



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

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

PUBLIC MEETING AGENDA

December 7, 2021
10:00 AM – 3:25 PM

Public meeting access will be provided online at
<https://arts.ca.gov/about/council-meetings>

1.	10:00 AM	Call to Order	L. Gonzáles-Chávez
2.	10:05 AM	Acknowledgment of Tribal Land	A. Bown-Crawford
3.	10:10 AM	Roll Call and Establishment of a Quorum	K. Margolis
4.	10:15 AM	Chair’s Report TAB A	L. Gonzáles-Chávez
5.	10:25 AM	Director’s Report / Update on California Creative Corps Program Development Community Panel process and timeline TAB B	A. Bown-Crawford
6.	10:40 AM	Voting Item: Approval of Minutes from Previous Council Meeting • October 21, 2021 TAB C	L. Gonzáles-Chávez
7.	10:50 AM	<p>Public Comment</p> <p><i>Two forms of public comment will be offered:</i></p> <ul style="list-style-type: none"> - <i>Written comments will be accepted online prior to and during the Council meeting.</i> - <i>Live comment will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person.</i> <p><i>Access and instructions will be provided at https://arts.ca.gov/about/council-meetings.</i></p>	K. Margolis

8.	11:20 AM	Discussion and Voting Item: State-Local Partner Poetry Out Loud funding	K. Gallegos
9.	11:50 PM	Voting Item: TAB D Programs Committee Programs Policy Committee Recommendations for Approval of 2022 Grant Guidelines Council will vote on the first group of seven grants, group A, to be released in January 2022.	L. Gonzáles-Chávez J. Evans
10.	12:25 PM	LUNCH BREAK	
11.	1:10 PM	Honoring Council Members: Kathy Gallegos and Donn Harris Council will be celebrating the service of two of our Council members whose terms are ending.	L. Gonzáles-Chávez
12.	1:35 PM	Council Committee Updates TAB E <ul style="list-style-type: none"> ● Governance Committee ● Legislative Committee ● Equity Committee 	A. Israel C. Montoya K. Gallegos
13.	1:55 PM	Voting Item: TAB F Allocations Committee Recommendations for Individual Artist Fellowship Awards Council will vote on the additional Individual Artist Fellowship Awards.	K. Gallegos
14.	2:10 PM	Public Comment <i>Two forms of public comment will be offered:</i> <ul style="list-style-type: none"> - <i>Written comments will be accepted online prior to and during the Council meeting.</i> - <i>Live comment will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person.</i> <p style="text-align: center;"><i>Access and instructions will be provided at</i> https://arts.ca.gov/about/council-meetings.</p>	K. Margolis
15.	2:40 PM	Council Nominations and Elections for Council Chair and Vice-Chair TAB G New Council terms begin January 2022.	J. Evans
16.	3:00 PM	Future Agenda Items - <ul style="list-style-type: none"> ● Date of January meeting - Wednesday, January 5th or Thursday, 6th, 2022 ● Proposed Calendar for meeting dates 2022 to be sent out in January. 	L. Gonzáles-Chávez

17.	3:10 PM	In Memoriam	K. Gallegos
18.	3:25 PM	Adjournment	L. Gonzáles-Chávez

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 December 2, 2021 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown at kimberly.brown@arts.ca.gov.*
6. *Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings>.*

TAB A

California Arts Council | Public Meeting | 12/7/2021



Strengthening arts, culture,
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Chairperson's Report

December 7, 2021

Happy Holidays Colleagues,

Whether you are getting ready for *Las Mañanitas* for *La Virgen de Guadalupe*, Hanukkah, or Kwanzaa just to name a few, tis the season to be jolly. I hope you all find time to enjoy the season and celebrate with family and loved ones.

This year the Council has had several firsts. Open community participatory committee meetings expanded fellowship programs awarding a total of 2.185 million to support 182 recipients, and more grants awarded taking us from 441, to 925 recipients of CAC funds for the 2020-21 fiscal year for a total of \$24,490,261 in awards. As we continue to struggle with the burden of COVID and its variants, the CAC with the support of the Legislature has stepped up to respond to the needs of the field.

I would like to say a heartfelt thank you to Don Harris and Kathy Gallegos for their hard work and commitment to the CAC during their tenure on the Council. These two individuals will be sorely missed because of the significant impact they have made in the way grants are awarded and the way the CAC responds to the needs of the field. I wish them the very best as they move on to the next chapter of their lives.

Today's Agenda takes us closer to the next cycle of grant funding. Moving forward we need some review as the Allocations Committee has an adjustment to make to include a program that was not included in the program allocations and the approval of a second set of Fellowship Grants to be approved. Over all the foundation is being set with the proposed guideline recommendations which move us closer to assigning dates for the release of the next round of applications.

2022 is on the Horizon with our first meeting of the year to be scheduled for the 5th or 6th of January and the nomination and elections of the Executive Committee.

Respectfully Submitted,

Lilia Gonzáles Chávez, CAC Chairperson

TAB B

California Arts Council | Public Meeting | 12/7/2021



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Director's Report from Anne Bown-Crawford

December 7, 2021

This past month has been filled with moving almost 1,200 grant award contracts through our systems as well as the completion of the grant guidelines for the next round of grant funding. The contract processes and the guideline development processes are complex and involve the majority of our staff. And, of course, guideline development included the Council committee feedback and approval.

Concurrently the staff is working with the consultant we have brought in to help us design ways of working that will support us as we design and nourish our CAC culture in this world of hybrid work moving out of the pandemic, and out of our current offices to our new building!

Staffing Updates

We are excited to announce that our own Carla Pareja has been selected to fill one of two existing vacancies in the Operations Unit. Carla is the agency's new Procurement Administrator. Carla began performing her new duties on Monday, December 6, 2021. We are bringing more staff onboard and will keep the Council updated as their hiring is finalized.

Special Initiative Updates

Update on California Creative Corps Pilot Program Development

Please see the memo that follows this report.

Update on Creative Youth Development

We are in the process of hiring the limited term staff needed to open the 5 programs that will be supported by this funding over a 3 year time period. We tentatively expect to open these programs concurrently with the second grant cycle of this fiscal year.

FAQs campaign

In an effort to be more responsive to the field we are putting mechanisms in place to get folks answers sooner. Our FAQ page on our website does that. We also expect to have the capability to run Forums through our website in the new year.

The **FAQ** page is our [one-stop resource](#) to answer the most commonly asked questions throughout the grant season – **now with regularly scheduled new updates**. We have posted answers to some of the most frequently asked questions about our current grant offerings on these [FAQ pages](#). Post-application questions have been newly added. This resource will be updated throughout the grant season. We encourage current awardees, and applicants to future grant opportunities, to check back for future updates. If anyone has questions about a grant offering after reviewing the grant guidelines and please check these pages.

This part of our website is a vital source of information for the public, grant applicants, and grant awardees. There is a mechanism through which folks can request answers that they do not find on the website and those answers are posted weekly. **Please spread the word that this resource exists!**

“Virtual” Brown Act Meetings Extension to January 31st

As a reminder, we anticipate transitioning back to public meetings held in full compliance with the Brown Act on **January 31st, 2022**. We will not have a Council in-person meeting until after that date.

Calendar for 2022 Council meetings to be distributed for feedback in January.

Staff will work with Council 2022 leadership to develop a calendar for upcoming meetings that are appropriate to support our grant making schedule.

Annual Report soon to be released

Our report is currently in the hands of our graphic designer and will be available in the new year.



