

## NOTICE OF PUBLIC MEETING

July 24, 2020  
10:00 AM- 3:00 PM

Public meeting access will be provided online at  
<http://arts.ca.gov/aboutus/councilmeetings.php>

- |     |  |                          |
|-----|--|--------------------------|
| 1.  | Call to Order  | N. Lindo                 |
| 2.  | Acknowledgment of Tribal Land  | A. Bown-Crawford         |
| 3.  | Roll Call and Establishment of a Quorum  | L. Barcena               |
| 4.  | Approval of Minutes from May 8, 2020 Council Meeting<br>( <b>TAB A</b> )   | N. Lindo                 |
| 5.  | Chair's Report ( <b>TAB B</b> )  | N. Lindo                 |
| 6.  | Director's Report ( <b>TAB C</b> )   | A. Bown-Crawford         |
| 7.  | <i>Presentation: Programs Evaluation Consultants<br/>Introduction of CAC Programs Evaluation Project</i>   | S. Acevedo               |
| 8.  | <i>Presentation: Strategic Framework Committee (<b>TAB D</b>)<br/>An overview of the Strategic Framework and Decision Support<br/>Tool.</i>  | J. Galli<br>D. Harris    |
| 9.  | <i>Presentation: Governance Committee (<b>TAB E</b>)<br/>An overview of virtual Council meeting guidelines.</i>  | K. Gallegos<br>D. Harris |
| 10. | Public Comment<br><i>Two forms of public comment will be offered:</i> <ul style="list-style-type: none"><li>- <i>Written comments will be accepted online prior to<br/>and during the Council meeting</i></li><li>- <i>Live comment will be accepted during this agenda item<br/>in the meeting via Zoom or phone. Live public comment<br/>may be limited to 2 minutes per person.</i></li></ul> | N. Lindo                 |

Access and instructions will be provided at  
<http://arts.ca.gov/aboutus/councilmeetings.php>.

- |  |  |
|--|--|
| <p><b>11.</b> Discussion Items: 2020-21 Grant Programs<br/> <i>The Chair will provide an overview of the discussion items. After all committees have presented their items, the Council will discuss direction for 2020-21 grant policies and guidelines that will be voted on in September.</i></p> <p>i) Legislative Committee (<b>TAB F</b>)</p> <p>ii) Equity Committee (<b>TAB G</b>)</p> <p>iii) Policy Committee (<b>TAB H</b>)</p> <p>iv) Allocations Committee (<b>TAB I</b>)</p> | <p>N. Lindo</p> <p>C. Montoya<br/>J. Moscone</p> <p>K. Gallegos<br/>L. Gonzales-Chavez</p> <p>L. Baza<br/>J. Evans</p> <p>D. Harris<br/>J. Moscone</p> |
| <p><b>12.</b> Adjournment (<b>TAB J</b>)<br/> <i>Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair.</i></p>  | <p>N. Lindo</p>  |

- 
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 your request no later than July 22, 2020. Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or [lariza.barcena@arts.ca.gov](mailto:lariza.barcena@arts.ca.gov).
  6. Public comment instructions will be provided at <http://arts.ca.gov/aboutus/councilmeetings.php>.

# TAB A

---

California Arts Council | Public Meeting | 07/24/2020

## 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.

At 9:57 a.m., the Chair calls for the motion 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.

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 be 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.

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.

At 11:25 a.m., the first motion is rescinded by Evans. The second motion is rescinded by Lindo.

At 11:26 a.m., Harris moves to combine one and two 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.

At 12 p.m., Galli rescinds her original motion and proposes new motion 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.

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 7-1.

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.

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.

# TAB B

---

California Arts Council | Public Meeting | 07/24/2020

## **Chair's Report from Nashormeh Lindo July 24, 2020**

*A lion used to prowl about a field in which Four Oxen used to dwell. Many a time he tried to attack them; but whenever he came near they turned their tails to one another, so that whichever way he approached them he was met by the horns of one of them. At last, however, they fell, a-quarrelling among themselves, and each went off to pasture alone in a separate corner of the field. Then the Lion attacked them one by one and soon made an end of all four. Moral: United we stand, divided we fall.*

-Aesop, 6th century BCE

*“All for one and one for all; united we stand, divided we fall.”* These familiar words, adapted by Alexander Dumas, (whose birthday is today, July 24th), in his famous story, *The Three Musketeers* can, be applied to our national condition in these present perilous times. Falling is not an option, and it seems our country is, once again, on the brink of real revolutionary change, hopefully, for the better. We are seeing a shift in the national discourse, in cultural practices, in policy and in sentiment. The refrain, “All Lives Matter will not matter until Black Lives matter” is a reflection of this shift in the national and indeed the global discourse.

It has been almost five months since the nation shut down and orders to shelter in place upended the daily lives of millions of Americans. Since then, events have been unfolding rapidly that lend even more urgency to what we, as citizens, have to say and do. We started, in March, with a pandemic caused by a microscopic biological agent that is so virulent that people are getting sick and dying in unprecedented numbers. Now the even more virulent and endemic disease of racism has been laid bare in our midst. This particular disease/pandemic has, however, been with our country since its founding. In part, because of the shutdown, many people witnessed the heinous images of the lynching murders of Ahmaud Arbery, George Floyd, Rayshard Brooks, and Sean Monterosa broadcast on national television. The senseless murder of Brianna Taylor is another example, and there are, unfortunately, numerous others that are just the most recent evidence of what we've known all along; that the deadly disease of racism, oppression and violence, particularly aimed at men and women of color, showed the World that this plague is alive and thriving in America. In this nation, we profess to believe in a democratic, egalitarian system, yet when that system is rooted in oppression and racism, there is bound to be disruption, despair and a disproportionate negative impact on marginalized groups. Nobody wins.

Racism is a threat to democracy and therefore a threat to us all. The soul of America, in fact, of conscious people everywhere, is wounded by the routine acts of brutality we witness over and over again. We cannot allow it to continue. We are all in pain and we must address it. Our young people, especially, are raising their voices in response to what has been characterized as the “banality of evil.” They refuse to tolerate this as acceptable. People have taken to the streets all over the country and, indeed, the world, demanding justice and reform.

A decision the CAC made over a year ago, while in the process of developing an updated Strategic Plan, proved to be more timely than we could imagine, at the time. After two years of debate, discussion, data gathering, research, writing and re-writing, we decided to include an Equity Statement that specifically calls out Race Equity as a foundational principle. Equity, is a verb, a practice, an action—not a destination, but a journey. In the process of embarking on that journey, we, as a Council, agreed to look at all we do through an equity lens and that lens would take the bold step of incorporating race as a part of the vision and practice.

Our research shows us that *“By prioritizing the attention to Racial Equity, everyone benefits because racial injustice is the most pervasive and entrenched form of injustice permeating the institutions and systems that everyone must access. By prioritizing attention to racial equity and improving systems for all, intersections with racial injustice and other pervasive societal inequities can be addressed.”* (CAC Strategic Framework 2020-2027; Equity Alignment, page 6). As such, we are ahead of the current, popular trend that, across the board, is taking a hard look at systemic racism, implicit bias, overt prejudice and outright brutality. Corporations, governmental agencies and educational systems, etc. are all beginning to take the initial steps addressing these issues through changes and revisions in policies, practices and eculturation; the sustainability of which is yet to be seen. But, I remain cautiously hopeful.

Dumas’ use of “one for all” was actually taken from an ancient narrative. Aesop used the concept in his fable, *“The Four Oxen and the Lion,”* referenced above. It has been invoked by many, in response to divisiveness and socio-political turmoil, from Patrick Henry, to Abraham Lincoln to Tupac Shakur. The call for Unity in the face of crisis and chaos has been repeated throughout history. It is the perfect allegory for these times. With so much division and strife, we must come together for a common cause. For us, the cause is promoting the arts and the inherent benefits for all.

We claim to believe that engagement in the Arts bridges the spaces between us and that the social capital this engagement builds benefits us all, as a community. However, it is still dependent on the value we find in trust and cooperation when we are a part of such a community. The Latin *communitas* means “public spirit.” The word “community” has *unity* embedded in it. *Unity* is from the Latin word, *unitatem*, meaning oneness or *unus*, one. (You can tell I love etymology because I like to be precise in the meaning of what I am trying to say.)

I am thankful that we have embodied this trust as we continue to develop policies to benefit the creative communities of California and bridge those spaces through the arts, while cooperatively working towards our stated goal of “strengthening the field of arts and culture and championing the truth that arts are an essential component in addressing the challenges facing our communities now and in the future.”

The CAC continues to be in the forefront of the push for artistic growth, social justice and cultural hegemony. The practices and works of California’s creative sector are the raw materials that puts us in this unprecedented position. Because we have the support of the governor and state legislature in terms of our funding capacity in recent years, we have been able to help support the creative output of our constituents and stakeholders in greater numbers than ever. The unfortunate tragedy of the dual pandemics have caused a disruption in the work of creatives around the state, but many have met the challenge by continuing to use the arts to communicate, to protest, to uplift and to move towards healing.

Last week, I participated in one of our Community Listening Sessions and there were some trends that I heard. There was definitely concern, but what I also heard loud and clear, and across the board was hope. No one spoke of giving up. What I also heard was that assistance is definitely needed and we have some adjustments to make, in our grants program. Based on this input, I am keen for us to be responsive to the concerns of the field in this crisis. Several themes stood out to me, including:

- more general operating assistance
- a balance of operating and project funding
- funding individual artists
- more flexible funding; reducing funding restrictions
- simplifying the application process
- reducing the number of grant types and increasing the maximum funding on grants
- more two-year grants

This signals to me that people are looking to the future and planning for rebounding, recalibrating and moving forward. There were also lots of expressions of appreciation for the work we have been doing and for making it possible to be heard. People do see the CAC as a unifying and critical force for change. This makes our work all the more gratifying.

That said, it is critical for all Council members to review all materials in this book, so that the discussions at the meeting are direct and comprehensive.

At prior meetings, Council members requested time to reflect, consider and discuss policy ramifications prior to staff developing new guidelines based on these discussions. That way, we can vote on these new guidelines in September and they can be published in time for the upcoming grant cycle. The effectiveness of the discussions is dependent on all members reviewing and familiarizing themselves with all items in the book, especially suggestions made by the committees. You will see that the format for most of the committee memos has changed in order to give consideration to the need for CAC policy to reflect the Strategic Framework. Each suggestion made by the committees is provided for you with a reference to one or more sections of the Strategic Framework and supportive outside sources.

Finally, I want to thank all Council Committees for getting together and working on the memos that will inform our discussions. And, as always, to the rank and file staff, who organized the Listening Sessions and continue to do amazing work that helps us to continue to stand for the arts community in our great state. Eureka!

