, mental health services recipients, homeless, single-parent families, small business owners, and more.

A decision to direct these funds only to communities of color is a message that our rural needs are not valued.

Please direct some of these funds to the rural communities whose arts councils now face closing down completely as a result of this crisis. We may be forced to close due to the lasting impacts of this crisis. If that happens, thousands of seniors, students and disabled people in our rural community will stop receiving free access to the arts.

Will there be relief funds specifically for rural communities?

- Ayesha Walker (She/Her/Hers), BE-IMAGINATIVE, Alameda County  
BE-IMAGINATIVE is a collection of artist, healers and community leaders who are dedicated to healing black and brown communities through creative storytelling — the arts.  
Professor at SF State, Dr. Farima Pour-Khorshid says “The trauma people of color experience through various forms of oppression (ideological, internalized, interpersonal and institutional) spanning from childhood through adulthood impacts the formation of their racial identities, their interpersonal relationships, the nature of their work, and their daily experiences navigating a world riddled with ...structural violence in the form of police brutality, gentrification, inequitable pay.”  
BE-IMAGINATIVE has tapped into a very unique and immensely impactful healing experience through the arts that centers equity and inclusion of our most marginalized populations. BE needs

your help in healing our people through the arts. We need help creating sustainability for BE so that we can continue doing impactful work.

**VIII. Voting Item: National Endowment for the Arts Coronavirus Aid, Relief, and Economic Security (CARES) Act Funding Distribution**

**IX. Voting Item: Individual Artists Grant Reallocation**

Jonathan Moscone joins the meeting.

**Motion no. 1:** At 9:57 a.m., the Chair calls for the motion to distribute the SAA CARES Act funding to the 54 State and Local Partner (SLP) grantees on an opt-in basis, with the recommended program requirements as outlined in TAB D.

Evans moves; Harris seconds. Chavez recuses herself due to a conflict of interest.

**Motion no.2:** At 9:59 a.m., Lindo calls for the motion to divide the \$710,400 evenly among the SLP grantees who opt-in. Funds from non-participating SLPs will redistributed to all participating SLP grantees.

Lindo moves; Galli seconds. Chavez again recuses herself.

Gallegos asks about receiving funding from an SLP as a reason for recusal. Barcena confirms that as a potential and indirect benefactor, she does not need a recusal from the Council vote.

**Motion no.3:** At 10:01 a.m., Lindo calls for the motion to establish a rapid relief grant for funding artists who represent socially vulnerable communities with the mechanism and program requirements presented in TAB D.

Galli moves; Chavez seconds.

*Discussion:*

Galli asks for explanation between the two recommendations for the CARES funding distribution. Bown-Crawford clarifies that each is a recommendation from a separate committee, one from the Policy Committee and one from the Allocations Committee. Per Bagley-Keene, the two committees need to meet and make their recommendations for Council votes separately.

Harris supports the empowerment of the State-Local Partners through the distribution of CARES funds. He asks about guidelines regarding how they will each distribute.

Chavez replies that the item allows for State-Local Partners to identify a process locally in order to distribute funds, that specific mechanism is not identified, but a report to the CAC is a requirement of their process.

Baza adds that the recommendation also gives the CAC approval over locally developed guidelines.

Bown-Crawford tells Council that CAC staff will be providing technical support to State-Local Partners, and that each SLP that opts in will be required to utilize the decision-making tool outlined in the CAC strategic framework.

Galli asks about identifying and administrative organization for the funds for individual artists.

Harris and Lindo explain that redirecting the funds to an outside administering organization that has greater capacity to handle the regranting will allow the money to get out the door faster.

Chavez inquires if it is necessary to identify the administering organization. She suggests the possibility of combining the individual artist fund with CARES Act funding, allowing SLPs to distribute all of the available funding with the stipulation of guaranteeing 1,000 grants in support of individual artists, to ensure statewide reach.

Gallegos asks how the administering organization will be chosen.

Bown-Crawford tells Council that the CAC has existing grantees with statewide reach that could be tapped for this purpose. She mentions ACTA (Alliance for California Traditional Arts) as a potential administering organization.

Baza states that CAC staff identified ACTA to the Program Policy Committee, and while he questioned why only one organization was recommended, he considers them to be a strong organization with significant statewide reach. For the CAC to put out a formal call for proposals from organizations would cost the field precious time to get the funds out that are needed now.

Montoya asks Program Policy Committee members to explain the even division among SLPs, expressing concern about the difference in populations and organizational capacity.

Baza replies that SLPs currently receive money from the CAC to administer their programs; this would be an extension of the work the Council is seeking to empower local arts agencies to be able to assist the CAC with.

