

MINUTES OF PUBLIC MEETING

**July 24, 2020
10 a.m. to 3 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
Wendy Moran, Graphic Designer
Qiana Moore, Public Affairs Student Assistant

Invited Attendees

Alan Brown, Presenter
John Carnwath, Presenter
Salvador Acevedo, Presenter
Shalini Agrawal, Presenter
Anh Thang Dao-Shah, Presenter

I. Call to Order

Chair Lindo calls the meeting to order at 10:02 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 10:06 a.m., Lindo calls for roll. Each Council member briefly introduces themselves. Ten Council members are present, one is absent; a quorum is established.

IV. Approval of Minutes from May 8, 2020 Council Meeting

At 10:09 a.m., the Chair calls for the motion to approve the May 8, 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.”

Gallegos moves; Harris seconds.

At 10:15 a.m., Lindo calls for the vote. The motion passes 10-0.

V. Chair’s Report

Lindo reads the [Chair’s Report](#) in full, with mentions of the current pandemic and call for racial and social justice, mentioning the CAC’s adopted Racial Equity Statement, the recently held Community Listening Sessions and the upcoming Council discussion regarding the next grant season.

VI. Director’s Report

Bown-Crawford provides an overview of her [Director’s Report](#), outlining the work of the Director and CAC staff in the time following the May 24, 2020 Council meeting, including the budget, the impact of COVID-19 to the arts and culture sector, Community Listening Sessions, federal CARES funding for State-Local Partner regranting, the newly established California Relief Fund for Artists and Cultural Practitioners, updates on the Innovations + Intersections grant program, the Administrators of Color Fellowship, Arts in Corrections, and CAC staffing and operations updates.

VII. Presentation: Programs Evaluation Consultants Introduction of CAC Programs Evaluation Project

At 10:40 a.m., Deputy Director Ayanna Kiburi introduces evaluation co-lead Salvador Acevedo on Scansion Inc. to introduce the process they will undergo as contractors to implement a full review of the

CAC’s grant portfolio and grantmaking processes. The original scope of work was expanded to include a gathering of data to assess how other funders around the state and country have responded to the COVID-19 pandemic and what their funding models look like for the process of relief, recovery, rebuilding, and healing.

Acevedo [gives a presentation](#) to Council to explain the objectives, outcomes, and timeline for each phase of the evaluation project.

VIII. Presentation: Strategic Framework Committee

At 11:34 a.m., Council members Harris and Galli from the Strategic Framework Committee provide an overview of the Strategic Framework and the framework’s [Decision Support Tool](#).

IX. Public Comment

Public comment was submitted via an online form which opened on July 14, 10 days prior to the meeting, and closed at in alignment with the meeting’s end at 3 p.m. Live public comment was also heard during the meeting.

Live public comment:

- Marcia Geiger

First of all I would like to thank you all for everything that you do is Arts at because I already submitted my concerns through your link regarding funding for rural areas in small arts organizations, but I would like to add or speak on a related issue to that. Namely because I heard several of you mentioned of the technology is often not available to rural areas and it's not necessarily not having up to date, computers, tablets or phones that are the issue. But the issue is not having broadband available. So it's really not an issue that I think the Arts Council can address because it's just too big. But I think the Arts Council needs to take that under consideration; I have modern computers and the tablet and a new phone, but my connection is kind of the issue, sometimes. So thank you for your time and I just want to thank you again for everything you do as arts advocates. Thank you.

- Laurie Sefton

Hi, I’m Lori Sefton; I use she/her pronouns. I had a couple of things really quickly. One is, I’d like to know information about your decision support tool, if it’s going to be available to the public or whether that is just an internal document that internal decision making process you guys have put together. The couple other things that I do want to urge you very strongly to switch your support to organizational support. Those of us with small organizations—I run a dance company in the city of Los Angeles that’s existed for over 35 years, and it can be very frustrating for us to get organizational support which can help us take our organizations to the next level. Also project support is also hugely important. There are not enough avenues, particularly for dance in the city of Los Angeles. And I understand that. Some cities have project support for dance, but Los Angeles doesn't. And then the last thing I wanted to address was, Assembly Bill 5, and I wanted to know if you guys are talking about any type of funding to help organizations make the transition or to be able to pay their artists as employees. Most of my employees, all of my employees, want to continue to be paid as independent contractors. This is still a gigantic issue for arts organization. And I wanted to know if the California Arts Council's discussions had been around AB 5. Thank you so much.