Yours in Peace, Solidarity and Creativity,

Nashormeh Lindo  
Chair, CAC

# TAB C

---

California Arts Council | Public Meeting | 07/24/2020

## **Director's Report from Anne Bown-Crawford**

July 24, 2020

We all come to this July's Council meeting during a storm of challenges that make this moment in time truly unique. We have begun to hear over and over how this moment is an opportunity for reinvention, and it is. I believe this is a time that will test our ability and willingness to look at redesign honestly and unflinchingly, to ask hard questions, to listen carefully to all voices, and to be willing to challenge ourselves in difficult discussions. This is our opportunity to responsively build towards needed change, to go beyond making gestures.

The Council is tasked with considering and designing CAC grant opportunities that have the greatest value, in the immediate and long term, to all residents of California as we invest in arts and culture as a state agency

Some questions that have risen to the top of my thinking as I have moved through discussions with all parts of our arts funding ecosystem -- national, regional, and statewide, public, and private, are:

- How can we keep our artists and culture workers whole, nurtured, valued and employed?
- How can we best address disparities in access and equity, reaching small, rural, and culturally-specific organizations across the state?
- How can we help organizations maintain their public benefit and keep their doors open if they are not accessible, in this moment, to the public in conventional ways?
- How can we help keep all of the youth of this state engaged in developing their creative skills?
- Within the context of this re-designing, re-alignment, or right-sizing, how can we retain our national reputation as a leader in targeted, effective, innovative grant funding?
- How can we encourage mentorship and sustainability?

The Council will undertake a significant discussion at this meeting, setting policy and direction that will culminate in a vote on grant guidelines in September. There is no small set of tasks before us. I am very proud and grateful to be part of a staff with a Council of such passionate, empathetic, thoughtful, and committed people. Thank you.

Below are some highlights of recent agency activities since the Council last met in May:

### **State Budget Signed by Governor Newsom**

Governor Newsom signed the 2020 Budget Act on June 29, 2020. The CAC's baseline budget remained intact in the signed state budget with \$24,300,000 in state local assistance funds. As previously shared, the proposed one-time increase of \$10.5 million was withdrawn in the Governor's May Budget Revision. The budget detail will be posted online at <http://www.ebudget.ca.gov/>.



## **COVID-19 Economic Impact on Arts Sector - Federal Data Update**

Research by the National Endowment for the Arts looks at federal data charting a disproportionate toll of COVID-19 on the arts sector, compared with many other segments of the U.S. economy. According to the most recent period of data collection from the U.S. Census Bureau, 71 percent of small businesses in the "Arts, Entertainment, and Recreation" sector reported a "large negative effect" from the pandemic, compared with 43 percent of all small businesses. That level is exceeded only by the "Accommodation and Food Service" sector. [Read more in the National Endowment for the Arts Art Works blog, Taking Note.](#)

## **Community Listening Sessions: 2020-21 Grant Programs + COVID-19**

We held four live listening sessions on Wednesday, July 8 and Thursday, July 9 to help inform upcoming Council discussions and decisions regarding grant policies and programs for 2020-21, addressing the economic impact of COVID-19 on California's creative communities. These sessions were designed to inclusively expand upon the public comment process of our regularly scheduled Council meetings. Each session was booked to capacity with 100 registrants per event, representing diverse communities across California. ***Comments from these sessions have been analyzed by staff and attached to this report in support of the Council's meeting preparation.***

## **Federal CARES Funding for State-Local Partner Regranting**

The Council voted in a public meeting in May to direct this funding to the State Local-Partners (SLPs) for regranting on the county level. In alignment with the CAC's public mission and commitment to racial equity, and in response to public health data and state leadership practices, funds were designated by Council to support local arts and cultural organizations serving communities of color disproportionately impacted by COVID-19. Special funding from the National Endowment for the Arts and the CARES Act will allow the CAC to provide a measured and timely response to the continued needs of arts organizations in disproportionately impacted communities throughout the state of California, by distributing the \$710,400 at a county level to all 46 SLPs who elected to opt in. Participating SLPs are submitting their re-granting applications now and the grant activity period begins August 1, 2020.

## **CAC Relief Funding for Individual Artists & Cultural Practitioners**

The Council also voted in May to establish a rapid relief grant for funding individual artists who represent socially vulnerable communities most highly impacted by the COVID-19 pandemic, addressing racial inequities. The vote called for the CAC to redirect \$1 million in funds previously approved for a pilot individual artists fellowship grant in order to provide more immediate emergency support for California artists disproportionately impacted by COVID-19. Two existing CAC Statewide & Regional Networks grantees were invited to submit proposals to administer the grant funds. CAC staff, with guidance from the Council Programs Allocations Committee, has identified the Center for Cultural Innovation to serve as the administering organization for the grant program, to quickly disburse the much-needed awards of \$1,000 per individual. This statewide program is expected to launch July 17.

## **Innovations + Intersections Panel Update**

A panel met in June to review and rank applications for the Council's pilot Innovations + Intersections grant program. Eleven finalists were identified to submit second round applications. Of the finalists, seven are small organizations with operating budgets under \$500,000, including three fiscally sponsored organizations. There is a strong mix of arts/tech and arts/wellness projects (with some doing both) among the finalists. A total of 414 applications were submitted for this very

timely program with a total request of just over \$146 million for large-scale innovative projects addressing one or both of the Council's priority areas of Arts and Wellness and/or Arts and Technology. The Council has allocated \$1.65 million to this program. I+I has a two-step application process that began with a Letter of Intent. Final grant recommendations will come to Council for a vote at the September Council meeting.

### **CAC Administrators of Color Fellowship Update**

The School of Arts & Culture at the Mexican Heritage Plaza (SOAC), an Administering Organization of the California Arts Council, has been coordinating the opening of the California Arts Council Administrators of Color Fellowship program. The statewide pilot program will match 10 arts administrators of color, Fellows, with an arts and culture organization, Host Organizations, dedicated to equity and community engagement for a nine- to 12-month fellowship. SOAC has been providing 1:1 technical support to applicants, as well as leading webinars and information sessions. July 31 is the application deadline.

### **Arts in Corrections Contracts Update**

The recent Arts in Corrections (AIC) Request for Proposals was designed to award \$700,000 in award funds contracts for Program Year 2020-21 from July 1, 2020 to June 30, 2021, after the extension of existing CAC AIC Coordinating Organizations. A review panel was conducted at the CAC Office and virtually using Zoom from May 11th to 13th with the following individuals present: Henry Ortiz, community organizer with "All of Us or None" Sacramento as Return Resident Advisor; Mariana Moscoso, AIC Program Manager as a scoring panelist; Martina Virrey, Community Resource Manager at CDCR Deuel Vocational Institution as a scoring panelist; Roman Sanchez, AIC Program Analyst as a scoring panelist; and Qiana Moore, CAC Public Affairs Student Assistant as a score tabulator and notetaker.

23 organizations submitted proposals, 9 (39%) of those organizations are not currently AIC Coordinating Organizations, two (9%) are currently AIC Program Development Organizations, and 12 are current AIC providers. A Notice of Intent to Award was posted on May 22, 2020 with nine proposers to receive contracts, three of those proposers are new AIC Coordinating Organizations.

### **Flexibility for Current Grantees**

In response to the impacts of COVID-19 on the arts and culture field, grantees and awardees are permitted to make necessary adjustments in order to complete their grant contracts. Guidance has been provided to grantees regarding the purpose of their grants, and the importance of maintaining funding for artists/cultural workers in their approved grant proposals.

### **Staffing Update**

Several new staff members have recently joined the CAC team. They are listed below. We are also in the final stages of recruiting for the position of Race and Equity Manager.

- Adam Quintana, M.A., Operations Services Manager
- Carla Pareja, Accountant I
- Amy Ng, Retired Annuitant

Also, as previously announced, Angela Dee Alforque, Ed.D has joined the CAC as Director of Program Services. Angela began working at the CAC part-time this spring and is now officially full time at the agency.

### **COVID-19 Agency Operations**

The CAC has remained fully open, performing all services during the COVID-19 Pandemic. Most CAC staff are currently working at home voluntarily under the CAC's existing telework policy. The office has remained open due to our essential business operation needs. Some staff access the office as needed to perform business functions, carefully following social distancing and face covering procedures. Since telework is possible for our agency, we will continue this practice during Stage 2 of the [California Resiliency Roadmap](#) opening timeline. This may be reassessed at any point in the future as necessary. E-signature technology is being implemented for our contracts and grants. We are complying with CalHR/GovOps instructions in response to the guidance of the state and are responding to requests for information from state control agencies.

### **COVID-19 Field Resources**

The CAC has created a [COVID-19 resource page](#) that includes other Federal, State, and private aid available to organizations and individuals. This is an information hub that we continually update with emergency funding opportunities, emergency preparedness best practices, and webinars featuring arts leaders and artists from the national arts community as we become aware of them. The COVID-19 emergency has highlighted the power of collaboration within the arts ecosystem at every level, this list showcases that network.

### **Important Upcoming Dates**

July 1, 2020	Start of new fiscal year, start of grant activity period for grantees
September 10, 2020	Council Meeting
November 18, 2020	Council Meeting

## **Response Summary**

### **Community Listening Sessions: 2020-21 Grant Programs + COVID-19**

**July 8-9, 2020**

#### **Introduction**

Out of 411 total registrants for the Community Listening Sessions that took place via Zoom on July 8-9, 2020, 116 individuals gave comments. Originally three sessions were scheduled; however, due to high response rates, a fourth session was added.

Sessions were designed to expand upon the CAC's public input process, as encouraged by the CAC's Strategic Framework. Participants were encouraged to consider specific questions in response to the current economic and public health crisis as part of their comments:

- What are your hopes for the next round of Arts Council grant funding?
- What is the most needed grant type for you at this time: general operations, project support, or a combination of both?
- Are there any unique challenges facing your local community that the Council should consider?
- Do you anticipate any unforeseen barriers to applying for an Arts Council grant in the coming year?
- Have you experienced any barriers to applying for an Arts Council grant in the past?

#### **Key Themes**

##### **Gratitude**

In general, respondents from the community expressed gratitude to the CAC for funding support, flexibility in final reporting, and providing a way for them to communicate their feedback via the Zoom listening sessions. Some commented that it was comforting to hear similar struggles and suggestions from their peers across the state. They felt encouraged by the fact that they were not alone in experiencing dramatic shifts due to the impact of COVID-19.

##### **Uncertainty**

Respondents' comments frequently expressed a deep uncertainty about the future due to the closure of venues and learning centers, cancellation of programs, loss of revenue and matching funds, and an overwhelming reliance on technology. For example, the abrupt pivot to delivering programs online required teaching artists and participants to learn virtual meeting platforms, many without adequate training and internet access. These factors continue to create the need for a different kind of support than in the past.

##### **Funding Need: General Operations**

The majority of requests were to increase the opportunity for general operating grants to allow financial flexibility in order to sustain their organizations and communities they serve.

### Barriers: Application Process

Another area of comments focused on the barriers of the CAC’s grant application process. Small and emerging organizations face barriers in applying for certain programs due to the 50% total operating revenue threshold in grant guidelines or the 2-year programming history requirement. Other barriers include:

- technological challenges and internet access
- the great amount of time needed to submit their online materials vs. lack of staffing and technical support
- and the majority of one-year project grants vs. the limited availability of multi-year, general operations grants in the current portfolio.