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
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www.arts.ca.gov

Date: December 7, 2021

To: All Council Members

From: Anne Bown-Crawford, Executive Director

Re: Update on the California Creative Corps Pilot Program Development

Background

The 2021 State Budget included \$60 million one-time General Fund for the California Arts Council to implement the California Creative Corps Pilot Program, a media, outreach and engagement campaign designed to increase: (1) public health awareness messages to stop the spread of COVID-19; (2) public awareness related to water and energy conservation, climate mitigation, and emergency preparedness, relief, and recovery; (3) civic engagement, including election participation; and (4) social justice and community engagement.

The CAC will open competitive grants to provide economic support to artists, ambassadors, and cultural workers and serve all 58 counties in California. These grants will go to local, regional, and statewide arts organizations that demonstrate strong engagement with Black, Indigenous, and People of Color (BIPOC) communities to regrant funds to local arts and social service organizations, and to individual artists. This support will provide as broad a geographic reach as possible, while prioritizing communities that demonstrate the highest levels of need as indicated by the California Healthy Places Index.

The CAC sees this program as an opportunity to build infrastructure for the ways in which artists are engaged in public work so that they can continue to support the realization of these goals - and intersectional public interest goals - beyond the three-year pilot funding timeline.

California Creative Corps Program Development Panel:

Grant guideline development will begin with the convening of a **California Creative Corps Program Development Community Panel ("Panel")**. The Panel will include artists, culture bearers, creative individuals, and/or arts administrators that represent the priority populations to be engaged; representatives from other state departments and agencies engaged in public health activities; individual artists that are already working at the intersection of arts and wellness, the environment, election participation, and social justice; and potential funding partners.

CAC staff is drafting a panel application form that will be distributed to Council before the end of this month. We hope the Council will use their networks to encourage the self-nomination of applicants as described above.

To ground their recommendations for program development, the Panel will utilize the CAC's Strategic Framework, including the Racial Equity Statement and Decision Support Tool. The Panel will be engaged at regular intervals throughout the course of the planning, implementation, and program evaluation process. The CAC's Race Equity manager will collaborate with Race Equity managers from partnering agencies and departments to develop, implement, and supervise training of administering organizations to support the realization of our race equity goals.

We encouraged nominations of California artists, culture bearers, creative individuals, or arts administrators who identify as representing systemically marginalized communities (including but not limited to Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Chicax/a/o, Hawaiian, Indigenous; Latine/x/a/o; Native American; Pacific Islander; Person of Color; Disabled; Elder/Seniors; Formerly Incarcerated/Return Resident; Immigrants (Documented and/or Undocumented); LGBTQIA+; Low Income; Neuro-Divergent; Non-binary; Refugees/Asylum Seekers; Rural; Students of Color (15-24 years old); Transgender; Unhoused/Transient; Veterans; or Youth.

Panelist Selection:

Panelists will be selected at random. Individuals will be selected from each of the eight regions outlined in the [Otis Creative Economy Report 2021](#). The selected individuals must be from or work closely with the communities within the zero to 25th percent Score Percentile in the [CA Healthy Places Index](#) within their respective region.

In order to be considered for selection each panelist must have met three of the four criteria points below:

1. The individual is an artist, culture bearer, creative individuals, and/or arts administrators already working at the intersection of the arts and, 1) public health; 2) climate justice, as it relates to water and energy conservation; 3) emergency preparedness, relief, and recovery; (4) civic engagement, including election participation; and (5) social justice and community engagement.
2. An individual that works in a state department and/or agency engaged in public health activities
3. The individual self-identifies as representing one or more of the following systemically marginalized communities: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Chicana/x/a/o, Hawaiian, Indigenous; Latine/x/a/o; Native American; Pacific Islander; Person of Color.
4. The individual self-identifies as representing one or more of the following systemically marginalized communities Disabled; Elder/Seniors; Formerly Incarcerated/Return Resident; Immigrants (Documented and/or Undocumented); LGBTQIA+; Low Income; Neuro-Divergent; Non-binary; Refugees/Asylum Seekers; Rural; Students of Color (15-24 years old); Transgender; Unhoused/Transient; Veterans; or Youth.

Timeline:

October-November 2021: CAC staff begins recruitment of Panel via a survey shared via social media, etc; Council and staff will be invited to reach out through their networks to encourage self-nominations.

December 2021: Community Program Development Panelists are notified, confirmed, agreements signed.

January 2022: Community Program Development Panel convenes to draft program guidelines and to discuss marketing and outreach.

Week One--January 3-7: Eight Regional groups convene (1.5 hours)

Week Two--January 10-14: Eight Regional groups convene (1.5 hours)

Week Three--January 17-21: Two Statewide group convenes (1.5 hours)

December-January: Managers will provide draft of program guidelines, including incorporating recommendations from the statewide groups. Members from the statewide group will review the final draft of the guidelines edited by staff

January 15, 2022: Program guidelines and applications are released to the field.

January 15 - February 28, 2022: CAC staff markets the funding opportunity and provides technical assistance to potential applicants. Staff recruits panelists to adjudicate applications.

March 1, 2022: Deadline for all applications.

March, 2022: CAC staff screens applications for eligibility. Staff facilitates the panel process, including applicant interviews and/or site visits, and identifies administering organizations.

April 1, 2022: Administering organizations are announced and contracts are awarded.

April 1, 2022 - March 30, 2024: Grant activity period. CAC provides ongoing support to administering organizations, particularly through marketing and media engagement of project activities.

March 30, 2023: Interim progress report due from administering organizations.

April - June 2023: Staff conducts interim program evaluation.

April 30, 2024: Final report due from the administering organizations.

May 1, 2024 - August 31, 2024: Staff conducts full pilot program evaluation.

September-October 2024: Creative Corps Convening with Corps artists and Community Panelists

Program Evaluation, Outcomes, and Metrics:

As noted in the timeline above, the CAC has a dedicated window specifically for program evaluation conducted at the conclusion of a 2-year grant activity period. The CAC is in the process of hiring a permanent, full-time researcher to lead this work. We will also be looking to our partners at other state agencies and departments to assist, as necessary, in the

development and acquisition of data sets necessary to measure some of the quantitative outcomes listed below.

While the Panel will be engaged in articulating specific, community-based metrics of success, the CAC has already identified the following as measurable outcomes for this program:

Qualitative Outcomes:

- Successful engagement of cross-sector partnerships at the state and municipal levels, and with community-based and grassroots organizations.
- Establishment of ongoing relationships with intergenerational community-recognized leaders to define needs and opportunities, and to develop strategies and infrastructure to respond to them.

Quantitative Outcomes:

- Total number of new communities served (counties and cities not strongly represented in prior CAC grantmaking).
- Total number of administering organizations engaged.
- Total number of artists employed.
- Total number of artists employed who identify as representing systemically marginalized communities (including but not limited to Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicana; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth).
- Total number of workforce hours.
- Total number of permanent positions created for artists in state and municipal government departments.
- Shift in attitude and readiness of community members to engage in healthy behaviors related to the COVID-19 pandemic.
- Shift in attitude and readiness of community members to engage in behaviors that support water and energy conservation.
- Shift in attitude and readiness of community members to participate in election activities.
- Shift in attitude and readiness of community members to engage in activities that support social justice outcomes.
- Total number of community listening sessions conducted.
- Total number of community listening sessions conducted in languages other than English.

- Total number of marketing and outreach collateral developed and distributed.
- Total number of marketing and outreach collateral developed and distributed in languages other than English.