- David Takashima

I'm a resident of San Francisco. I am the cultural diversity, chairman of the Japanese American task force in San Francisco. We're part of seven diversity cultural groups in San Francisco. And we're trying to continue our different districts in San Francisco, which is made up of the ratio of the neighborhoods of San Francisco, plus the transgender, gay and lesbian community of San Francisco. And a lot of us are trying to find help in continuing our cultural heritage in our city. And so I'm interested in it, whether or not we would qualify for any funding or any other communities what qualify for the for your program. Thank you.

- Lanajean Vecchione

Hello, my name is Lanajean Vecchione, I'm in San Mateo, California. I'm an individual artist here. And I was just wondering about the gig economy workers who are not eligible for unemployment—some of us were paid under the table in cash; we don't even have receipts to report. A lot of us are really struggling out here and we're micro businesses and we're just wondering how we can apply to this funding. A lot of us are disabled and trying to live on the fringe, especially in the larger cities that have a very high cost of living, with even so few artists left, just wondering how you going to address us. Thank you.

- Jessica Ponce

Hi, this is Jessica ponds from International City Theatre in Long Beach. We are current recipients of a couple of grants from the Art Council and so we want to say thank you for that. And thank you for continued support. And thank you, just for being so ready to listen to all of us who went through all these changes that are currently happening—we really appreciate that. And we know that this will help all of us just provide more programming to those that need it. Thank you.

Written public comment submissions:

- 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.

- Karin Hughes (She/Her/Hers), San Diego Youth Symphony, San Diego County
CAC Grantee Organization: Organizational Development, Professional Development, Youth Arts Action

Thank you for the listening session. I would like to add to those requesting General Operations support. Thank you!

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

Chair Lindo, Director Bown-Crawford, and Council Members: Thank you so much for your dedicated public service. I hope that you, your families and colleagues are safe and healthy. ArtsOC is proud to be your official State-Local Partner in Orange County, and looks forward to assisting CAC in distributing its CARES Act funds to BIPOC organizations in our community. Our Cultural Equity Task Force will be actively involved in that process. We have also been able to secure CARES Act Funds for arts relief in one County District (which we are regranteeing) and are finalizing details to do so for two local cities. These are in addition to the private funding initiative, the OC Arts and Culture Resilience Fund we launched with the OC Community Foundation. These are awarding direct assistance to individual artists, to arts organizations and to arts-related businesses. We applaud your efforts at today's meeting to streamline the CAC's grantmaking processes, and look forward to a successful outcome.

- Michelle Glass (She/Her/Hers), Independent Artist working in Public Art and Social Practice, Ventura County

I have been working in the art sector for over twenty five years as an Artist, Arts Administrator and Arts Educator and have served in multiple roles in the private, public and nonprofit sector. I have firsthand knowledge of the systemic issues and the many challenges that arts institutions face including operating over capacity with limited resources. Priorities are often given to programs that have the highest revenue gains or donor investment. This results in a system that is not inclusive or diversified.

I am proposing the CAC award grants directly to Independent Artists. By working at the grassroots level artists can better engage and facilitate projects that accurately reflect the community's voice, strengthen ties between the community and local organizations and cultivates community. To work directly with leaders of the CAC would allow artists the opportunity to expand the budget, scope and reach of the project to work toward building a more just and equitable society.

- Cara Goger (She/Her/Hers), Mariposa County Arts Council, Mariposa County
CAC Grantee Organization: State-Local Partner, Local Impact, JUMP StArts, Artists in Communities, Artists in the Schools, Arts Education - Exposure, Youth Arts Action

As an SLP and a recipient of many other CAC grants, the Mariposa County Arts Council is extremely grateful for the thoughtful manner in which the CAC approaches grant funding. My organization is the only significant arts organization offering comprehensive art programming in Mariposa - in the schools, county jail, to at-risk youth, to geographically isolated elderly residents, the Southern Sierra Miwuk, etc. We have worked very hard to pivot our programming to virtual and social distanced platforms and we would greatly appreciate further programming support so that we can continue to serve our community. We appreciate the emphasis on general operating expenses, we need that too, but we also hope you'll keep a number of your programming grants, as they will be critical to our survival next year.