### Vulnerable Communities

Responding to the disproportionate impact of COVID-19 on particularly vulnerable communities across the state ([COVID-19/Race-Ethnicity.aspx](#)) and the absence of other available funding resources, a number of respondents challenged the CAC and Council to meaningfully address racial equity and needs of communities of color; the needs of rural areas; and the deepening technological/digital divide across all demographic intersections.

- Racial Equity: Some respondents speaking to racial equity encouraged the CAC to consider representation in the board and staff leadership of applicant organizations identifying service to communities of color -- emphasizing the importance of organizational leadership reflecting the communities they serve.
- Rural areas: Some respondents speaking on behalf of rural communities cited the lack of available private or public funding in their regions and challenges including geographic inaccessibility, income inequality, and access to resources.
- Technological/digital divide across all demographic intersections: Respondents from a variety of communities, both urban and rural, spoke to the challenges of moving programming online, including the lack of accessibility to program participants, the need for specialized training and technology equipment, increased costs, and concerns for access by individuals with disabilities.

### Community Listening Sessions by the numbers:

#### Number of participants who commented:

Session 1	Session 2	Session 3	Session 4	Total
Wed 7/8 4pm	Thur 7/9 10 am	Thur 7/9 1pm	Thur 7/9 4pm	
22	23	31	40	116*

*\*2 comments were submitted and accepted via email. Both respondents were present during a session. For one respondent, technical difficulties prevented comment during the live broadcast; the other respondent wished to remain anonymous.*

<b>Response Themes</b>	<b>Sum</b>	<b>%</b>
Total number of commenters	116	
<b><u>Greatest challenges</u></b>		
Technology/Digital Divide /Internet access for programming, including teaching artists and participants	22	18.9%
Difficulty with CAC grant application system (time-consuming, short-staffed, varying technical knowledge, etc.)	13	11.21%
Loss of revenue, including loss of matching funds	7	6.03%
<b><u>Greatest needs and aspirations</u></b>		
<b>Grants for General Operations Support</b>	<b>55</b>	<b>47.41%</b>
Streamline/Simplify Application Process	46	39.65%
Remove matching funds requirement	14	12.07%
Grants for both General Ops <i>and</i> Projects	14	12.07%
Grants for project Support	1	0.86%
Individual Artist Support	2	1.72%

Other	44	37.93%
-------	----	--------

## Demographic Information

Of those who self-identified their engagement with CAC:

- 78% Current or past grantees or applicants
- 19% New/never applied to the CAC

See the attached chart for a summary of represented regions and the total commenters from each region.

## Audio Recordings

Recordings of each session can be accessed on the CAC website at the links below.

### July, 8 at 4pm

[http://www.arts.ca.gov/files/CAC\\_CommunityListeningSessions\\_07-08\\_4pm.mp3](http://www.arts.ca.gov/files/CAC_CommunityListeningSessions_07-08_4pm.mp3)

### July, 9 at 10am

[http://www.arts.ca.gov/files/CAC\\_CommunityListeningSessions\\_07-09\\_10am.mp3](http://www.arts.ca.gov/files/CAC_CommunityListeningSessions_07-09_10am.mp3)

### July, 9 at 1pm

[http://www.arts.ca.gov/files/CAC\\_CommunityListeningSessions\\_07-09\\_1pm.mp3](http://www.arts.ca.gov/files/CAC_CommunityListeningSessions_07-09_1pm.mp3)

### July, 9 at 4pm

[http://www.arts.ca.gov/files/CAC\\_CommunityListeningSessions\\_07-09\\_4pm.mp3](http://www.arts.ca.gov/files/CAC_CommunityListeningSessions_07-09_4pm.mp3)

<b>County/City</b>	<b>Total Comments</b>	<b>%</b>			
			Lake County	1	0.86%
			Lancaster	1	0.86%
Alameda	1	0.86%	Livermore	1	0.86%
Bay Area	1	0.86%	Long Beach	1	0.86%
Berkeley	2	1.72%	Marin	1	0.86%
Butte County	2	1.72%	National City	1	0.86%
Calaveras	1	0.86%	Nevada County	1	0.86%
Chico	1	0.86%	Oakland	12	10.34%
Culver City	2	1.72%	Pacifica	1	0.86%
Contra Costa	1	0.86%	Palo Alto	1	0.86%
East Bay	2	1.72%	Pasadena	1	0.86%
Fresno	2	1.72%	Placer	2	1.72%
Glendale	1	0.86%	Plumas County	1	0.86%
Grass Valley	2	1.72%	Redding	1	0.86%
Half Moon Bay	1	0.86%	Richmond	1	0.86%
Hayward	1	0.86%	Riverside	1	0.86%
Imperial County	1	0.86%	San Benito	2	1.72%
Los Angeles	25	21.55%			



San Bernardino	2	1.72%
San Diego	8	6.90%
San Jose	2	1.72%
Santa Ana	1	0.86%
Santa Barbara	3	2.59%
San Francisco	9	7.76%
Santa Cruz	2	1.72%
Valencia	1	0.86%
Vallejo	1	0.86%
Ventura	2	1.72%
Visalia	1	0.86%
Yolo	1	0.86%
Yuba City	1	0.86%
Declined to state	4	1.72%
New York	1	0.86%

# TAB D

---

California Arts Council | Public Meeting | 07/24/2020

# MEMORANDUM

**To: Council Members**

**From: Strategic Framework Committee  
Donn Harris & Jaime Galli**

**Date: July 24, 2020**

**Re: Strategic Framework Presentation**

---

## **Preparation for Council Meeting**

Your preparation before the Council meeting is critical to ensuring a productive presentation. Please read the [Strategic Framework](#) prior to the meeting. This will not be a discussion item, but an overview presentation with the opportunity for Council members to ask clarifying questions. The full Strategic Framework is linked at: <http://arts.ca.gov/aboutus/strategicframework.php>.

## **Background**

At our public meeting in February 2020, Council unanimously adopted a new Strategic Framework after a year-long public engagement and development process led by professional consultant Dr. Tamu Nolfo. The Council is now in the process of operationalizing the strategic framework that has four key parts:

- New mission, vision, values
- Racial equity statement
- Decision Support Tool
- 28 aspirations for future actions

## **Meeting Goal**

The purpose of this Council item is to further orient all Council members, including new members, to the Strategic Framework. Learning goals for our presentation are listed below:

1. Understand purpose of Decision Support Tool and when/how to use it as Council members
2. Understand the 28 Strategic Framework Aspirations
3. Understand next steps for Aspirations assignments and tracking

## **Administrative Note: New Committee Member**

This meeting marks the conclusion of Donn Harris' service on the Strategic Framework committee. We are all grateful for Donn's dedication to this committee for many years, including his leadership during last year's development process. Thank you, Donn! Alex Israel will join Jaime Galli on this committee after the conclusion of the July Council meeting.

# TAB E

---

California Arts Council | Public Meeting | 07/24/2020



# Memorandum

## California Arts Council

1300 I Street, Suite 930  
Sacramento, CA 95814  
T: 916.322.6555 | F: 916.322.6575  
www.arts.ca.gov

**Date:** July 24, 2020

**To:** Council Members

**From:** Governance Committee, Kathy Gallegos & Donn Harris

**Re:** Virtual Council Meeting Guidelines for Council Handbook

---

As the State's public health directives related to COVID-19 continue, the Newsom administration has the goal of maintaining 75% of state employees teleworking part-time or full-time. In addition, public meetings and Council business will be conducted remotely during this pandemic, and as a result, the following guidance on how to conduct virtual meetings will be added to the Council handbook.

### 1) Before the Council Meeting:

- **Find a quiet place.** Loud noises will not only distract you during the meeting, it will make it difficult for others to hear you.
- **Turn the video on.** All Council members participating in a virtual meeting are separated by distance, so the best thing Council members can do to make everyone feel like they are in the same room is to use video. Video makes everyone feel more engaged because it allows Council members to see each other's emotions and reactions, which humanizes the room and encourages interaction and empathy. Without video, you may not know if during silence in a virtual meeting somebody is not paying attention, having technical difficulties, or in fact nodding in agreement. Facial expressions matter.
- **Practice.** Test your video and audio before your meeting at <https://zoom.us/test>.
- **Look at the camera.** This takes a bit of getting used to, since you want to look at the other participants' faces, but try to look at the camera when you're talking. This tactic will mimic the in-person feeling of eye contact. It is important to gauge reactions by looking at the screen but alternating that with looking at the camera, making viewers feel like you are really talking to them.

- **Frame yourself.**
  1. Adjust your camera if it is too low or high. Your camera should be at eye level.
  2. Clean up and have a simple background (a plain wall, a potted plant, or a bookshelf works perfectly). Zoom also provides virtual backgrounds to help you disguise home environments. Visit <https://support.zoom.us/hc/en-us/articles/210707503-Virtual-Background> to watch a tutorial on how to create a virtual background or follow these simple steps:
    - a. Sign in to Zoom desktop client.
    - b. Click Settings.
    - c. Click Virtual Background.
    - d. Click on an image to select the desired virtual background or add your own image by clicking +Add Image.
    - e. To disable Virtual Background, choose the option None.
  3. Position yourself so that most of the light is coming from in front of you (behind your monitor) instead of behind you. If you have a window behind you, shut the blinds. Otherwise, you will be backlit.
  
- **Be on time.** It is requested that Council members check into the meeting early to avoid any technical difficulties or delays.
  
- **Come prepared.** It is critical to have read the council book prior to the virtual council meeting. Council members reporting out should avoid reading memos verbatim, but rather spend time in discussion with other council members. Coming to meetings prepared will allow council members to use most of the allotted time for discussion.

## 2) During the Council Meeting:

- **Follow the leader.** The Chair, as a leader, can facilitate a productive lively discussion during Council meetings and remind Council members to respect each other by not interrupting or speaking out of turn.
  
- **Raise your hand.** Online meetings might seem more relaxed because you're participating from the comfort of your own home. However, Council members should use the "raise hand" function to let the Chair know you have something to say. Here's how to raise your hand if you're using your computer:
  1. Click on the Participants section at the bottom of your screen.
  2. Click on the small icon in the shape of a hand, labeled "Raise Hand."
  3. Your hand is now raised, which means that the Chair and other Council members will see that you have something to say.
  
- **Do not chat.** Be careful not to violate Bagley-Keene by having side conversations during the Council meeting where the discussion is related to Council business. Technical assistance conversations are not violations.
  
- **Stay in the "room".** At a physical Council meeting, members do not leave the table or walk around the room. Virtual meetings are no different: Members should avoid going on mute and leaving the room to get something unless personally essential. In addition, in a physical meeting, it is disrespectful to other Council members and the

public in attendance for a Council member to leave and make a phone call or step out of the meeting prior to the end of the agenda unless there is an emergency. Similarly, in a virtual meeting, Council members should avoid pressing mute or responding to emails. Civility and respect for people is the same virtually as in person.