Gallegos shares the concern that a small amount of funding to a larger SLP would be ineffective. She thanks the committees for their recommendations. She also mentions the need to specifically address racial inequities in the language for both voting items.

Kiburi informs Council that augmenting the funding for a current grantee is a simple matter of changing their award amount. Otherwise, funding for a new organization would not be available for distribution until after the new fiscal year on July 1.

Baza reminds Council of the emergency need from organizations in our communities. He looked closely at the recommendation for an administering organization, and it's a good opportunity for individual artists to familiarize themselves with a statewide organization. He reminds the guidelines will need to be approved by the CAC, and he trusts in the staff and leadership to be thorough in their assessments. He reminds Council members that not all SLPs are created equal, in terms of their capacity and relationships in their communities.



Chavez recognizes the work that went into this recommendation to Council and sees the wisdom to allow for understanding that all SLPs are not created equal. The opt-in or opt-out opportunity means those SLPs that would step up to handle funds would be those that have the capacity to manage those funds appropriately.

Council members express confusion over the motions currently open to a vote. They agree that combining the first two motions will help clarify things.

Moscone asks Chavez to explain her conflict of interest for transparency of the voting process.

Chavez explains that she can participate in discussion as a Council member, but as an SLP will recuse herself for the vote to remove any appearance of conflict.

Fitzwater clarifies the ACTA acronym for the public as the Alliance for California Traditional Arts.

**Motion no.1 and motion no.2:** At 11:25 a.m., the first motion is rescinded by Evans. The second motion is rescinded by Lindo.

**Motion no.4:** At 11:26 a.m., Harris moves to combine the first and second motions with some changes by Council members;Lindo seconds.

At 11:35 a.m., Barcena rereads motion with adjusted language: The motion is to distribute the SAA CARES Act funding to the 54 State and Local Partner (SLP) grantees on an opt-in basis. The \$710,400 will be distributed evenly among the SLP grantees who opt-in and funds from non-participating SLPs be will redistributed to all participating SLP grantees. The program requirements outlined in TAB D are recommended with approved changes:

- Re-grant most funds to arts organizations serving socially vulnerable communities addressing racial inequities and that are not eligible for the direct stimulus CARES Act funding
- Use up to 20% of the funds for operations support of the SLP
- Submit a brief proposal for approval
- Utilize the CAC Decision Support Tool to ensure that regranting efforts focus support on the most socially vulnerable communities and artists to racial inequities
- If an SLP does not have the capacity to accept the funds, that SLP can partner with another county's SLP to administer the program
- Submit a final report on all outcomes
- Re-grant most funds to arts organizations serving socially vulnerable communities to address racial inequities and that are not eligible for the direct stimulus CARES Act funding

At 11:54 a.m., Baza calls for the vote; Chavez recuses herself. The motion passes 9-0.

**Motion no.3 and motion no. 5:** At 12 p.m., Galli rescinds her original motion (motion no. 3) and proposes a new motion (motion no. 5) to approach ACTA to create a proposal and recommendations for a rapid relief grant for funding artists who represent socially vulnerable communities with the mechanism and program requirements presented in TAB D. Israel seconds the motion.

Kiburi clarifies that the source of these funds is not federal CARES funding; they are local assistance funds intended to fund artists that represent vulnerable communities and most impacted.

Lindo adds that the program being proposed is in response to COVID-19 and those being disproportionately affected. At 12:24 p.m., the Chair calls for the vote. The motion passes 7-2-1. With abstentions from Gonzales-Chavez and Israel, and a “no” vote from Harris. After some discussion for the need for more specificity around the process for this grant, Council decides a new motion is necessary.

Baza proposes empowering staff and the two committee to establish guidelines. Gallegos and Moscone agree.

**Motion no. 6:** At 12:41 p.m., Galli moves to give CAC staff the authority to approve the rapid relief grant proposal from ACTA with input from the Programs Policy and Allocations committees; Chavez seconds.

At 12:44 p.m., the Chair calls for the vote. The motion passes 10-0.

#### **X. Discussion Item: Future of CAC Grant Policies**

At 12:55 p.m., the Chair gives the following statement to Council and attendees to open their discussion of CAC grant policies:

“At our last meeting, we began to explore several ideas and suggestions for how we might start to look at next year’s grant programs with an increased focus on recovery and equity.

“This year, we opened 15 grant programs, the majority of which were project-based grants. Our project grants provide vital local programming, create jobs for cultural workers, and help sustain local arts businesses.