We also hope you eliminate the criteria for grants to be no more than 50% of the organization's budget, that stifles small but robust organizations serving rural, largely poor communities.

- Kostis Protopapas (He/Him/His), Opera Santa Barbara, Santa Barbara County

The non-profit performing arts industry, which includes classical music, opera, ballet, theater, and more, is a vital economic force in California, and a great source of inspiration, comfort, and pride to

our communities. It is also the main source of employment and the life's purpose for thousands of artists. In a recent op-ed "Californians for the Arts" referred to artists as the "second responders", the workers who help put back together the lives that first responders save. The pandemic has shuttered theaters and put thousands of artists out of work. Yet government has excluded our industry from all reopening deliberations, writing us off as non-essential and high-risk, and effectively condemning thousands to indefinite unemployment. We need the Council's help to get a seat at the table, so we can dispel common misconceptions and present all the ways in which our industry is prepared and capable of returning to work while keeping our patrons and workers safe. Thank you.

- Marcia Geiger (She/Her/Hers), Morongo Basin Cultural Arts Council, Inc., San Bernardino County

CAC Grantee Organization: Local Impact, Organizational Development

RECOGNIZING RURAL POPULATIONS:

- Lack a specific demographic to focus on, limiting the number of grants we qualify for.
- Spread out over a large area, with a low tax base.
- Have conservative local governments, often on the side of eliminating arts funding.
- Can't afford grant writers.
- Members do not have the skills to complete an application.
- Local funding resources are available to urban organizations, fewer funding options are available for rural orgs.
- Could grants be made available for organizations with small budgets and limited resources?

FUNDING DISPARITY:

- There is a disparity of CAC funding per county:
- We have been told that it is because not enough of us apply. More likely, the process is too difficult for the average person to navigate, so they give up.

STATE AND LOCAL PARTNERSHIPS:

- Organizations with limited resources and smaller budgets receive far less funding in this program, because it is based on previous year's income. Could the criteria be expanded?

- John Chookasezian (He/Him/His), Armenian Cultural Visionaries for Chookasian Armenian Concert Ensemble, Fresno County

I hope CAC would make available grants for our 501-C3 organization, for our traditional performing Chookasian Armenian Ensemble in the Central Valley in the future. I have not received ANY financial support from any of the Central Valley Foundations, local govt, businesses, individuals, etc; except from Armenians.

Also, there have been few grants available for our non-profit organization in the past by CAC. Unfortunately, our traditional Armenian music, culture and Ensemble has been overlooked by CAC in these past many years! The Armenians have had a presence in the last 150 years in the Central Valley, but, very little is known about their history of 5000 years, seldom seen & heard traditional Armenian music folk instruments and culture by the general public at large in Fresno and California!

Thank you for this opportunity.

- Peter Kalivas (Other/Prefer Not to Answer), PGK DANCE, San Diego County
CAC Grantee Organization: Local Impact, Artists in Communities, Arts Education Exposure, Professional Development, Organizational Development

I want to acknowledge the Policy Committee's suggestion to 1) Waive the 50% Total Operating Revenue (TOR) restriction for all grant programs. Noting and considering how this flexibility will finally allow new and smaller organizations to enter, remain, sustain and continue to innovate and demonstrate their resilience and ability to respond is very much appreciated. Community derived and inspired organizations that historically operate at a smaller capacity seek to feel equally recognized, qualified as our own and acknowledged and most importantly not inappropriately compared and subjected to the same expectations put upon orgs. with thoroughly different focuses and capacities. We are each part of a collective of disparate ideals and should be acknowledged individually as we do our part in the whole of public service.

- Stephen McCurry (He/Him/His), Pasadena Conservatory of Music, Los Angeles County
CAC Grantee Organization: Artists in Schools, Youth Arts Action

The Pasadena Conservatory of Music has been a grantee of the CAC for many years, receiving support through the Artists in Schools Grant Program for music classes provided at no cost to a local Title I school. More recently we also received support through the Youth Arts Action Fund for scholarships to study music on our campus.

Given the uncertainty around in person learning in the public school system, thus affecting our program supported by Artists in Schools, the support that would be most impactful is general operating. It would also be extremely helpful if the CAC pushed the grant deadlines until 2021 so that we might have a better understanding of the duration of the epidemic and how our programs are impacted long term. Additionally, eliminating the matching grant requirement would also be helpful. We are truly grateful for the tremendous support the CAC provides so that all Californians might enjoy and benefit from engaging with the arts. Thank you.