- **Avoid multitasking.** It is important for each Council member to be mentally present. Here are three ways to avoid multitasking:
  1. Use video: It can essentially eliminate multitasking because your colleagues can see you.
  2. Have the Chair periodically call on Council members during the meeting. Council members will be more apt to pay attention.
  3. The Chair may suggest a break if the meeting is going long.
- **Stay on topic.** Always remember that the Council's meetings take place in a public forum. The Chair and Vice Chair can encourage Council members to stay active and on topic. The Chair and Vice Chair are also there to help keep dialogue respectful and may intervene when necessary.

*Most importantly in virtual meetings, respect must be the norm. For a virtual Council meeting to be truly successful, two fundamental principles should be adhered to: **Be respectful of others' time, and be present.***

# TAB F

---

California Arts Council | Public Meeting | 07/24/2020





# Memorandum

## California Arts Council

1300 I Street, Suite 930  
Sacramento, CA 95814  
T: 916.322.6555 | F: 916.322.6575  
www.arts.ca.gov

To: **Council Members**

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

Date: **July 24, 2020**

Re: **Legislative Update**

---

### **Assembly Bill 89** (Ting): Budget Act of 2020

Governor Gavin Newsom signed AB 89, the Budget Act of 2020, on June 29, 2020, resulting in the following:

- California Arts Council's maintains \$24.3 million in on-going funding;
- At least \$10 million of CAC granted funds shall require a match from grantees;
- Arts in Corrections \$8 million in on-going funding remains intact; and
- Effective July 1, 2020, Arts Council employees will receive a salary reduction of 9.23% with a corresponding 2 days of personal leave.

**Senate Bill 939** (Wiener/Gonzalez): Statewide eviction moratorium for nonprofits and small businesses renting commercial property.

The nonprofit community in California strongly supports SB 939, which would protect commercial tenants, including nonprofit arts organizations, from eviction throughout the COVID-19 State of Emergency, retroactively applying this protection, so evictions issued after March 4, 2020 and before the passage of SB 939, would be considered unenforceable and void.

Unfortunately, this bill was held in the Senate Appropriations Committee, but it is expected to come back in some form next session.

**Assembly Bill 1968** (Ramos): Tribal Land Acknowledgment Act of 2021.

AB 1968 authorizes the owner or operator of any public school or state or local park, library, or museum in this state to adopt a process by which Native American tribes are properly recognized as traditional stewards of the land on which the school, park, library, or museum is located, as specified.

According to the author of AB 1968, Assemblyperson Ramos, "We cannot begin to remedy past injustices without acknowledging and educating ourselves of the history of settler immigration to California and the forced removal of people from the lands where

they lived and worked. Cultural institutions have a duty to present accurate historical information that concedes past wrongs and broadens cultural understanding. AB 1968 would encourage us all to consider the past and what it means to occupy lands that were initially, and still are, inhabited by Native Americans.

Land acknowledgment statements inspire individuals to think about what it means to occupy space on Native American lands. These statements recognize the traditional land of the Native American people in the state who called, and still call, the land home before and after the arrival of settlers. This provides a learning opportunity for individuals who may have never heard the names of the tribes that continue to live and learn from the land.”

AB 1968 passed unanimously on the Assembly floor and is now in Senate Natural Resources and Water.

# TAB G

---

California Arts Council | Public Meeting | 07/24/2020



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

**Date:** July 24, 2020

**To:** Council Members

**From:** Equity Committee, Kathy Gallegos & Lilia Gonzales Chavez

**Re:** Racial Equity Statement

---

The Equity Committee met several times since the last Council meeting to discuss the purpose and utility of the California Arts Council's newly adopted Racial Equity Statement. The following suggestions will be discussed at this meeting and scheduled for a vote at the September Council meeting, as part of the 2020-21 grant guidelines.

Each suggestion provides a reference to one or more sections of the CAC Strategic Framework and other source documents to support an informed discussion.

**1) Include a summary of the CAC Racial Equity Statement (2020) as part of the grant program guidelines.**

**References to the CAC [Strategic Framework](#)**

**Racial Equity Statement ([pages 36-37](#)):**

- Racial injustice is the most pervasive form of institutional and systemic injustice. The CAC is committed to ensuring, through intention and effort, that every policy enacted reflects democratic principles of equity and justice.

**Aspirational Area: Social and Environmental Issues ([pages 56-57](#))**

- The CAC centers the arts and creativity as a key component in solving our most pressing social and environmental crises. Building awareness and resilience through the arts and creativity should be core to our partnerships.

**Rationale:**

The inclusion of the Racial Equity Statement in grant program guidelines would demonstrate the CAC's commitment to promoting and valuing racial equity as part of our strategic framework and aligns with the language in our Strategic Framework. It also would require the CAC and its partners to agree to a shared, intentional language around race equity and antiracist policies in order to serve historically marginalized populations and address systemic racism.

**2) Require grantee and contractor organizations to have a racial equity statement and include this statement in their application for a CAC grant.**

**References to the CAC [Strategic Framework](#)**

**Racial Equity Statement ([pages 36-37](#)):**

- The CAC will administer policies, programs, and activities to identify and avoid barriers to access and discrimination. We are committed to the just and equitable disbursement of resources.

**Aspirational Area: Social and Environmental Issues ([pages 56-57](#))**

- The CAC centers the arts and creativity as a key component in solving our most pressing social and environmental crises. Building awareness and resilience through the arts and creativity should be core to our partnerships.

**Rationale:**

Public and institutional policies practices, both conscious and unconscious, have resulted in inequitable access to resources for communities and artists of color. Public and private arts funding practices continue to reflect these systemic inequities. Therefore, arts funders and partner organizations must take intentional and explicit action to structurally change funding practices and norms.

While many state arts agencies across the nation have adopted equity statements and collect data on the racial and ethnic demographics of their served and underserved populations, the CAC would be at the forefront of holding their grantees and contractors accountable to achieving racial equity goals.

## **Frequently Asked Questions and Responses Regarding Tailored Programming for People of Color (POC)**

*A working document prepared by the CAC Equity Committee*

**People of Color:** A term used to refer to nonwhite people, used instead of “minority,” which implies inferiority and disenfranchisement. The term emphasizes common experiences of racial discrimination or racism. (From the CAC Strategic Framework, Source: Colours of Resistance Archive)

### **1. Why does the CAC have programs specifically supporting People of Color (POC)?**

From the inception of our country, government at the local, regional, state and federal level has played a role in creating and maintaining racial inequity. Despite progress in addressing explicit discrimination, racial inequities continue to be deep, pervasive and persistent across the country. Government can implement policy change at multiple levels and across multiple sectors to drive larger systemic change.

### **2. Why focus COVID-19 relief funds on disproportionately affected communities?**

Black and Brown communities are disproportionately impacted by COVID-19 due to historic and systemic inequities.

### **3. Why say Black Lives Matter?**

Saying Black lives matter does not exclude other people, it is a phrase that is intended to include Black people in ensuring their safety and wellbeing. A way to think of the phrase is: Black lives matter, **too**.

### **4. Does supporting POC mean not supporting rural communities?**

POC live in rural communities, too, and likely are disproportionately unacknowledged, underserved, and undercounted in the community.

### **5. My community is mostly White, how does this relate to us?**

Even if POC are not the majority in your community, POC are there, and they are likely receiving less support and resources than other community members.

*Additional resource: Racial Equity Tools Glossary*  
<https://www.racialequitytools.org/glossary>

# TAB H

---

California Arts Council | Public Meeting | 07/24/2020



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

[www.arts.ca.gov](http://www.arts.ca.gov)

**Date: July 24, 2020**

**To: Council Members**

**From: Policy Committee, Larry Baza and Jodie Evans**

**Re: CAC Total Operating Revenue Requirement and  
General Operating Support for COVID-19 Relief**

---

The Policy Committee met several times since the last Council meeting to discuss all our programs policies through an equity lens. Specifically, the committee focused on the following two policies based on feedback from the field and staff specialists: 1) the 50% Total Operating Revenue restriction, and 2) increasing general operating support to the field in response to COVID-19. The following suggestions will be discussed at this meeting and scheduled for a vote at the September Council meeting, as part of the 2020-21 grant guidelines.

Each suggestion provides a reference to one or more sections of the CAC Strategic Framework and other source documents to support an informed discussion.

**1) Waive the 50% Total Operating Revenue (TOR) restriction for all grant programs.**

**References to the CAC [Strategic Framework](#):**

**Racial Equity Statement ([Page 36-37](#))**

- CAC is committed to ensuring that every policy enacted reflects democratic principles of equity and justice
- CAC is committed to the just and equitable disbursement of resources

**Aspirational Area: Small Organizations ([page 50-51](#))**

- Ensure equitable access to CAC grants for both large and small arts organizations, regardless of budget size.



- Current CAC policy perpetuates smaller organizations staying small while larger organizations can access more CAC resources.

## **Rationale**

Currently, the CAC grant program application guidelines state: “The total request for funding in this grant program cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year”.

This TOR threshold advantages larger organizations and disadvantages smaller organizations.