TAB C

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MINUTES OF PUBLIC MEETING

October 21, 2021

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

PRESENT:

Council Members

Lilia Gonzáles-Chávez, Chair
Kathleen Gallegos, Vice Chair
Donn Harris
Vicki Estrada
Jonathan Moscone
Jodie Evans
Consuelo Montoya

Absent: Alex Israel, Stanlee Gatti

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna L. Kiburi, Deputy Director
Kristin Margolis, Director of Legislative Affairs
Kimberly Brown, Public Affairs Specialist
Katherin Canton, Race and Equity Manager

2	<p>1 CALIFORNIA ARTS COUNCIL 2 VIRTUAL PUBLIC MEETING 3 HELD VIA ZOOM ON 4 THURSDAY, OCTOBER 21, 2021 5 10:00 A.M. 6 7 MS. GONZALES-CHAVEZ: Good morning, everyone, 8 and welcome to the California Arts Council's Council 9 Meeting. I am Lilia Gonzales-Chavez, the Chair of the 10 Council. And we appreciate all of the Councilmembers 11 who have made time to be here and particularly welcome 12 members of the public who are observing the meeting and 13 will be making public comment. Your participation is 14 essential to our process. 15 Just a few housekeeping items, the meeting 16 agenda is available on our website under the About Us 17 section. We will be utilizing the shared screen feature 18 for public comment guidance. 19 And joining us are two American Sign Language 20 interpreters from Excel Interpreting who will be taking 21 turns to translate throughout the meeting. And we thank 22 them for being with us today, and we ask that you please 23 be cognizant of having one speaker at a time so that 24 there is a smooth transition from one to the other and 25 the translators can do their job efficiently.</p>	4
3	<p>1 So I would like -- now like to go to 2 acknowledgment of tribal lands and Anne, our Executive 3 Director. 4 MS. BOWN-CRAWFORD: Good morning, everybody. 5 California Arts Council would like to carry forward a 6 practice of recognizing the original caretakers of these 7 sacred lands within and throughout the State of 8 California and the United States. We acknowledge their 9 stewardship of these lands and uplift their legacies as 10 they continue to build and sustain their culture and 11 practices today and for seven generations. 12 MS. GONZALES-CHAVEZ: Thank you, Anne. And 13 now Kristin, would you please have a roll call so that 14 we can establish a quorum? 15 MS. MARGOLIS: Yes. Absolutely. A new 16 experience. 17 MS. GONZALES-CHAVEZ: Pardon? 18 MS. MARGOLIS: All right. Vicki? 19 (No audible response.) 20 MS. MARGOLIS: Vicki? 21 MS. ESTRADA: Oh, here. 22 MS. MARGOLIS: Jodie? 23 (No audible response.) 24 MS. MARGOLIS: Kathy? 25 MS. GALLEGOS: Here. Here.</p>	5

1 MS. MARGOLIS: Stanlee?
 2 (No audible response.)
 3 MS. MARGOLIS: Stanlee?
 4 (No audible response.)
 5 MS. MARGOLIS: Lilia?
 6 MS. GONZALES-CHAVEZ: Present.
 7 MS. MARGOLIS: Donn?
 8 MR. HARRIS: Present.
 9 MS. MARGOLIS: Consuelo?
 10 MS. MONTTOYA: Present.
 11 MS. MARGOLIS: Jonathan?
 12 MR. MOSCONE: Present.
 13 MS. MARGOLIS: Okay. We have a quorum.
 14 MS. GONZALES-CHAVEZ: Thank you very much,
 15 Kristin. Okay. Moving right along, I first of all
 16 would like to apologize for not including a written
 17 Chair's report this month. I -- I tried to keep up with
 18 it, but this month, things just got weird for me.
 19 But I do want to share that this is National
 20 Arts and Humanities Month, so it's an appropriate time
 21 for us to be considering how we impact the arts
 22 community. And with the decisions we make today, we
 23 certainly will be doing that.
 24 As the Chair, and -- and considering the
 25 decisions that we have before us today, we will be

1 speaking particularly on allocations. And when we
 2 consider allocations, it's important for us to consider
 3 how do these allocations impact the field.
 4 Do our allocations support increased access?
 5 Will our allocations engage partners more fully? And
 6 ultimately, is the public being served by these
 7 allocations? That's what we need to consider.
 8 We all bring different frames of reference,
 9 different communities, different program preferences,
 10 different art forms that we value. We bring that
 11 information with us, and we can't leave it behind. It's
 12 a part of who we are as members of the arts community
 13 and the community as a whole.
 14 But at this point, as Councilmembers, it's
 15 important for us to think of the greater good. What's
 16 in the greater good of the arts community, not in our
 17 personal interest or in our favored area of interests?
 18 We will never get 100 percent agreement, and
 19 that's always the challenge because we are so diverse
 20 and our state is so diverse that there's going to be
 21 detractors, there's going to be supporters for any
 22 decision that we make. So it's our charge to use our
 23 best thinking to be thoughtful, to be as inclusive as
 24 possible, and to listen to all sides of an issue.
 25 This is a tricky decision. It's a tricky

<p style="text-align: right;">6</p> <p>1 decision for many reasons. One, we're proposing to 2 change something. Any time change is proposed, people 3 get uncomfortable. We talk about putting people a state 4 of dis-equilibrium when change occurs. And if you can 5 imagine being in a state of dis-equilibrium -- I've been 6 experiencing that a lot lately because I had hip 7 replacement surgery. So I've been a little out of 8 balance. But when we do that, we're uncomfortable. 9 And so we will hear from people, and we have 10 heard from people, about that uneasiness. But that 11 can't keep us from moving forward. We need to believe 12 in the recommendations that came before us as 13 Councilmembers when our strategic framework was 14 established. 15 We need to believe in the recommendations that 16 came from our founder, Jerry Brown, when the CAC was 17 (inaudible). And we need to believe in our ability 18 today to use this generous amount of resources that we 19 currently have in the most productive way possible. 20 I again encourage you to listen carefully, use 21 your best thinking, and move us forward in a positive 22 direction. That's -- that's all I have for today, but 23 again to say thank you all for all the work you do in 24 getting us to this place with a recommendation, because 25 we went through a very public process to get here and we</p>	<p style="text-align: right;">8</p> <p>1 But we'll still be focusing on developing a 2 shared understanding of their purposes through 3 developing strategies around how the state can better 4 support local cultural heritage and how we can encourage 5 more cultural heritage exploration as folks travel 6 across the state into California. I am pleased to be 7 able to be bringing our new Public Affairs Director, 8 Mark DeSio, into this group with me. 9 In terms of special initiative updates, we 10 have worked hard on the California Creative Corps Pilot 11 Program Development. It's a mouthful. We have a 12 wonderful team inside the agency. We'll soon be 13 bringing a Council Committee into that work with us. 14 We have worked hard to adjust the timeline to 15 move the work forward while still keeping our prime 16 directive of keeping racial equity and geographic equity 17 at the center of the work. In the update later on in 18 this Council book, you'll see that adjusted timeline. 19 This type of regionally appropriate work takes 20 time and mindfulness as we bring a diversity of voices 21 into the mix. We launched the call for applicants in a 22 survey this week for people to serve from across state 23 in all of the different content areas that -- that this 24 now initiative is -- is meant to address to a Community 25 Panel, who will be providing guidance on the project</p>
<p style="text-align: right;">7</p> <p>1 are going to go through an even more thorough public 2 process today. Anne, would you like to make your 3 report? 4 MS. BOWN-CRAWFORD: Sure. Thank you, Lilia. 5 As mentioned in the September report, a central theme in 6 our agency this fall remains partnerships, 7 collaboration, racial equity, and regionally appropriate 8 grant funding. 9 In terms of staff updates, I'm -- I'm very 10 pleased. We -- we are getting more people on board. We 11 current -- I'd like to right now introduce you to our 12 newest staff members. We have a new Public Affairs 13 Director, Mark DeSio, who is actually -- we've just 14 thrown him right into the mix early on, and he's helping 15 to make this Council meeting a success. 16 And I'd like to introduce Leslie Giovanini, 17 who is joining our Programs Team as our newest Programs 18 Specialist. The Cultural Cabinet has decided to meet in 19 January, so hopefully we can meet in person. 20 And if everything -- this is -- as we were 21 talking before, this is a moving target. But our focus 22 of our first meeting -- and -- and I've had in this 23 September's memo are all of the -- is the cast of 24 characters for that -- for the Governor's Cultural 25 Cabinet.</p>	<p style="text-align: right;">9</p> <p>1 development. I am excited to meet soon with Chelo and 2 Vicki as Council Committee members as we move this 3 forward. 4 In terms of the other special initiative that 5 we have now, Creative Youth Development, I've put a 6 little bit more information than I have in the past 7 about this. Creative Youth Development programs utilize 8 partnerships between community-based organizations, 9 educators, and local arts -- artists to fill in the 10 institutional gaps for opportunities for youth and 11 creative education. 12 CAC is currently -- we currently have five 13 existing grant programs that are developed and ready for 14 implementation with this requested funding. These grant 15 programs include Youth Arts Action, Artists in Schools, 16 Arts Education Exposure, JUMP StArts, and Arts 17 Integration Training. 18 The three-year funding opportunity that we 19 have now is aligned with statewide priorities and the 20 objection -- the objectives of the CAC Strategic 21 Framework. The CAC has already developed and 22 implemented these five grant programs, four of which, 23 though, were not offered in 2021 because of the 24 pandemic, but will be reinstated with this funding 25 request.</p>