- Debra Scacco (She/Her/Hers), Los Angeles Cleantech Incubator, Los Angeles County
As Founding Director of AIR, a residency program that supports research-led artists working with the climate crisis, I was thrilled to learn of the Innovations and Intersections opportunity. Housed in a cleantech incubator, AIR embeds artists alongside climate thought leaders, and provides access to a \$10M+ prototyping lab.

AIR was ineligible for I+I because LACI is not an arts organization. We face this funding challenge time and again. I respect and understand the need to support arts organizations, yet these restrictions make success outside of traditional arts models increasingly difficult. To make real change, we must build new structures, allowing artists space to innovate and publicly activate our most pressing issues. Without support, this work cannot survive.

I urge you to revise eligibility criteria, and open grant opportunities to non-arts organizations with a proven arts programming record.

Thank you for your vital work, and for your consideration.

- Nancy Warzer-Brady (She/Her/Hers), Backhausdance, Orange County

Dear Council members,

Thank you for your leadership and commitment to creativity and providing critical funding for the arts in our state. I am representing Backhausdance, an award-winning contemporary dance company based in Orange, CA, founded in 2003 by artistic director, Jenny Backhaus. Backhausdance, like all artists and arts organizations, now impacted by our serious global pandemic, is in a shifting landscape, and will working with our communities in the digital, virtual world for at least the next year. As we plan our survival strategy, we are compelled to continue our work; creativity is not cancelled. For your next grant cycle please streamline the process; remove the matching fund and

data arts requirement, consolidate overlapping programs, give priority to new and small organizations, grant funds for 2 years, and make it easier to receive panelists' comments. With all of the changes to our arena, Research in the Arts will be valuable to the field. Thank you.

- Peter Kalivas (Other/Prefer Not to Answer), PGK DANCE, San Diego County

I am writing to acknowledge the Equity Committee looking more closely at Racial Equity and formulating an inclusionary statement into the CAC's new strategic framework to support this quest. Deconstructing inequitable structures is at the core of much of my work the last 30 years and I feel comfortable and capable around this topic. I would challenge the Equity committee to look more closely at what is written below RACIAL EQUITY STATEMENT. Although, much of it reminds us that we desire equitable outcomes through a variety of processes a fair amount of this statement is not necessarily addressing race in a precise way worthy of the title: RACIAL EQUITY STATEMENT. Rather than this be a critique, I would further challenge why racial equity could not or should not be included in a comprehensive Equity Statement. I think this is possible and the goals and objectives of CAC programs expect this already from the grantees where some of that content exists to hold the funder accountable also.

- Kalamu Chache (She/Her/Hers), San Mateo County

What is going to be done to appoint a new California State Poet Laureate? When will this be done? How long will the person be in office? What steps will be taken to ensure that California never again experiences a gap in another State Poet Laureate being named after a person's term of office ends?

- David Mack (He/Him/His), Invertigo Dance Theatre, Los Angeles County

CAC Grantee Organization: Professional Development, Arts in Corrections, Local Impact, Youth Arts Action

Regarding our recommendation for adding a program grant that supports racial equity, some Board members have questioned why other vulnerable groups - including women, people with disabilities, people from the LGBT community, etc. - should not be included in the grant focus. Our argument is that of course these other groups need support, but point of fact, many of the movements to advance these groups have broken down along racial lines (most notably, the women's movement and Black Lives Matter vs. All Black Lives Matter in West Hollywood) because POCs within these groups have been marginalized and not elevated, which has decreased the efficacy of the entire group. So we implore you to keep this in mind when you're creating your grant program and ensure racial equity is at the center of your objectives to ensure all vulnerable groups are being supported in an equitable fashion. Thank you for your support for the arts and for your work.

- Teri Ball (She/Her/Hers), Center Stage Theater, Santa Barbara County

CAC Grantee Organization: Organizational Development, Professional Development

We need the CAC to advocate for venues to be opened, not today, but in concert with movie theaters. I was thrilled to see Deborah Cullinan of the Yerba Buena Center for the Arts appointed to the Governor's Business and Jobs Recovery Task Force. We finally have a voice at the table, but the fact that this comes more than 4 months into this crisis says so much, we need more. Performing arts venues, regardless of size, are in with stadiums and concert venues, in phase 4 of reopening. I am not advocating for anything dangerous or reckless. Safe reopening guidelines have been developed by the Event Safety Alliance, IATSE, Dance USA, and many more. The case needs to be made before countless organizations are gone forever. Industries like restaurants and retail, have organizations presenting guidelines and advocating for the reopening of their sectors. We need a similar effort and

the argument can't come from a single organization, or a single county, it must be a statewide appeal. Thank you.