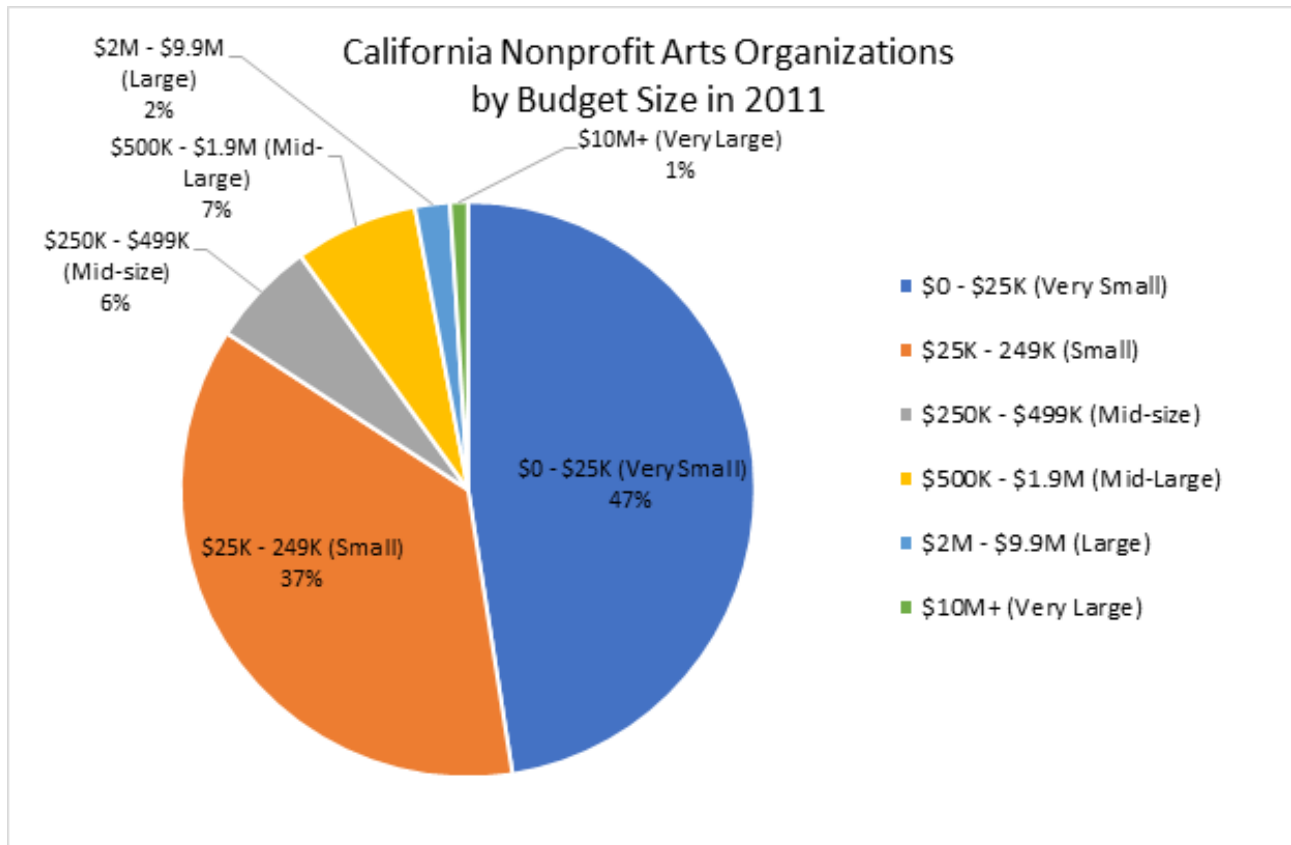
For example, an organization with an annual operating revenue of \$50,000 is eligible to request only \$24,000 for one or two grants, whereas an organization with a TOR of \$1,000,000 can request multiple grants up to \$499,000. This limits CAC's ability to fulfil its mission to serve all Californians.

Removing the 50% TOR barrier is in alignment with other states whose arts agencies, in response to the COVID-19 crisis, are giving priority to small and midsize organizations, especially those working in underserved communities, who historically have limited access to funding opportunities.

*- continued on next page -*

## Data

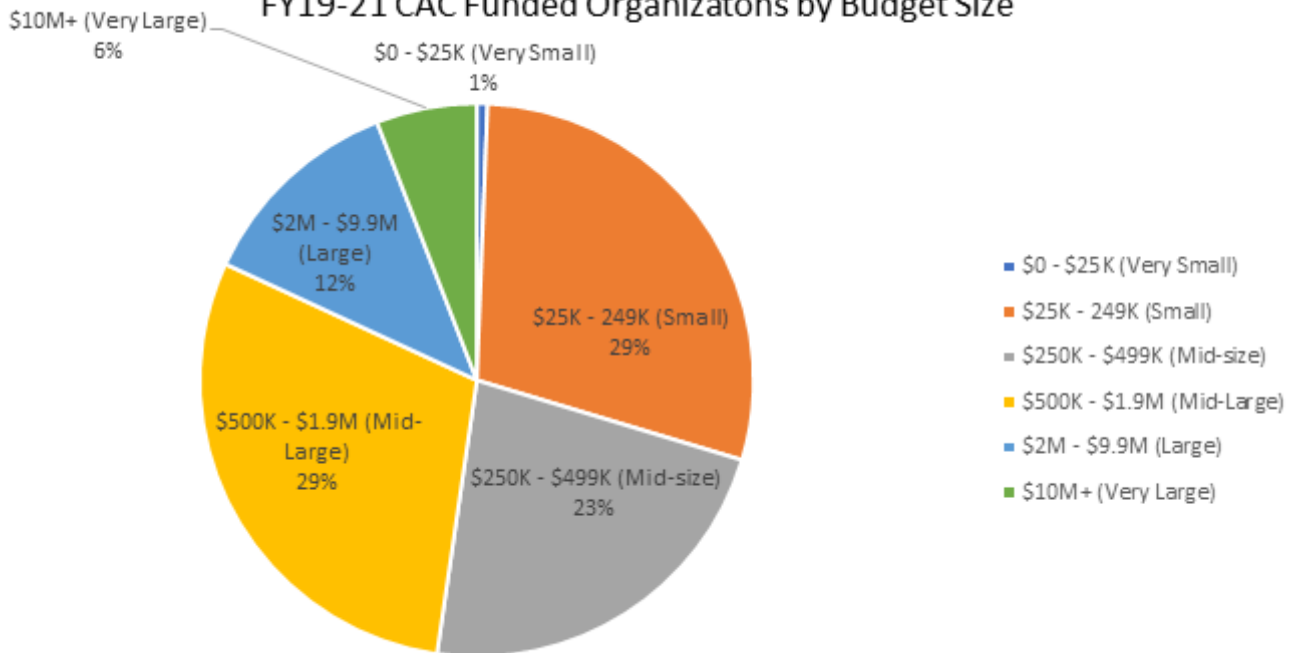
Below is a comparison of California nonprofit arts organizations according to budget size, as referenced in the 2011 study *California's Arts and Cultural Ecology*<sup>1</sup>, to those grant organizations funded by CAC in FY 2019-21.



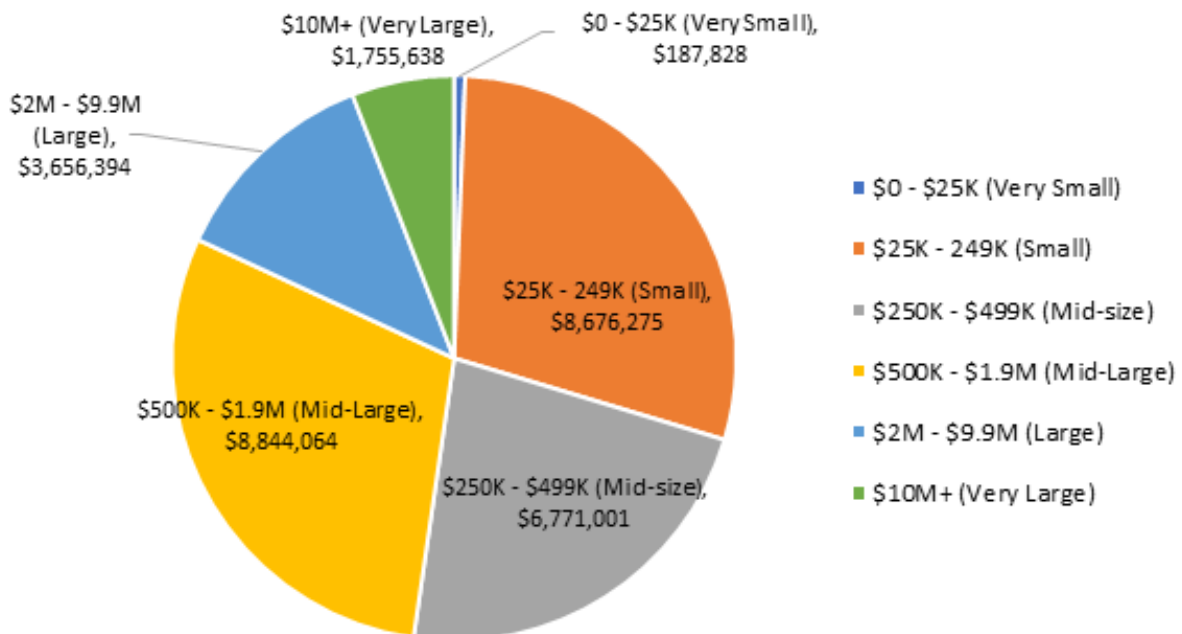
- continued on next page -

<sup>1</sup> [Arts Engagement](#)

### FY19-21 CAC Funded Organizatons by Budget Size



### FY19-21 CAC Allocation Totals Budget Size



These data demonstrate the following trends:

- Very small organizations (<\$25k) were very underrepresented, comprising 47% of the field, only 1% of those organizations were funded.
- Small organizations (\$25K - \$249K) were somewhat underrepresented, comprising 37% of the field, but only 29% of those organizations were funded.
- Mid- and mid-large-size organizations (\$250K - \$1.9M) were significantly overrepresented, comprising only 13% of the field, yet 52% of organizations funded.
- Large and very large organizations (\$2M+) also were overrepresented, comprising only 3% of the field, yet 18% of organizations funded.
- Over two-thirds of the FY 19-21 allocations were awarded to mid-large to very large organizations because they had the capacity to apply to multiple grants based on meeting the 50% TOR restriction.

## **2) Increase general operating support to arts organizations for relief and recovery in response to the impacts of COVID-19.**

References to the CAC [Strategic Framework](#):

**Racial Equity Statement** ([Page 36-37](#))

- CAC is committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- CAC is committed to the just and equitable disbursement of resources.

**Aspiration: General Operating and Multi-Year Grants** ([page 50-51](#))

- Enable greater autonomy, sustainability and planning capacity for grantees through the reduction of program-specific and single-year grants.
- Smaller organizations tend to have fewer options for funding their operations and less time to engage in grant writing, they will benefit the most from this change.

**Rationale**

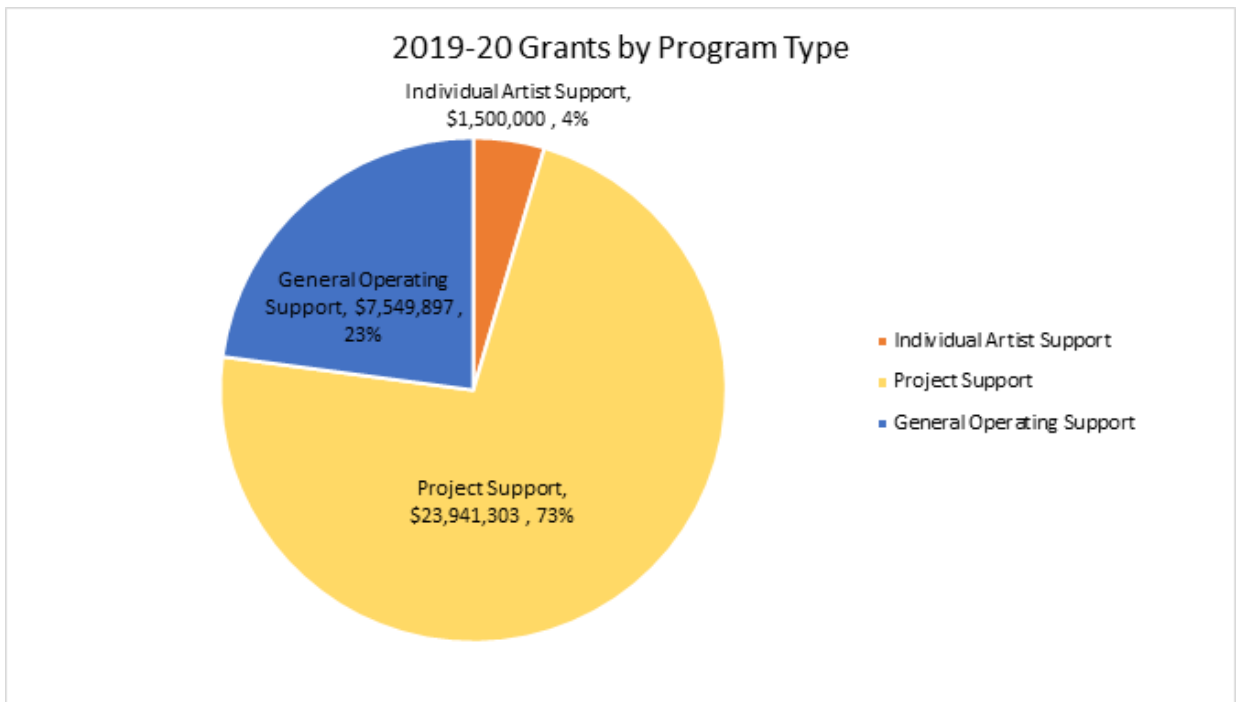
- California arts organizations report that their major financial concerns due to COVID-19 include reduced funding, limited cash reserves, cancelled contracts, inability to cover payroll and bills, and business closure.
- Funders must make a commitment to act urgently with grants providing unrestricted funding in support of the people and communities hit hardest by the

impacts of COVID-19, and direct grants to small and mid-sized nonprofits working in the arts and culture fields.