“However, Council has discussed and heard from the field that general operating support is a critical need of the field at this time given the current climate and the inconsistency of other arts funding sources for general operations. We have also discussed that policies like our total operating revenue restrictions and matching requirements impact the equity and accessibility of our grant programs, and these are policies we want to examine.

“Before the Council begins our discussion, I want to provide some framework in a few areas:

- **Budget:** We do not yet know what our local assistance grants budget will be for next fiscal year. We would typically have that number by the start of the new fiscal year on July 1, but the timeline may be different this year due to the COVID-19 crisis. We are grateful to the legislature and the Governor as they consider the resources available to sustain the arts sector next fiscal year and how we as the CAC can lead relief and recovery efforts for our sector. Early state labor data analyzed by the Public Policy Institute of California has shown that the highest rate of job loss in California is in the arts, entertainment, and recreation industries

during the first three months of the public health emergency. Workers in the initially affected industries are also more likely to be women, Latinx, and young adults.

- **Policy:** As Council members, we set policy for all local assistance grants. This means that it is our responsibility to examine and shape the grants that we will offer in the future. As we stated at the last meeting, moving towards offering more general operating support as a temporary or long-term shift is something that we can do. We can also reduce, remove, or adjust grant policies and application requirements.
- **Strategic Framework:** We have a new Decision Support Tool and racial equity statement that did not exist when we set our grant policies last year. These tools should inform our grant policy decisions for next year's funding.
- **Statewide Picture:** After the Irvine Foundation concluded its arts funding program, the CAC became California's only statewide arts funder. As an agency with statewide reach, we are best suited to help meet the immediate needs of the field in the relief and eventual recovery from the pandemic. I know we all want to do whatever we can to help keep our sector working and keep doors open to whatever extent is possible given our funding limitations.
- **Equity:** This pandemic is revealing systemic issues across all levels of society that we as a Council need to address. Governor Newsom has highlighted the disturbing data demonstrating the disproportionate impacts of the pandemic on communities of color. I appreciated this quote from Eddie Liu of the national arts service organization Fractured Atlas. Eddie wrote, "What we've seen time and again is that crises only perpetuate existing systems of oppression, and that targeted interventions are necessary to prevent a disproportionate impact on people of color." Previous work from the equity committee examined several grant policies that may be barriers to access and equity for underrepresented communities. This is the opportunity to look at removing or adjusting some of these policies. I've attached the prior memo to my Chair's report for reference.
- **Program evaluation:** The agency is currently in the beginning stages of a comprehensive program evaluation project with an external evaluator. This will be a huge resource for us, but it is a long-term project that will take more than two years to complete. As findings from this evaluation become available, they will be shared with Council for our consideration. This is just something to keep in mind for the future, probably for the grant policies we will set in 2021. I think we all agree that the urgent needs of the field due to the pandemic will require us to make policy changes in the immediate future.
- **Timeline:** We would typically vote on guidelines in September so staff can open applications in early fall. The timeline for this year's programs will depend on when we receive our state allocation. We may find ourselves voting on grant guidelines earlier or later than usual this year.
- **Next steps:** Today's discussion should focus on general policy goals that we could implement when we receive our budget allocation. After this discussion, committees will be assigned to prepare future recommendations based on ideas from the Council. Today's discussion is the

full Council's opportunity to provide guidance and direction to our committees where the final recommendations will be assessed using the Decision Support Tool.

"I hope these points are helpful to guide us in our discussion today. At our last meeting, we began to discuss the idea of reducing the number of project grants in favor of adding a general operations category that could be accessed by a larger portion of the arts field. Currently, we only provide general operating support in three categories: State-Local Partners, Statewide and Regional Networks, and Cultural Pathways. As we enter this conversation, I encourage the Council to think about impacts on small organizations and communities of color, the unique geographic diversity of our state, and our desire to support organizations that have not received CAC funding in the past. Now let's open the discussion. A reminder to please click to raise your hand in Zoom. Staff will call out your name when it's your turn to speak."

Baza mentions Council being in a place with new appointed members that it is a good time to take a look at all of the CAC grant programs; there is a lot of crossover and work should be done to review, revise, eliminate and combine. He recommends Council spend some time looking deeply at each program's description and guidelines.

Chavez suggests that Council members request a copy of the letter submitted from Californians for the Arts that addresses issues of consolidation of programs and tackles equity more fully. Chavez mentions the matching requirement and budget size eligibility as elements to consider changing.

Lindo mentions the need for this discussion prior to the May budget revise, that hearing Council's thoughts will be helpful for budget hearings.