- Phyllis Butler (She/Her/Hers), Little House Senior Center - Menlo Park!!, San Mateo County
Please help support historic places like the Bach Jazz club at San Gregorio with open laws and finances! Thanks.
- Patricia Crone (She/Her/Hers), Santa Clara County
Music is the best therapy right now. Please help our struggling musicians who desperately need income.
- Julie Newdoll (She/Her/Hers), Bach Dancing and Dynamite, San Francisco County
Jazz is in danger. I support Bach Dancing and Dynamite, Sfjazz, other music venues that support artists with smaller audiences but have such history and need preservation.
- Sarah Rubin (She/Her/Hers), Santa Barbara County Office of Arts & Culture, Santa Barbara County
CAC Grantee Organization: State-Local Partner, Creative California Communities, JUMP StArts
Chair Lindo and Members of Council,
Thank you for all you do to nurture and advance arts and culture across the state.
As a proud and grateful SLP of the CAC, our workload is responsive to community need. With our community in crises, the need for our support has never been greater. The volume of requests has never been higher. The urgency, immediate.
The SLP is a unique model. There is not another group that performs this type of deep local connective work; it is not lucrative or glamorous and often it is very hard. The narrative is necessarily not about us, but our communities. If we do our job well, it is them you hear from.
CAC support for SLPs remains essential.
Thank you for your continued partnership.
- Peter Kalivas (Other/Prefer Not to Answer), PGK DANCE, San Diego County
Governor Brown signed SB459 to law in 2011 for misclassification.
In 2018 the rules committee of the CA House Assembly decided that only ONLY the Chairpersons of each committee will decide what legislation committee members hear or do not.
This means and which I can prove is that, Chairs of the labor committee on the Assembly side leveraged their authoritarian power to move AB5 legislation along thru their process while equally rejecting any anti-AB5 legislation; again all of which is documented.
I have been working to REPEAL AB5 for 2.5 years alongside House Assemblymember Kevin Kiley.
NOT, because we want Arts & Culture orgs. to exploit artists BUT because legitimate misclassification, although does occur, is far less frequent.
It is the State of California's responsibility to ensure that independent contractors pay their Self-Employment Tax and provide their essential benefits to themselves.
SB459 by Governor Brown is the rightful law we and there is NO NEED for AB5.
- Mark Werlin (He/Him/His), Mark Werlin Media, San Francisco County
As a columnist for All About Jazz and a supporter of new creative music in San Francisco, I'm writing to urge the Council to provide financial assistance to independent jazz and creative music venues. West Coast musicians have made lasting contributions to American musical culture.

Musicians and audiences need spaces like Bach Dancing & Dynamite Society in Half Moon Bay, Yoshi's in Oakland, and many smaller spaces in the East Bay, San Francisco, and San Jose area, so that music can be shared across generations. Please help these venues during this time of closure.

- Amy Caillouette (She/Her/Hers, They/Them/Theirs), Boys & Girls Clubs of Oceanside, San Diego County

CAC Grantee Organization: Youth Arts Action

As a grant recipient (at Boys & Girls Clubs of Oceanside) as well as an individual grant reading panelist (JumpStARTS panel), I am grateful for the work of the CAC, the Board, and the staff in fostering and supporting arts throughout our state. I am impressed with all of the work and layers involved in supporting artists, organizations, while fostering access for future generations. My recommendation is to expand the language and definition of "Arts Organization" in your grant application requirements. There are a number of organizations that are finding ways to innovatively integrate and prioritize arts in their programming (ie. the innovations in STEAM/STREAM, local libraries or our BGCO's program for members with disabilities that produce a theatre show every year) without being STRICTLY an arts organization. I would like to encourage that CAC broaden their own creative thought processes to recognize that access to the arts can and should be offered and supported non-traditionally.

X. Presentation: Governance Committee

At 12:04 p.m., Council members Gallegos and Harris from the Governance Committee provide an overview of [virtual Council meeting guidelines](#).