<p style="text-align: right;">10</p> <p>1 The Council will follow a public process to 2 refine and publish new grant guidelines and grant cycles 3 for the CYD programs and will consider all current 4 circumstances facing California's young people in the 5 program rollout. We expect to launch those grant 6 opportunities in the same schedule as our second round 7 of funding this year, what we've been calling Grant 8 Cycle B.</p> <p>9 These grants will provide economic support to 10 arts organizations and the artist and cultural workers 11 they employ in all 58 counties. The CAC Racial Equity 12 practices prioritize evaluation and the data collection. 13 Program administration will include developing a 14 methodology for gathering evidence that is rigorously 15 utilized throughout the grant implementation and made 16 available to the public.</p> <p>17 Investing in California's young people should 18 be an intentional process that helps build the 19 attributes and skills needed to participate successfully 20 in adolescence and adult life. The CAC's grants 21 approach young people as active agents of their own 22 change with inherent strengths and skills to be 23 developed and nurtured through creative education.</p> <p>24 These grant programs support the success of 25 our young people while investing in arts organizations</p>	<p style="text-align: right;">12</p> <p>1 We are also going to convene an additional 2 panel for the individual artists. At the beginning of 3 the grant application window for this grant opportunity, 4 we experienced a technical glitch to our grants 5 management system during the electronic intake of 6 Individual Artist Fellowship Grant applications.</p> <p>7 The glitch marked some applications ineligible 8 incorrectly for about a day or so. We quickly fixed the 9 issue. But in the spirit of fairness, we have 10 identified a small number of applications that were 11 incorrectly marked ineligible because of this technical 12 glitch. We marked them as accepted and will adjudicate 13 them by panel in early November.</p> <p>14 These applications will be adjudicated with 15 the same process the other applications already have 16 been adjudicated and will be subject to the same review 17 criteria as the original applications. We expect 18 panelist decisions to be completed by the end of the 19 year with Council approval taking place in January 2022.</p> <p>20 One of the reasons that we're excited that we 21 have grown our staff is that we can get back on board 22 with things like getting our annual report out. So I'm 23 pleased to say that we're back on track with that, and 24 that will be coming to everyone and public at large 25 soon, with the addition of Mark to our Public Affairs</p>
<p style="text-align: right;">11</p> <p>1 that create employment that contribute to the vitality 2 of California's creative workforce. We still have a 3 robust and we continue to build -- I don't mean to say 4 still, but we continue to build the robustness of our 5 Frequently Asked Questions page on our website in order 6 to respond to the most commonly asked questions 7 throughout the -- the grant season.</p> <p>8 They have new updates in them. We have posted 9 answers to some of the most frequently asked questions 10 about our current offerings on this page. Post- 11 application questions have also been added. This 12 resource will be updated throughout the grant season on 13 a weekly basis.</p> <p>14 We encourage current awardees and applicants 15 to future grant opportunities to check back for future 16 updates. If anyone has questions about a grant offering 17 after reviewing the grant guidelines, please check these 18 pages.</p> <p>19 The Virtual Brown Act Meetings, the emergency 20 order to -- for us to be able to hold business meetings 21 the way we are today, has been extended to the end of 22 January. We imagine transitioning back to public 23 meetings or some in person, held in full compliance with 24 the Brown Act starting January 31st. We won't have an 25 in-Council meeting until after that date.</p>	<p style="text-align: right;">13</p> <p>1 Team. Council have any questions?</p> <p>2 MS. GONZALES-CHAVEZ: No, no questions. But I 3 would just like to comment. Well, first of all, thank 4 you, Anne. This -- there are so many exciting things 5 going on.</p> <p>6 But with regard to Creative Youth Development, 7 moving forward in today's meeting, we will be discussing 8 allocations, and arts and education is not listed 9 specifically in our allocations. And I just wanted to 10 assure folks that through Creative Youth Development 11 programs, that is how we're fulfilling that in the 12 community.</p> <p>13 So I just wanted to make that point because 14 we've tried very carefully to listen to what the public 15 has asked for, and that was one of the issues that kept 16 coming up from public comment, was about our arts and 17 education program. So that is how we will be addressing 18 that. Okay.</p> <p>19 MS. ESTRADA: I -- can I make a comment, 20 Lilia?</p> <p>21 MS. GONZALES-CHAVEZ: Sure.</p> <p>22 MS. ESTRADA: It's not specifically related to 23 Anne's report, but I think this is my only chance to 24 make this comment. But you know, having only been on 25 the Council since July, you know, I wish not to create</p>