Evans asks if the conversation can be driven by specific concerns Council members have. She shows appreciation for Chavez's mention of equity. She asks for guidance from staff in terms of areas identified for change.

Gallegos mentions the need to consider the reality of the digital divide when reaching out to underserved communities.

Bown-Crawford talks about serving on a task force for creative education and their conversations around the face of education changing in the immediate sense and into the future. She suggests an example of condensing the multiple arts education grant programs into one more flexible container as an example of a potential consolidation of programming.

Kiburi clarifies that in addition to the examples Lindo outlined in her opening of the discussion, the Equity Committee met previously and developed a list of all program requirements and made recommendations from an equity standpoint, which can be reshared with Council. Council can also consider a different funding timeline and change their mechanisms for distribution given the pandemic, or develop an emergency or relief response for the next fiscal year as well.

Evans responds to Gallegos mention of the digital divide. She believes in artists staying true to their forms and not being forced to adopt technology in their work.

Galli mentions that the budget will likely be smaller in the coming years, and the way to use it most efficiently is to simplify the process—easy to apply, easy to execute. She responds to Evans mention of technology in terms of the CAC as an agency being able to serve the arts field and provide assistance to navigate and learn technology if they want to.

Lindo adds that technology is a part of the art conversation and needs to be included.

Baza suggests that as Council is making these assessments for changes, data is needed, like how many organizations applied to each program, rates of success, and similar details to inform their decisions.

Harris mentions creating reports for Council that would provide some of the data mentioned. He also suggests that a brief background on the evolution of the programs over the last several years would also aid in their evaluation.

Kiburi tells Council to think more immediately; next year will be a special year and not business as usual. Council could consider emergency relief and various strategic changes—she encourages thinking outside the box and the current structure to develop something to meet the moment for the field.

Lindo mentions the budget change from a significant surplus to an even bigger deficit. She mentions to new Council members and to attendees of the public that the Arts Plate program helps support programming.

Chavez asks if the Council is allowed to create a foundation.

Galli says Council has historically avoided that route because acquiring private funding would be in competition with the field and taking it away from those that Council intends to support. She thanks Council and leaves the meeting.

Kiburi floats the question to Council regarding simplifying to provide two funding streams next year—one for arts organizations and one for individual artists.

Gallegos asks about what that would mean for State-Local Partners and Statewide and Regional Networks.

Kiburi says that everything is at the discretion of the Council; she was simply making a suggestion to be focused with the very real potential of diminished funds.

Bown-Crawford talks about maximizing effectiveness potentially through SLPs as another consideration for Council.

Gallegos says that the arts are one of the most impacted fields, and typically one of the last to recover, due to people considering the arts to be a nonessential luxury.

Lindo says the basis of Kiburi's suggestion is to simplify the available programs to be more manageable and to support operational needs.

Chavez says the bleakness of the recovery for arts organizations is all the more reason for the CAC to be supportive in terms of operational funds in order to sustain arts organizations, keeping optimism in mind that the field will get through this.

Bown-Crawford adds that framing in economic terms, as in keeping people employed and small business viable, which contribute to the overall economic health of the community.

Harris says that many of the current Council members were present when the programming grew to the size it is now. He says that a great deal of thought went into creating these, and many aspects have been successful, but the byproduct has also been large numbers of panels, guideline development, promotion, etc. He is concerned about reducing the programming down to one program creating an unfair field of competition.

Gallegos offers her support for providing operational funds to organizations; it's crucial in this moment in time.

Chavez mentions that Council also consider supporting public arts projects to hire artists to create and produce public art, akin to WPA projects.

Baza loves the idea of WPA projects, but with the budget that the CAC would be working with, it's not a reality in the coming years.

Chavez suggests partnerships to develop projects in this manner.

At 1:42 p.m., Lindo closes the discussion, thanking Council members for their input.

## **XI. Adjournment**

Lindo closes the meeting by acknowledging the lives of artists and cultural workers recently lost:

- Ellis Marsalis
- David Driskell
- Louis Delsarte
- Joan Sandler
- Fred The Godson
- Alan Deveau
- Terrence McNally
- Lee Konitz
- Jay Benedict
- Ken Shimura
- John Prine
- Valentina Blackhorse, Navajo
- Sam Lloyd
- Brian Dennehy
- Chynna
- Bill Withers
- Sergio Rossi

- Tomie dePaola
- Stuart Whitman
- B. Smith
- Ja'Net DuBois
- Kellye Nakahara
- Diane Rodriguez
- Ahmaud Arbery
- Kerry English

At 1:47 p.m., the Chair adjourns the meeting.