At 12:08 p.m., a break is taken.

XI. Discussion Items: 2020-21 Grant Programs

At 12:30 p.m., the Chair calls the meeting back to order.

She gives the following statement to Council and attendees to open their discussion of CAC grant programs:

"I'd like to introduce this next item with a clear set of procedures and expectations for our discussion. This is our opportunity as Council members to ensure we provide clear direction for the grants we wish to offer in 2020-2021. While this is not a voting item, this is the precursor to our vote on specific grant guidelines that will take place in September.

"This means that at the conclusion of our discussion today, we must have a clear list of guidance for staff and committees that can be used to draft detailed program guidelines and complete the decision support tool by committees for review by the Council in September, prior to votes.

"Many committees have worked hard, with staff support, to prepare the Council with ideas and suggestions for the discussion we are about to have. Thank you all for your work. I will ask each committee to present their item one at a time without stopping for discussion. Please take written note of any questions or ideas that you have as the committees introduce their items.

"After all committees have presented, our discussion will begin. It will be important to focus the discussion on the specific grant programs and specific grant policies we want to have developed for this

year. At the conclusion of today’s discussion we will review a list of specific directions that will be used to create draft program guidelines. Again, after today’s meeting, our full Council body will not meet again until we are voting to adopt grant program guidelines in September. At that time, it will be too late to introduce any new big ideas. This is that time.”

a) Legislative Committee

At 12:34 p.m., Council member Montoya provide a [legislative update](#).

b) Equity Committee

At 12:38 p.m. Council members Galleogs and Chavez provide an update with program recommendations from the [Equity Committee](#).

c) Policy Committee

At 12:43 p.m., Council members Baza and Evans provide an update with program recommendations from the [Policy Committee](#).

d) Policy Committee

At 12:46 p.m., Council members Baza and Evans provide an update with program recommendations from the [Policy Committee](#).

Discussion:

Gallegos asks about the status of Senate Bill 939, impacting commercial leases. She emphasizes her support for removing a match requirement from grant applicants.

Legislative Affairs Director Kristin Margolis responds that the bill will likely return with a new version in next year’s legislative session. She adds that the \$10 million match requirement is a new item added to this year’s budget, and the Council’s Legislative Committee will be discussing its potential impact to the CAC and the arts community and will keep the Council informed of any updates or response to the administration and budget committee members.

Deputy Director Ayanna Kiburi clarifies that the budget bill requirement for a match is a separate from the current one-to-one matching grant requirements developed by the agency.

Harris proposes organizing grant programs by organizational budget size to provide an equitable opportunity for smaller organizations to receive funding.

Chavez asks if the new budget-implemented matching requirement stipulates that the match must be monetary. She argues that an in-kind match would alleviate the strain on smaller organizations. Margolis responds that the language does not specify the type of match or the quantity required for each applicant.

Chavez asks that Council consider allocating funds for training and support for the field in terms of any changes being made regarding the recommended requirements of a racial equity statement from applicant organizations and use of the Decision Support Tool.

She expresses gratitude for the recommendation to offer general operating support to organizations and asks that the guidelines are very clear in terms of the expectations from grantees to assure Council that

the field is providing what is needed. She echoes the same need for clarification in terms of developing an individual artist grant program.

She also asks for more clarification and information regarding AB5 and its impact on the arts field.

Israel expresses support for removing the policies such as the total operating revenue restrictions.

Lindo agrees with the proposal to develop guidelines based on organizational budget size covering the three broader categories propose—project support, general operating support, and individual artists.

Chavez offers support for the addition of a separate fourth category dedicated specifically to education programs.

Harris agrees with the need to prioritize educational support, but instead of adding a separate category, the agency makes it clear to teaching artists and educators they are also strongly encouraged to apply and are heavily considered to be a part of the grant program reorganization. Galli concurs.

Galli mentions her interest in a revamped project-based program for this year that is focused on more innovative projects that are more directly addressing needs relative to what is happening in our world at the moment. She offers project-based grants focused on communities of color as an example.

She mentions the potential removal of the 501(c)(3) requirement, to see California take the lead on different ways arts organizations can run and thrive.

Kiburi responds and informs Council that the 501(c)(3) is not a legislatively mandated requirement for the CAC.

Galli adds a recommendation for a newly developed individual artist support program not to include any restrictions for those receiving or eligible to receive unemployment.