<p style="text-align: right;">14</p> <p>1 any -- make any waves. However, if I see an opportunity 2 to make things a little bit easier and a little more 3 logical, I would like to propose something, if I can. 4 And that -- 5 MS. GONZALES-CHAVEZ: Yes. 6 MS. ESTRADA: -- and that is the agenda 7 format. You know, I've been doing presentations like 8 this since -- oh, my God -- since the early '80- -- no, 9 mid-'70s and a lot of city Council meetings and so 10 forth. 11 And I -- I very much like the public comment 12 broken up morning and afternoon. However, I would 13 recommend and -- that we have an agenda set up like most 14 city Councils and boards and committees in that you have 15 the initial public comment period is non-agenda items so 16 they can make some general comments. And if it's 17 specific to an agenda item, they hold off. 18 And it's not that we have tons of agenda 19 items. You know, we don't have like City Council has 35 20 different agenda items. However, what doesn't make 21 sense to me is somebody to come forward, have their two 22 minutes, talk about an agenda item which has not even 23 been heard yet and which might happen in an hour, an 24 hour and a half. 25 What makes more sense to me -- have non-agenda</p>	<p style="text-align: right;">16</p> <p>1 MS. ESTRADA: Yeah. 2 MS. GONZALES-CHAVEZ: -- open this discussion, 3 that is an issue that we have discussed. 4 MS. ESTRADA: Yes. 5 MS. GONZALES-CHAVEZ: We actually added two 6 comment periods because -- 7 MS. ESTRADA: Yes. Yeah. 8 MS. GONZALES-CHAVEZ: -- that was something 9 that we wanted to offer more public comment opportunity. 10 It certainly is appropriate to revisit it, but I think 11 that should come from the Governance Committee. 12 MS. ESTRADA: Okay. 13 MS. GONZALES-CHAVEZ: And they can bring that 14 back to us. They've heard your recommendation. They 15 can bring that back to us. In fact, if you want to 16 create the draft -- 17 MS. ESTRADA: I will do that. 18 MS. GONZALES-CHAVEZ: -- and send it to Anne 19 and myself, go ahead and do that. We'll share it with 20 the committee, and they can bring it back to us for 21 further deliberation and action. Jonathan? 22 MR. MOSCONE: Yeah. Oh, how do I take my hand 23 down. There I go. Yes, that -- that actually tracks -- 24 I'm on the Governance Committee. That totally tracks, 25 Vicki, with our recommendation. So I -- you can do the</p>
<p style="text-align: right;">15</p> <p>1 public comment first, then have the -- the specific 2 action item come up, staff makes a presentation, and 3 then we hear a public comment on that particular item. 4 That way, it's relative to what we just heard. And then 5 the Council can discuss and we can vote. 6 And I understand, you know, that that's not 7 the way it's been done. But it seems to me a much more 8 logical way, and -- and people don't have to make 9 comment before they actually hear the presentation. 10 So what I would suggest is, if I can, with 11 your permission, Anne, modify the agenda the way I -- I 12 think it would make sense, send it to you and the 13 Councilmembers, and have you look at it and comment and 14 kind of, you know, what you all think. 15 And during the public comment period that 16 happens here in a few minutes, I would -- curious if 17 people think that that's something you would like to see 18 as well or if they like it the way it is. 19 So that, Lilia, is my -- my comment. I just 20 think the more efficient we can be, the -- the better 21 informed we are to make a decision on a vote. I think 22 that would make it better for us. Jonathan, anybody 23 else, have any comment? Do you agree or disagree? 24 MS. GONZALES-CHAVEZ: Actually, Vicki, before 25 we --</p>	<p style="text-align: right;">17</p> <p>1 work of sending it to -- to Anne at the folks, and then 2 they can send us. Or we can just -- I heard you. I 3 think that's a great idea. 4 MS. ESTRADA: I -- I don't think I need to do 5 that. I think I will rely on you, Jonathan. 6 Understood. Thank you very much for listening. 7 MR. MOSCONE: I -- I -- I think it's great. I 8 think it's really right on. Thank you. 9 MS. ESTRADA: It's kind of what's -- will be 10 in sequence and also be general at the same time. 11 MR. MOSCONE: Yes. 12 MS. ESTRADA: And we should prototype these 13 plan -- we should prototype them and then see how it 14 goes. And if we could adapt it, let's adapt it so we 15 don't stick to a plan if it's not working. 16 MR. MOSCONE: Right. 17 (Cross talk.) 18 MS. ESTRADA: Yes, I like it. 19 MR. MOSCONE: Yeah, that's awesome. Thank 20 you. 21 MS. GONZALES-CHAVEZ: Okay. 22 MS. ESTRADA: Thank you. 23 MS. GONZALES-CHAVEZ: Thank you so much. All 24 right. Moving right along, we are ready for public 25 comment. And -- oh, I'm sorry. Before we go to public</p>

<p style="text-align: right;">18</p> <p>1 comment, we have approval of minutes. I know that we 2 received them late yesterday. 3 I hope that everyone had a chance to review 4 them. They were pretty much, you know, consistent with 5 -- with what was on the agenda. It's very -- these were 6 very simple minutes that cover the overall meeting -- 7 the last meeting we had. So just yeah, I would 8 entertain a motion to approve the minutes. 9 MS. ESTRADA: I read them last night. They 10 were excellent. I make a motion to approve, Lilia. 11 MS. GONZALES-CHAVEZ: Okay. 12 MS. EVANS: I move to second. Evans. 13 MS. GONZALES-CHAVEZ: We have a first and 14 second. Any discussion? 15 MR. HARRIS: I have an item I'd like to add. 16 MS. GONZALES-CHAVEZ: Yes, Donn? 17 MR. HARRIS: Yes. On page 39, in the second 18 paragraph, I'm -- I'm quoted there. I would like to 19 make a little addition to that quote. I also mentioned 20 at that time that I wanted to be sure that, when we talk 21 about the readiness of the SLPs, that we -- that my 22 comment was that I don't know that we know of their 23 readiness and that we need to study that as opposed to 24 making any assumptions. And that would be my addition. 25 MS. GONZALES-CHAVEZ: Okay. Thank you very</p>	<p style="text-align: right;">20</p> <p>1 MS. GONZALES-CHAVEZ: Yes. 2 MS. MARGOLIS: Harris? 3 MR. HARRIS: Yes. 4 MS. MARGOLIS: Israel? 5 (No audible response.) 6 MS. MARGOLIS: Montoya? 7 MS. MONTTOYA: Yes. 8 MS. MARGOLIS: Moscone? 9 MR. MOSCONE: Yes. 10 MS. MARGOLIS: The motion passes. 11 MS. GONZALES-CHAVEZ: Thank you. Okay. Now, 12 moving on to public comment, the California Arts Council 13 is committed to creating a culture of trust and 14 transparency with members of California's arts and 15 culture community. 16 We have created a public comment policy as a 17 tool to establish community agreements to support the 18 safety of all community participants. 19 Spoken or written public comment is intended 20 to address the work of the California Arts Council body 21 or agency only. Community members should not directly 22 respond to their fellow -- fellow commenters. Doing so 23 may result in intervention and rejection by the Council 24 Chair. 25 We will not accept graphic or obscene comments</p>
<p style="text-align: right;">19</p> <p>1 much. 2 MS. ESTRADA: I -- I accept the -- I accept 3 the addition as the maker of the motion. 4 MS. GONZALES-CHAVEZ: Thank you, Vicki. And I 5 love it when someone knows the process. Again, next? 6 Anyone else? 7 (No audible response.) 8 MS. GONZALES-CHAVEZ: Okay. Hearing no 9 further comment, Kristin, will you please call forward 10 the -- the ... 11 MS. MARGOLIS: And Evans seconded; is that 12 right, just to make sure? 13 MS. GONZALES-CHAVEZ: Yes. Evans seconded. 14 MS. MARGOLIS: Okay. Thank you, Jodie. Okay. 15 MS. GONZALES-CHAVEZ: And there was one 16 correction. 17 MS. MARGOLIS: Got it. Estrada? 18 MS. ESTRADA: Yes. 19 MS. MARGOLIS: Evans? 20 MS. EVANS: Yes. 21 MS. MARGOLIS: Gallegos? 22 MS. GALLEGOS: Yes. 23 MS. MARGOLIS: Gatti? 24 (No audible response.) 25 MS. MARGOLIS: Gonzalez-Chavez?</p>	<p style="text-align: right;">21</p> <p>1 or submissions, nor do we accept comments that are 2 abusive, hateful on the basis of race, ethnicity, 3 national origin, sexual orientation, gender, gender 4 identity, religious affiliation, age, or disability, or 5 intended to be mean or discriminating against any 6 organization or anyone. 7 And now Kristin, would you please provide the 8 directions for accessing all of the parties for 9 participation in public comment? 10 MS. MARGOLIS: Yes. Thank you, Lilia. We are 11 grateful to everyone for coming together today. I'm 12 going to take a moment now to explain the process for 13 public comment. 14 We have two opportunities during today's 15 meeting for the public to offer their input, one now and 16 one later on in the meeting. We encourage your comments 17 to be relevant to the discussion at hand today, although 18 comments may be on any topic within the Council's 19 purview. Comments are not responded to by 20 Councilmembers. 21 If you wish to speak and you are joining us 22 today via Zoom on your computer or a mobile device, you 23 can show your intent to comment by selecting the Raise 24 Hand option in the Zoom toolbar at the bottom of your 25 screen now. If you are joining us by calling in and you</p>