- General operating support will help nonprofits build the systems they need to strengthen their funding sources and sustain their organizations over time. CAC must work to ensure that grantees have the required support to make a difference for the communities they serve.
- The CAC currently offers three general operating support grant programs; however, they are targeted to specific areas of the field and are not widely available for general applicants. Those programs include: State-Local Partnership, Statewide & Regional Networks, and Cultural Pathways.

## Data

The pie chart below indicates that the majority of CAC funding has been towards projects. However, at this time most projects have been suspended or interrupted due to COVID-19. The CAC held four Community Listening sessions on July 8 and 9, 2020. In their public comments, 47.4% of respondents stated that their organizations' greatest need is increased general operating funds in order to survive and respond to the pandemic.



# TAB I

---

California Arts Council | Public Meeting | 07/24/2020



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

[www.arts.ca.gov](http://www.arts.ca.gov)

**Date: July 24, 2020**

**To: Council Members**

**From: Allocations Committee, Donn Harris and Jonathan Moscone**

**Re: Reapportionment of FY20-21 Grants Portfolio in response to COVID-19**

---

The Allocations Committee met several times since the last Council meeting to examine how to approach the entire CAC grant portfolio for future funding cycles, with particular attention to changing conditions in the field based on short- and long-term impacts of COVID-19. The following suggestions will be discussed at this meeting and scheduled for a vote at the September Council meeting, as part of the 2020-21 grant guidelines.

Each suggestion provides a reference to one or more sections of the CAC Strategic Framework and the Community Listening Sessions to support an informed discussion.

The committee was educated by staff on how allocations for local assistance (grants) have traditionally been determined using two fiscal years of funding. **The total amount of FY 2020-2021 funding for local assistance is approximately \$16,000,000** because approximately \$11,000,000 was used to fund the slate of 2019-20 grantees.

**Consider reducing the total number of distinct grant programs and allocate funds for only three grant categories: general operations, project-based, and individual artists.**

References to the CAC [Strategic Framework](#):

**Racial Equity Statement** ([Page 36-37](#))

- Policies, programs and activities will be administered to identify and avoid barriers to access and discrimination. We are committed to the just and equitable disbursement of resources.

**Aspirational Area: Grantmaking & General Operating and Multi-Year Grants**  
(Page [48-49](#))

- Review the CAC's allocations disaggregated by important demographic considerations, such as organizational size; enable thoughtful discussion on aligning grantmaking with CAC's values.
- Enable greater autonomy and sustainability capacity for grantees through the reduction of program-specific and single-year grants.

## **Rationale**

- The number of programs has increased from eight to more than twenty in a seven-year period. The Allocations Committee has begun to examine new ways to approach the entire grant portfolio for future funding cycles, using the framework aspirations and Decision Support Tool to guide our thinking.
- In the recent virtual Community Listening Sessions held July 8-9, 2020, participants expressed a deep uncertainty about the future due to the closure of venues and learning centers, cancellation of programs, loss of revenue, and an overwhelming reliance on technology. These factors create the need for general operating funds that support organization capacity differently than in the past.
- Respondents identified their most urgent need as increased general operations funding and flexibility in how they will sustain their organizations and communities they serve.
- Another area of comments focused on the barriers of our grant application process including: competing grant application deadlines, multiple grant programs, technological challenges and unstable internet access; the great amount of time needed to submit their online materials vs. lack of staffing and technical support.

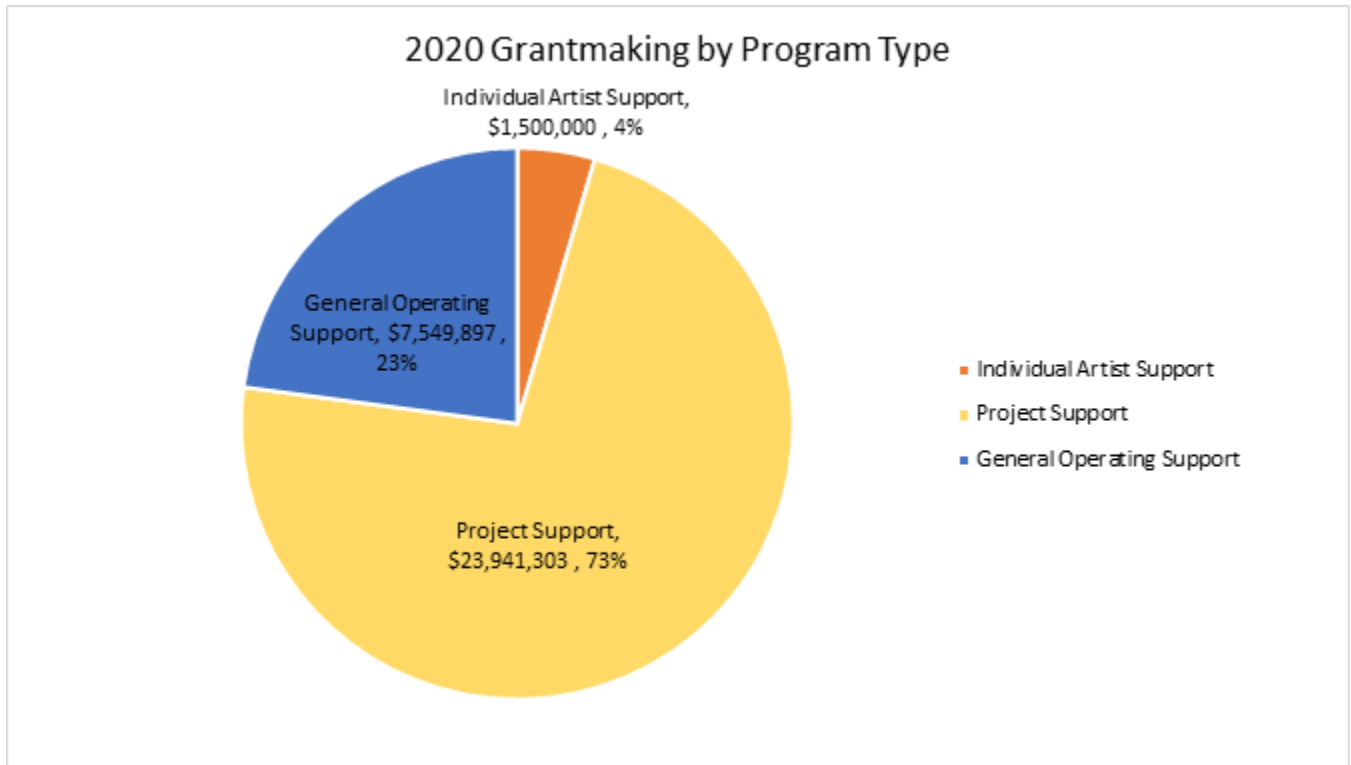
- continued on next page -



## Data

This chart represents all grants made for the July 1, 2020 to June 30, 2021 program year. Funds were allocated from the FY19-20 budget, remaining one-time funds from the FY18-19 budget, and from the current FY20-21 budget.

- General Operating Support went towards the next two years of funding for State-Local Partner and Cultural Pathways grantees, and one year of funding for Statewide & Regional Networks grantees.
- Individual Artist support included \$1M for the Rapid Relief for Artists grants and \$500,000 to the National Arts and Disability Center for the Arts and Accessibility program.
- All other grant funding went to project support.

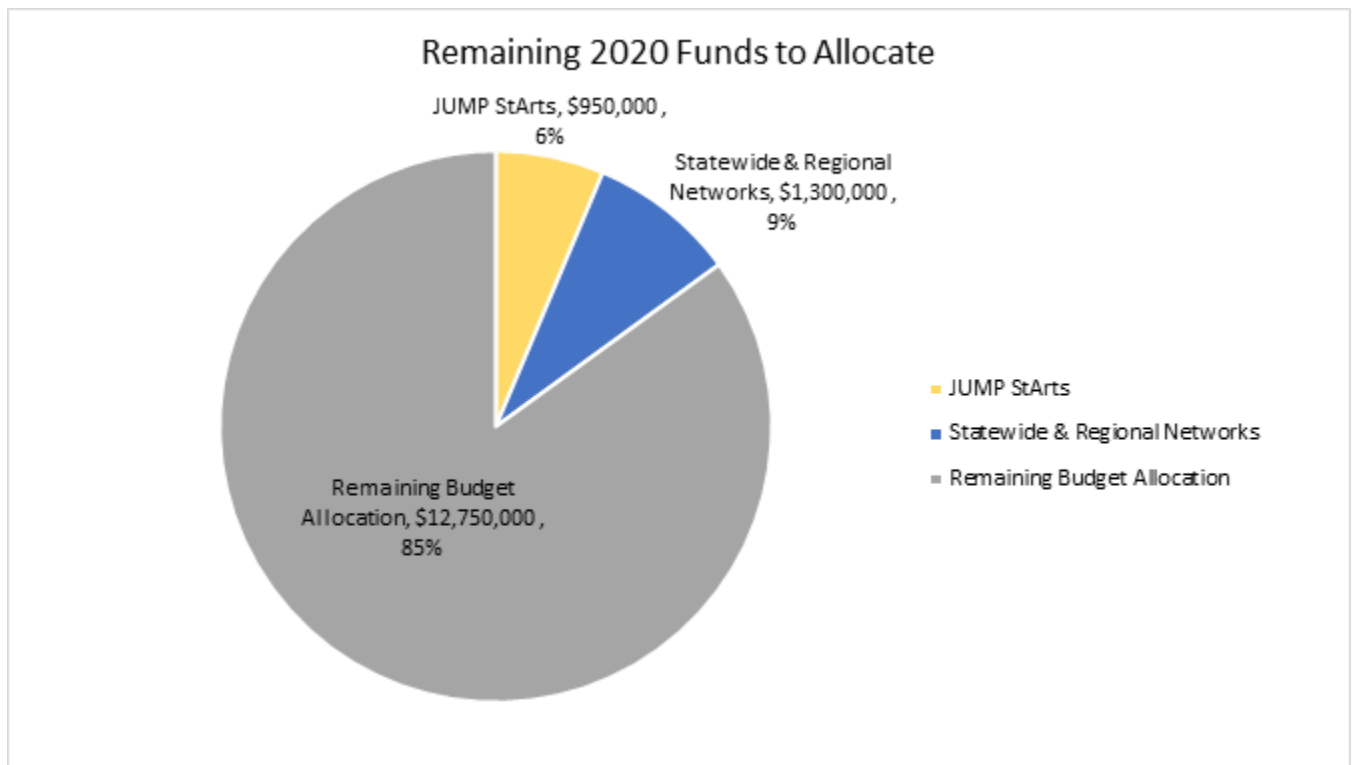


- continued on next page -

## Considerations for FY 2020-21 Allocations

The following considerations can be made for FY 2020-21 allocations based on legislatively mandated programs, federal mandates, funding individual artists and designating the SRN grant as a 2-year program.