Baza shares his support for the recommendations from the committees and echoes the need to support projects and organizations that are relevant and timely. He also supports the idea of allocating specific funds toward education, with a broader interpretation beyond the school systems.

Harris emphasizes the consensus among the Council to reduce the number of program categories.

Evans and Chavez support the narrowing of individual artist support to exclude those receiving traditional unemployment benefits to reach those most in need and based on the overwhelming response for the current relief fund.

Chavez mentions the success of the Arts in Corrections program, administered in partnership with the California Department of Corrections and Rehabilitation, and suggests Council consider a future partnership with the Department of Education to strengthen arts services for education.

Lindo adds that while partnerships take time to develop, emphasis on the idea of STEAM vs. STEM education could be helpful to garner support from the Department of Education.

Galli adds that technical support for teaching artists online should be a consideration of the Council, taking into account that classrooms will be closed for some time due to the pandemic.

Gonzales-Chavez proposes offering funds to organizations in order to regrant to individuals, citing the need for support for individual artists to train grantees on how to manage and access grant funds. Galli, Lindo, and Gallegos argue against this as problematic and too similar to what has been done in the past, which doesn't empower or provide enough direct funds to artists themselves. Baza agrees.

Galli calls on Council to consolidate their conversation into specific suggestions to provide to staff and committees for guidelines development.

Kiburi informs Council that the data from past allocations shows that support among larger and mid-sized organizations has been substantial, with less support going to smaller organizations.

Council members recommend an organization of tiers for general operating support, prioritizing funding for smaller organizations, and specifically smaller organizations serving underserved communities, run by and serving people of color, people with disabilities, and other historically marginalized groups.

Kiburi informs Council of the limitations on requesting demographics from applicant organizations due to Proposition 209. She adds that Council can ask questions that can lead to a greater understanding of the organization's mission and values, and mentions the proposed requirement of a racial equity statement as a means of gaining that understanding.

Gonzales-Chavez mentions the recommendation that is to waive the 50% operating revenue as a way to prioritize and reach smaller organizations.

Galli agrees, but adds that the 50% requirement works both ways. Removing the requirement allows smaller budget organizations to ask for more funding, but also larger budget organizations to apply for more grants.

Conclusion:

There is general consensus by the Council to forward the ideas presented in the allocations committee memo, with guidelines coming for a vote in September. The recommendations for Jump Starts and Statewide and Regional Networks grant programs are not discussed further beyond what is listed in the memo. The discussion of three new grant categories is summarized as follows.

The requests proposed from Council for general operating support include:

- at least three tiers of budget support, with prioritization of smaller organizations
- removal of the 50% total operating revenue restriction
- requiring a racial equity statement and Native acknowledgement be adopted by applicant organizations
- Council asks that committees utilize the Decision Support Tool to determine specifics necessary to developing the guidelines to meet these proposed elements.

The requests proposed from Council for individual funding directly to artists include:

- limited restrictions and ease of application

- providing technical support to artists for grants management
- if using a fellowship model, not requiring a specific project to be completed
- as stated by Montoya and supported by Council -- funding for artists to develop their practice, lessening restrictions on how funds are used, and providing an abundance of support
- Council asks that committees utilize the Decision Support Tool to determine specifics necessary to developing the guidelines to meet these proposed elements.

The requests proposed from Council for project-based grants include:

- ability for applicants to define their projects
- encouragement of projects that are relevant and timely to what's going on in our communities
- support for innovation with regard to the 501(c)(3) requirement
- specifying arts education/STEAM as an eligible project category
- Council asks that committees utilize the Decision Support Tool to determine specifics necessary to developing the guidelines to meet these proposed elements.

At 3:00 p.m., Lindo closes the discussion, thanking Council members for their input. Between now and the September Council meeting, committees will work, with staff support, to complete the decision support tool for each proposed program and develop draft guidelines for Council vote.

XII. Adjournment

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

- John Lewis
- Maxx Cheng
- Ennio Moriconne
- Naya Rivera
- Nick Cordero
- Sharon Paige
- Pete Carr
- Bonnie Pointer
- Hamilton Bohannon
- Grant Imahara
- Kelly Preston
- Charlie Daniels
- Earl Cameron
- Ian Holm
- Carl Feiner
- Paul Fusco
- Lisa Lacy
- Keith Sonnier

At 3:02 p.m., the Chair adjourns the meeting.