<p style="text-align: right;">22</p> <p>1 wish to comment, pressing Star 9 now on your phone's 2 keypad will indicate that your hand is raised. 3 Each individual who wishes to speak will be 4 added to the queue in the order that each hand was 5 raised. If you are unable or do not wish to speak 6 during public comment, you may submit a written comment 7 through the form available on our website until 10:00 8 a.m. tomorrow morning. 9 Each speaker will be given two minutes to 10 comment. When it is your turn, I will call your -- you 11 by your name as listed and by our phone callers by the 12 last four digits of your phone number. 13 Web and app users will then receive a prompt 14 to take themselves off mute and begin speaking. The 15 timer will start once you begin talking. Please pay 16 attention to your remaining time on the screen. If you 17 have a visual impairment that may prevent you from 18 clearly viewing the screen, we ask that you self- 19 identify, and I can then verbally notify you when you 20 have 20 seconds left. 21 After a reasonable amount of time, if an 22 individual has not responded to their call to comment, 23 we will move on. Should you miss your call to speak or 24 be kicked out of Zoom with connectivity or technical 25 issues, you may rejoin the queue and will be given a new</p>	<p style="text-align: right;">24</p> <p>1 have to say. 2 I think it -- it represents a privatization of 3 public funds, which we have public funding for a reason, 4 because there are so many safeguards involved. And I 5 think that doing this would remove a significant amount 6 of those safeguards, present a lack of accountability, 7 provide extra costs, and result in a lack of equity. 8 Let's not kid ourselves. The SLPs don't 9 necessarily mirror the diversity of the state 10 population. They are making advances, and SLPs play a 11 major role in advocating for the communities. 12 But we're not at a level that gives confidence 13 in the representatives of the diversity of the 14 communities and organizations. In Orange County, we're 15 blessed with a responsive and inclusive SLP in the form 16 of Arts OC, but this is not necessarily the case 17 throughout the state, especially in smaller communities. 18 SLPs do an effective job in working with the 19 CAC to understand the needs of their communities and 20 help shape policy and programs. Nonetheless, many of 21 them don't have the capacity to regrant, and a 22 significant portion of these funds will be used to slap 23 together an infrastructure that would be costly, 24 ineffective, and not guarantee the safeguards of the 25 CAC's current and proven public process.</p>
<p style="text-align: right;">23</p> <p>1 position in line. 2 Each person may provide comments one time only 3 during public comment period. The Arts Council and CAC 4 staff thank you for your participation. All right. 5 Let's see if we have any hands raised. Tomas Benitez? 6 (No audible response.) 7 MS. MARGOLIS: Tomas, do you hear us? 8 (No audible response.) 9 MS. MARGOLIS: I think Tomas just fell off, so 10 hopefully he rejoins the queue. Next up, Media Arts 11 Santa Ana. 12 (No audible response.) 13 MS. MARGOLIS: Media Arts Santa Ana? 14 MEDIA ARTS SANTA ANA: There you go. I just 15 got the -- the cue to unmute. 16 MS. MARGOLIS: Good. 17 MEDIA ARTS SANTA ANA: Hello. I'm trying to 18 find my notes here. We welcome everybody. It's always 19 great to see the -- the Council in action and doing good 20 work for the state. 21 I wanted to comment about the -- what's 22 currently in front of you regarding allowing SLPs to -- 23 to be re-grantors and to -- so I just want to say that 24 I've heard a lot of people around the state regarding 25 this issue, and most are -- are not in favor of this, I</p>	<p style="text-align: right;">25</p> <p>1 Please know that, regardless of intent, 2 allowing SLPs to generate -- to allocate general 3 operating support and impact project funds will create 4 inequity and funding crisis for smaller, emerging 5 organizations, and organizations and communities of 6 color. 7 The only decision to safeguard the inequity of 8 racial and ethnic diversity is to say no to the 9 privatization of public funding and vote no on this 10 matter. Thank you. 11 MS. MARGOLIS: Thank you. Next up, Richard 12 Falcon. 13 MR. FALCON: Thank you very, very much for the 14 opportunity to be here with you. Good after -- good 15 morning and good afternoon to everyone here. My name is 16 Richard Falcon. I am the Founder and Executive Director 17 of Teatro Nagual, a bilingual social justice theater 18 organization here in Sacramento. I also carry a number 19 of other hats with arts advocacy within the Sacramento 20 area and the region around Sacramento. 21 I am not going to take too much of your time, 22 but I am a proud awardee and an honored awardee of a 23 number of grant opportunities that have come from the 24 California Arts Council. Our sustainability would be 25 greatly hampered by this idea of the decentralization to</p>