- CAC is legislatively mandated to allocate \$750,000 to the JUMP StArts program. Additionally, our grant from the National Endowment for the Arts requires that \$200,000 of funds be used to support arts education. Since JUMP StArts is an arts education program, funding that program at \$950,000 would satisfy both requirements.
- Statewide & Regional Networks are the only general operating program to have received one (vs. two) years of funding. These grants will close in June 2021, as opposed to the SLP and CP grants that are funded through June 2022.
- Recommendations from the recent Community Listening sessions indicate that there is interest from the field in increased general operating support and funding for individual artists.
- For FY 2020-21, this committee respectfully encourages the Council to consider utilizing the “Remaining Budget” noted below at \$12,750,000 to fund three grant categories: general operations, project-based, and individual artists.



## **Additional Resources**

### **Policy Committee References:**

The Council On Foundations: [A Call to Action: Philanthropy's Commitment During COVID-19](#) (Accessed July 5, 2020)

Grantmakers in the Arts: [New York's Response to the Pandemic](#) July 1, 2020

Grantmakers for Effective Organizations: [What is General Operating Support and Why is it Important?](#) (2014, accessed July 5, 2020)

[The Economic Impact of Coronavirus on the Arts and Culture Sector](#)

### **Equity Committee References:**

Americans for the Arts: Ten 2020 Trends That Will Impact the Arts.  
<https://www.americansforthearts.org/sites/default/files/TenTrendstoWatchin2020.pdf>

[3 Principles for an Antiracist, Equitable State Response to COVID-19 — and a Stronger Recovery](#)

[What is your Equity Footprint?](#)

[Racial Equity in Arts Philanthropy: Statement of Purpose and Recommendations for Action](#)

[State Policies & Programs Addressing Diversity](#)

# TAB J

---

California Arts Council | Public Meeting | 07/24/2020



Highland Park-Mount Washington, CA

News Feed

Neighbor Posts

Classifieds

Calendar

Fauci Says U.S. 'Knee-Deep' In 1st Virus Wave; Hospitals Scramble

Obituaries

Shared from Hollywood, CA

# Broadway Star Nick Cordero Dies Of Coronavirus Complications

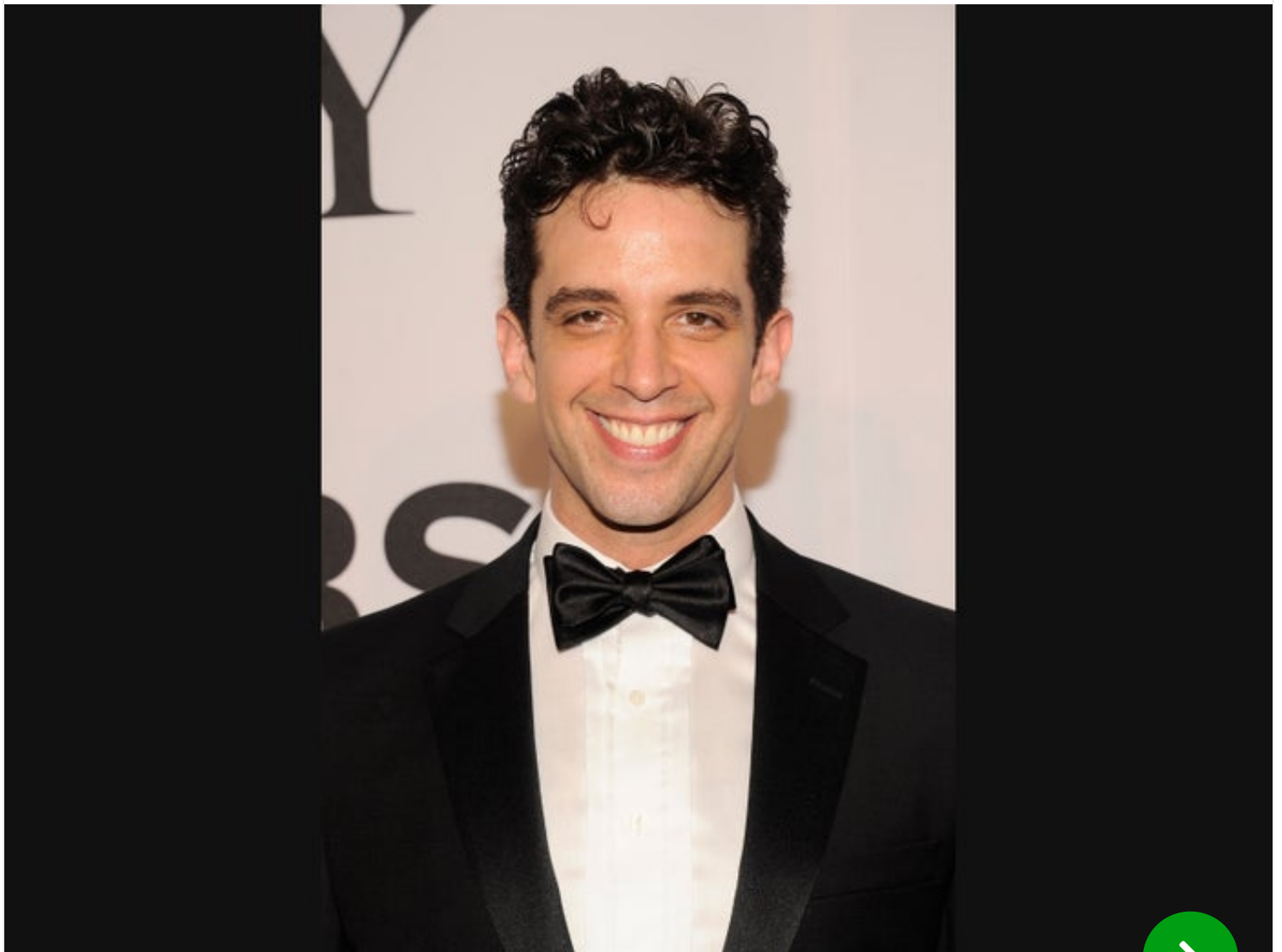
Nick Cordero, the Tony-nominated "Bullets Over Broadway" star, died Sunday after a weeks-long battled with the coronavirus.

By Paige Austin, Patch Staff

Jul 5, 2020 11:51 pm PT | Updated Jul 5, 2020 11:54 pm PT

Like 3.3K Share

Reply



Nick Cordero, the Tony-nominated "Bullets Over Broadway" star died Sunday after a weeks-long battled with the coronavirus. (Credit: Sykes/Invision/AP)



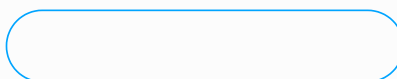
ADVERTISEMENT

LOS ANGELES CA — Tony-nominated Broadway actor Nick Cordero died Sunday after a weeks-long battle with COVID-19. He was just 41 years old.

Cordero, the father of a one-year-old boy, had no underlying health conditions, but the disease ravaged his body. Doctors had placed Cordero in a medically induced coma six weeks ago, but his condition continued to deteriorate. He developed blood clots, was put on a ventilator, and doctors had to amputate his right leg, his wife said in updates on social media accounts.

He died Sunday morning at Cedars-Sinai Medical Center, according to multiple reports.

Cordero, a native of Canada, was nominated for a Tony Award for his performance in the 2014 musical "Bullets Over Broadway." He's best known for his work on Broadway, appearing in "Waitress," "Rock of Ages" and "A Bronx Tale: The Musical." Cordero also made appearances on the CBS television drama series, "Blue Bloods".



He leaves behind a wife, Amanda Kloots, and a 1-year-old son, Elvis.

His wife wrote about her heartache on Instagram.

"My heart is broken as I cannot imagine our lives without him," she wrote. "Nick was such a bright light. He was everyone's friend, loved to listen, help and especially talk. He was an incredible actor and musician. I will love you forever and always my sweet man."

*City News Service contributed to this report.*



ADVERTISEMENT

# PRESENTATIONS

---

California Arts Council | Public Meeting | 07/24/2020

# Evaluation Objectives



The primary objectives for the California Arts Council in commissioning this evaluation are to:

1. Discern the ways in which we can better ensure equitable distribution of funds
2. Increase program participation for historically marginalized communities
3. Maximize the impact of our support for the arts across California's diverse communities



**scansion**





# Evaluation Outcomes

As part of our multi-tiered program evaluation, we will:

- 1. Conduct a comprehensive field scan of the nonprofit arts ecosystem and arts funding ecosystem in California**
- 2. Evaluate the funding portfolio at the CAC to identify overlaps in funding opportunities and gaps in support to the field**
- 3. Evaluate the grantmaking processes of the CAC in order to promote equity, efficiency, and effectiveness**
- 4. Evaluate the overall alignment of the CAC's programs with the new strategic framework**

# Evaluation Team



**Anh Thang Dao-Shah**



**Alan Brown**



**Ryan Stubbs**



**Shalini Agrawal**

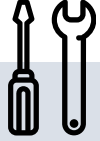


**Salvador Acevedo**



**John Carnwath**

# Key Project Tracks



EVALUATION  
PLANNING

1



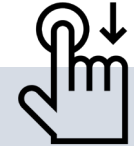
FIELD SCAN  
OF THE ARTS  
FUNDING IN  
CALIFORNIA

2



BUSINESS  
PROCESS  
MODEL

3

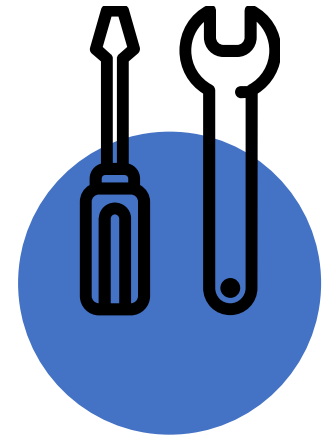


PORTFOLIO  
EVALUATION  
AND AGENCY-  
LEVEL  
THEORY OF  
CHANGE

4

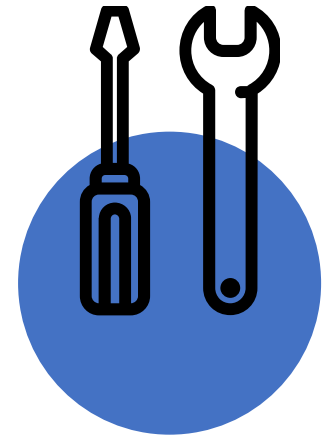
# Track 1 – Evaluation Planning

We will begin our work with a series of interviews and meetings with internal and external stakeholders to inform the evaluation plan. In particular, we want to be able to respond to the recent shifts in the arts funding landscape due to COVID and Anti-Racism efforts.