<p style="text-align: right;">26</p> <p>1 the SLPs.</p> <p>2 And I want to echo what our -- my colleague,</p> <p>3 (inaudible) of the arts, had said previously to you and</p> <p>4 let you know that, as you seriously consider the</p> <p>5 direction and the change that you might make, the</p> <p>6 artists that I speak to here locally in Sacramento that</p> <p>7 I advocate for, we have concern. We have serious,</p> <p>8 serious concerns.</p> <p>9 I could tell you personally my preference.</p> <p>10 Keep everything with the California Arts Council. You</p> <p>11 guys have done a fabulous job of educating me, keeping</p> <p>12 me sustainable, keeping my organization sustainable, and</p> <p>13 being equitable with the funding opportunities that you</p> <p>14 have provided.</p> <p>15 So with that, again, regarding</p> <p>16 decentralization, please keep it within the California</p> <p>17 Arts Council. Do not put it out for the SLPs. And I</p> <p>18 look forward to many, many other opportunities and</p> <p>19 especially with the California Creative Corps. So let's</p> <p>20 see where that goes in the future, too. So thank you</p> <p>21 very much.</p> <p>22 MS. MARGOLIS: Thank you, Richard. Next in</p> <p>23 the queue, Jim Rawitsch.</p> <p>24 (No audible response.)</p> <p>25 MS. MARGOLIS: Jim, are you there?</p>	<p style="text-align: right;">28</p> <p>1 500 or \$600,000 annual budget, we spend a lot of money</p> <p>2 taking care of our historic property, including</p> <p>3 restoration of a historic home, workshops, classrooms,</p> <p>4 and a six-acre garden.</p> <p>5 And the idea that, because of that work, we</p> <p>6 would -- that our budget exceeds some threshold level of</p> <p>7 not being eligible for support of our education programs</p> <p>8 and so forth is a big disappointment to us.</p> <p>9 And I would just encourage you. I know it's -</p> <p>10 - it's difficult and not everybody gets what they want.</p> <p>11 But I would just encourage you to consider how these</p> <p>12 decisions may limit diversity and inclusion. Thanks so</p> <p>13 much.</p> <p>14 MS. MARGOLIS: Thank you, Jim. Next, Matthew</p> <p>15 Smith.</p> <p>16 MR. SMITH: Oh, good morning. Can you hear</p> <p>17 me? Yes. My name is Don Matthew Smith. I'm a</p> <p>18 cinematographer. I'm also a Level 2 (inaudible)</p> <p>19 professor at the film department at CAA.</p> <p>20 I'm concerned about our collective bargaining</p> <p>21 efforts with the CAA administration. I believe they are</p> <p>22 not negotiating in good faith, and I know this because</p> <p>23 I've seen it before. I'm also a 26-year member of</p> <p>24 another union, IATSE 600, also known as the</p> <p>25 International Cinematographers Guild. We're the guys</p>
<p style="text-align: right;">27</p> <p>1 MR. RAWITSCH: There we go. Good morning,</p> <p>2 everybody. Can you hear me?</p> <p>3 MS. MARGOLIS: Yes.</p> <p>4 MR. RAWITSCH: Yes. I -- I am Jim Rawitsch.</p> <p>5 I am from the Sam and Alfreda Maloof Foundation for Arts</p> <p>6 and Crafts in Rancho Cucamonga, which is, of course, in</p> <p>7 San Bernardino County.</p> <p>8 And just for the record, San Bernardino County</p> <p>9 is the fifth-largest county in California and ranks 27th</p> <p>10 in per-capita funding from the California Arts Council.</p> <p>11 And that says a lot about what I'm here to address this</p> <p>12 morning, and that is primarily that we support</p> <p>13 decentralization. We believe that the Council's efforts</p> <p>14 in the direction of inclusion and diversity and</p> <p>15 geographic equity are all positive developments.</p> <p>16 And -- and we encourage you to make further --</p> <p>17 take further action in that direction. The one other</p> <p>18 thing I'll say -- and I haven't much more to say about</p> <p>19 this -- I want to make a point that budget size is a</p> <p>20 rather blunt instrument in qualifying or disqualifying</p> <p>21 institutions for funding.</p> <p>22 We were -- the Sam and Alfreda Maloof</p> <p>23 Foundation was cut out of consideration in the most</p> <p>24 recent round of grants because our annual budget is too</p> <p>25 big. And I think that the thing that with a, you know,</p>	<p style="text-align: right;">29</p> <p>1 behind the camera in every piece of streaming</p> <p>2 entertainment you see.</p> <p>3 I mention this because IATSE Union just won a</p> <p>4 landmark contract with our employers, the large</p> <p>5 streaming services, Amazon and Netflix, who, like CAA,</p> <p>6 are somewhat new to unions and contract negotiations.</p> <p>7 These services have not dealt with the entertainment</p> <p>8 industry or content creation.</p> <p>9 They chalked at the idea of negotiations, and</p> <p>10 they actively ignored us for a few years and as they</p> <p>11 have famously ignored their other workers. This turned</p> <p>12 out to be not such a sound strategy for them.</p> <p>13 I mention this because CAA is also new to</p> <p>14 having a union partner to consider when making decisions</p> <p>15 that affect the majority of their employees. I have</p> <p>16 been told that adjunct professors are overwhelmingly the</p> <p>17 teachers at CAA.</p> <p>18 Like the streaming services, CAA is</p> <p>19 sandbagging negotiations because they are inexperienced</p> <p>20 with their new partner, the union, and hired an outside</p> <p>21 counsel who probably told them the way to -- this was</p> <p>22 the way to win. Continuing to argue is always a win for</p> <p>23 lawyers, not so much for CAA.</p> <p>24 Like IATSE's negotiation with the streaming</p> <p>25 services, so goes the CAA. The 600 union membership</p>

<p style="text-align: right;">30</p> <p>1 handed to strike authorization to our leadership -- 2 nothing seemed to be -- because nothing else seemed to 3 work. That worked, Amazon ran the numbers, and the 4 strike was averted. 5 I urge CAA to come to the table, negotiate in 6 good faith, and get to know us as partners and avoid an 7 outcome that can be devastating for CAA's image and 8 financials. Think of yourself as smarter than Amazon. 9 Thank you. 10 MS. MARGOLIS: Thank you, Matthew. Next, 11 Rachel Osajima. 12 MS. OSAJIMA: Good morning. Can you hear me? 13 MS. MARGOLIS: Yes. 14 MS. OSAJIMA: Thank you. Hello. My name is 15 Rachel Osajima. I am the Director of the Alameda County 16 Arts Commission, which is one of the CAC's state-local 17 partners. Alameda County is located on the east side of 18 the San Francisco Bay Area and is the ancestorian lands 19 of the Ohlone people. Alameda County has 14 cities and 20 6 unincorporated areas, including Oakland, Berkeley, 21 Livermore, and Pleasanton. 22 Alameda County is one of the most ethnically 23 diverse regions of California. The majority of 24 community members in Alameda County are people of color, 25 and their artists and arts organizations reflect this</p>	<p style="text-align: right;">32</p> <p>1 I want to speak against the proposal to 2 decentralize. And I speak as the Founding Director of 3 Brava Theater Center, San Francisco, Brava for Women in 4 the Arts. We received our first grant of \$2,000 and our 5 last grant of three years' worth of \$50,000 from the 6 Multicultural Advancement Program. 7 In over 35 years, I watched the California 8 Arts Council develop a very sophisticated, supportive 9 understanding of what diversity meant for the state. We 10 were able to meet each other and be on panels and 11 workshops. 12 And I want to express to you that I think 13 having that statewide place where we come as a 14 mothership and evaluate each other's work and get 15 feedback is really critical. 16 So taking it out of that statewide context, I 17 think, takes something away from the organizations as 18 they develop. I learned a lot by being at the 19 California Arts Council. And I think if there's an 20 issue of capacity, there's an issue of, you know, 21 increased funding and wanting to support local arts 22 organizations, that's one thing. 23 But the programs themselves became statewide, 24 and that really helped us to understand and see the 25 multicultural treasures that we have in California. So</p>
<p style="text-align: right;">31</p> <p>1 rich diversity. 2 I would like to thank the Councilmembers and 3 staff for their commitment to strengthening arts culture 4 and creative expression as the tools to cultivate a 5 better California for all. And thank you for your 6 ongoing commitment to serving the public and for 7 listening to the comments and feedback from the arts 8 community. 9 As an SLP and a member of the Coalition of 10 County Arts Agencies, I look forward to working together 11 to strengthen the 40-year partnership between the 12 California Arts Council and the state-local partners and 13 to our collective work in serving the arts community of 14 California. Thank you so very much. 15 MS. MARGOLIS: Thank you, Rachel. Next, Ellen 16 Gavin. 17 MS. GAVIN: Sorry. Can you hear me? 18 MS. MARGOLIS: Yes. 19 MS. GAVIN: Sorry about that. I want to thank 20 you, first of all, for all of your hard work. I know 21 you're volunteering, and you're -- you're doing -- 22 digging into a lot of details. So thank you to the 23 California Arts Council for your work as -- as 24 volunteers to the statewide -- the statewide arts 25 community.</p>	<p style="text-align: right;">33</p> <p>1 if there's a need to do more work in rural communities, 2 I suggest doing an initiative for that and having it be 3 a statewide initiative. 4 So other people have pulled together the fact 5 that money will come from cities that have larger 6 populations of people of color and LGBTQ folks because 7 actual statistics that show that this proposal will take 8 away millions of dollars from those communities and also 9 spend 5 million more on administration. 10 So I appreciate you listening. And I -- I do 11 think there's an alternative to -- you know, to 12 capacitate the CAC to be able to handle more funding 13 statewide. Thank you. 14 MS. MARGOLIS: Thank you, Ellen. Next, 15 Jennifer Laine. 16 MS. LAINE: Hello. My name is Jennifer Laine, 17 and I'm the -- the Executive Director of the San 18 Bernardino County Arts Council, state-local partner. 19 And I'm also a member of the SLP Coalition. 20 First, I wish to thank the Council for 21 carefully considering the different program and funding 22 scenarios that have been proposed over the last few 23 months for the 2022 grant cycle. I truly believe that 24 listening to a variety of voices and perspectives, as 25 well as factoring in current data, will help the Council</p>