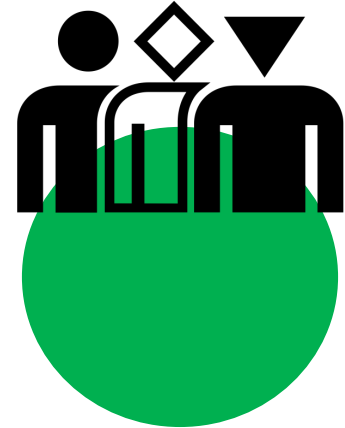
# Activities Track 1 – Evaluation Planning

1. **Assessment of the 2020 Arts Funding Landscape**
  - **Scan of public & private funders' crisis responses**
  - **Scan of future directions in the California arts funding landscape**
  - **Key informant discussions**
  - **Scan of Racial Equity Impact Assessment tools and data**
2. **Detailed evaluation plan and calendar of events**



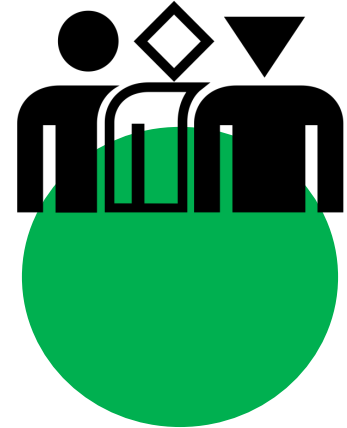
# Track 2 – Field Scan of Arts Funding Distribution in California

The Field Scan will provide a deep analysis of California's arts infrastructure and funding through the lenses of equity and access, and thus provide critical context for the other components of the evaluation.



# Activities Track 2 – Field Scan of Arts Funding Distribution in California

1. Scan of existing research and gap analysis
2. Analysis of California's arts infrastructure
3. Assessment of equity in the arts funding landscape
4. Deep dive into four communities – Part 1: Reconciling the arts ecosystem with arts funding
5. Field scan report



# Track 3 – Business Process Model

An analysis of CAC’s “business process model” will lead to recommendations for improvements to the grant making process, greater alignment with strategy, particularly regarding equity outcomes, and efficiencies of scope and scale moving forward.

The evaluation must examine incremental improvements to the grantmaking processes that will reduce the various forms of bias embedded in the system, and, if possible, increase efficiency at the same time.





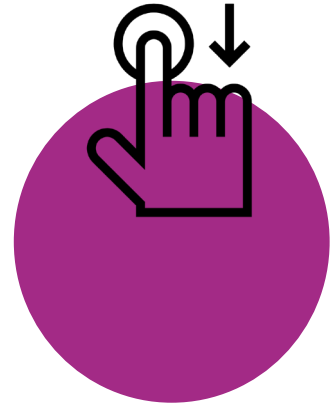
# Activities Track 3 – Business Process Model

1. Interviews with CAC's staff
2. Analysis of Applicant and Awardee Data across CAC's Competitive Grant Programs
3. Workflow Mapping of Existing Grantmaking Model
4. Deep Dives into Four Communities – Part 2: Qualitative Feedback on the Experience of CAC Applicants.
5. Prepare Preliminary Report on CAC's Existing Business Process Model.



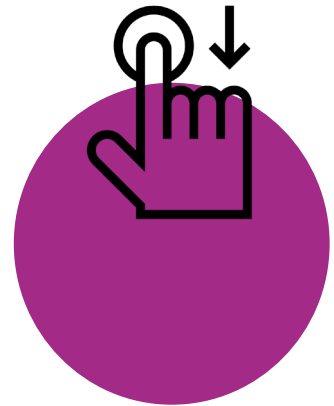
# Track 4 – Portfolio Evaluation and Agency-level Theory of Change

We'll perform a portfolio evaluation to assess CAC's current array of grant programs. Whereas grant programs are usually viewed in isolation and evaluated on their individual merits, portfolio analysis looks across the portfolio of programs and seeks to assess the impact of the programs as a whole.



# Track 4 – Portfolio Evaluation and Agency-level Theory of Change

1. Meta-evaluation
2. Portfolio review work-session
3. Draft evaluation report
4. Deep Dives into Four Communities – Part 3: Vetting Evaluation Findings and Recommendations
5. Finalize evaluation report



# Timeline

May 2020														Aug 2022									
Track 1 – Evaluation Planning																							
Track 2 – Field Scan of the Arts Funding in California																							
				Track 3 – Business Process Model																			
											Track 4 – Portfolio Evaluation and Agency-Level Theory of Change												



# Strategic Framework Decision Support Tool

---

# CALIFORNIA ARTS COUNCIL

# Learning Objectives

1. Understand purpose of Decision Support Tool and when/how to use it as Council members
2. Understand Strategic Framework Aspirations
3. Understand next steps for Aspirations assignments and tracking

Reference full Strategic Framework

<http://arts.ca.gov/aboutus/strategicframework.php>

# Decision Support Tool

- What is it?
  - **Series of questions** to ask when considering proposed actions, including but not limited to, new or existing programs, policies or practices
  - Questions are **designed to improve equitable outcomes**, particularly for people who may be disproportionately impacted by the actions
- How do we use it?
  - **Tool used by committees** and referenced in recommendations to Council body, also used by staff
- Why do we use it?
  - Intentionally slows down decision making to **counter bias and fully vet decisions**

# Decision Support Tool

1

TIER 1: BASIC CAPACITY

2

TIER 2: PUBLIC INPUT AND IMPACT

3

TIER 3: EQUITY ALIGNMENT

4

TIER 4: COUNCIL PROCESS

5

TIER 5: POST-DECISION CONSIDERATIONS



# Tier 1:

## Basic Capacity

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

### **TIMELINE**

What is the desired timeline for this action?

### **STAFFING, PARTNERS, AND FUNDING**

What is required to fully support this action – staffing, partners, and funding? Are all three available during the desired timeline?

- Is there an opportunity to acquire staffing, partners, and/or funding?

- Is there a lesser priority from which staff, partners, and/or funding can be redirected?
- If the timeline is adjusted, will staffing, partners, and/or funding be available?
- If the timeline is adjusted, will there be an adverse impact?
- From where can resources of staffing, partners and/or funding be redirected to cause a lesser impact?

***Based on the responses, evaluate whether the action should move to Tier 2.***

## Tier 2:

# Public Input & Impact

Who is expected to benefit from this action?

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

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

- Those potentially impacted in the field?
- Those potentially impacted as community members?

- Council, staff, partners, funders (specifically, to what extent are other funders involved in meeting this need), elected officials?

At the local level, does this action:

- Promote ownership?
- Build capacity?
- Align with CAC values?

## Tier 2:

# Public Input & Impact *cont.*

Beyond the local level, does this action:

- Leverage resources?
  - Cultivate partnership?
  - Grow awareness of the CAC?
  - Address root causes of inequity?
  - Instill faith in government transparency, accountability, and stewardship?
- Align with or expand on the priorities of the Governor and the State of California?
  - Demonstrate innovation?
  - Position the CAC as a national or international leader?

***Based on the responses, evaluate whether the action should move to Tier 3.***

## Tier 3:

# Equity Alignment

Has research been conducted to identify best practices for racial equity?

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

Will this action disadvantage:

- Small organizations?
- Certain regions of the state?
- Potential beneficiaries with Disabilities?
- Potential beneficiaries who communicate in languages other than English?

- Potential beneficiaries who face social stigma, trauma, and/or safety concerns?
- Potential beneficiaries with fewer technological resources and/or expertise?

*If yes to any, what adjustments or accommodations could be made to offset the disadvantage?*

*Based on the responses, evaluate whether the action should move to Tier 4. Decisions made by staff skip to Tier 5.*

## Tier 3:

# Racial Equity Impact Assessment

- Systematic examination of how different racial and ethnic groups will likely be affected by a proposed action or decision
- Used to minimize unanticipated adverse consequences in a variety of contexts, including the analysis of proposed policies, institutional practices, programs, plans and budgetary decisions
- Vital tool for preventing institutional racism and for identifying new options to remedy long-standing inequities

## Tier 4:

# Council Process

Prior to calling for a vote:

- Was the item open for discussion at a prior Council meeting?
- Were Council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations?
- Were those unresolved questions or concerns considered at a committee meeting that was open to the public?

- Was a public input period offered online or through alternative means for those who could not access a meeting?

*If the vote passes, move to Tier 5.*

## Tier 5:

# Post-decision Consideration

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

For this action, what is staff's role?

Is there a committee or working group to which this action should be assigned or that should be created?

### COMMUNICATION

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

- Those potentially impacted in the field
- Those potentially impacted as community members
- Council, staff, partners, funders, elected officials

### EVALUATION

How will we know if the expected benefit is achieved?

How will we know if anyone is better off?

How will the public be engaged in evaluative efforts?

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

What is the reporting mechanism for progress?

What is the support mechanism if progress is stalled?

# Other Considerations

- A **tool worksheet** will be provided to committees for future use. Completed worksheets will go in Council books to support accompanying recommendations.
- It is recommended that the council and staff **revisit the Tool annually** to assess it and determine whether there are questions that need to be added, omitted, or edited
- Tool can be required or recommended as a **resource for CAC grantees and the field**
  - Example: SLPs using Tool for CARES Funding re-granting programs



# Aspirations: Progress & Tracking

- **Starting actions** for Council/staff to consider
- Emerging opportunities **based on public input and research**, root cause rationale is included
- Council committee or staff **will be assigned** to begin the process of exploring each aspiration
- **Tracking document** to be provided at Council Meetings



# Aspirations: Future Tracking

- Strategic Framework committee will help keep Council on track with regular tracking document in Council books
- Assignments are forthcoming via committee staff liaisons/Exec Committee
- New committee members: Jaime Galli and Alex Israel
- Thank you Donn Harris for service on the committee!