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1 come to a better decision that benefits all.
 2 I am speaking today in favor of the Allocation
 3 Committee's recommendations for the 2022 funding
 4 structure. I want to be clear that we are not
 5 advocating for decentralization, just an increase in
 6 partnership to ensure the equitable distribution of
 7 state arts funding into every county in California.
 8 In the last grant cycle for 2021, 12 counties
 9 received zero funding from the CAC. That's 12 counties.
 10 Remember, these are taxpayer dollars that we all
 11 advocated for when we spoke to our elected officials to
 12 encourage them to support an increase in funding for the
 13 California Arts Council.
 14 Moreover, several of these 12 counties which
 15 did not receive any CAC funding are located in 7 of the
 16 most impoverished areas of the state, according to the
 17 Healthy Places Index. They include, Merced, Amador,
 18 Stanislaus, Yuba, Calusa, Tulare, and Wano, to name a
 19 few.
 20 If the CAC commits to serving all parts of the
 21 state, especially those areas which face tremendous
 22 challenges and extreme lack of public and private
 23 resources, then there has to be some shift in strategy
 24 in order to ensure more equitable distribution of
 25 funding. Otherwise, these inequities will continue to

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1 persist.
 2 As you know, the state-local partners can be
 3 found in 54 of the state's 58 counties. And our
 4 coalition is ready and willing to help the CAC identify
 5 pathways into those four remaining counties without an
 6 SLP. Again, we're here as partners. And thank you for
 7 your time and consideration. Thank you.
 8 MS. MARGOLIS: Thank you, Jennifer. Next,
 9 Marie Acosta.
 10 MS. ACOSTA: Oh, there we are. Can you hear
 11 me?
 12 MS. MARGOLIS: Yes.
 13 MS. ACOSTA: Thank you. Hi. My name is Marie
 14 Acosta. Good morning to you all, and thank you for
 15 putting so much time towards serving our public here in
 16 California.
 17 I have over 35 years in the field as an
 18 artist, administrator, and former special assistant to
 19 the Director of the California Arts Council. I am a
 20 registered member of the Tongva Tribe of Southern
 21 California. I am currently the Executive Director
 22 Latino Center of Art & Culture, a 50-year-old regional
 23 cultural center located in Sacramento that has in the
 24 past been steadily strengthened and, in turn, supported
 25 hundreds of Latino artists and arts organization in our

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1 region.
 2 I am here on behalf of over the 150
 3 signatories to our petition to the CAC, many of who
 4 could not be here today because of the time and
 5 inconvenience. I am the co-author of the recent
 6 analysis of the proposal on the table to allocate nearly
 7 one-third of the California Arts Council available
 8 funding to the arts in California to 53 local funding
 9 agencies.
 10 Our assessment, based on CAC data, shows that
 11 the assumptions made in favor of this historic reshaping
 12 of the California Arts Council are not based in research
 13 or fact. In particular, the statement that it will
 14 increase availability of funding for artists and arts
 15 organizations rooted in and reflective of communities of
 16 color is not true. This action will, in fact, cut
 17 funding for many of our organizations and our artists.
 18 We are not uncomfortable with change. Our
 19 assessment does not come from a lack of knowledge. We
 20 have over 200 years of accumulated experience and
 21 knowledge in this field, and we know that you respect
 22 that knowledge that we -- we are imparting to you and --
 23 and our colleagues.
 24 This is a disastrous path for California. I
 25 urge you to vote no and, instead, conduct a rigorous

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1 planning process that looks at the implications before
 2 making a change of this magnitude. Fact will help us
 3 guide the way. Thank you very much.
 4 MS. MARGOLIS: Thank you, Marie. Next, Amber
 5 Bales.
 6 MS. BALES: Hello. My name is Amber Bales. I
 7 use she/her pronouns. I am a senior library technician
 8 at California College of the Arts in Oakland. I've been
 9 with the college since 2012. Our students, staff, and
 10 faculty makes CCA an incredible place to be.
 11 I'm calling on Mr. Stanlee Gatti as a member
 12 of the CCA Board of Trustees to direct CCA's
 13 administration to bargain a fair contract with staff and
 14 adjunct faculty without delay.
 15 I joined the CCA Staff Union Organizing
 16 Committee a few years ago because I was frustrated with
 17 chronic understaffing in departments, something that has
 18 only gotten worse since COVID hit. I also dreaded the
 19 end of every school year because you never knew who
 20 would be fired or restructured out of a job.
 21 I would love to see more job security at CCA
 22 along with opportunities for promotion. I have seen too
 23 many dedicated, qualified colleagues apply for new
 24 positions, only for the job to be given to an external
 25 candidate.

<p style="text-align: right;">38</p> <p>1 CCA management and their union-busting lawyer, 2 Mike Fortane (phonetic), continue to reject proposals 3 that would prioritize hiring qualified candidates from 4 within the college. I worked to create the union salary 5 proposal wherein we asked for a minimum salary of 6 \$55,000 a year. 7 This number takes into account area median 8 income, the housing wage, and the self-sufficiency 9 standard for San Francisco in 2019, when the proposal 10 was written. That was two years ago now, and we have 11 yet to hear any former proposal from the college. 12 Our adjunct union colleagues are also trying 13 to negotiate their second contract. But due to CCA 14 administration's delays, both staff and adjuncts are 15 currently working without contracts. Thank you. 16 MS. MARGOLIS: Thank you, Amber. Next, 17 Rachele Axel. 18 MS. AXEL: Good morning, everyone. Can you 19 hear me? 20 (No audible response.) 21 MS. AXEL: I can't hear you, Kristin, but I 22 see you nodding. Thank you. 23 MS. MARGOLIS: Yes. Sorry -- 24 (Cross talk.) 25 MS. AXEL: That's okay. Good morning,</p>	<p style="text-align: right;">40</p> <p>1 impact, and we just don't feel like we have the data or 2 the time or have had conversations with the CAC to 3 really understand the impact. So I guess I'm really 4 asking to pump the brakes on this particular 5 recommendation. 6 I also just want to say that, in August, at 7 the August Council meeting, I did make a very general 8 statement in favor of this, again, to be in solidarity 9 with the SLPs. But I -- I think it was premature, and I 10 think the more we've gotten into the gravity and the 11 nature of how this policy is going to roll out, we -- 12 we've just -- I -- I'd like to -- to pedal back a little 13 bit on that and -- and ask for -- for more time. 14 So that's it. I -- I really would -- would 15 appreciate more time and conversation about it before it 16 goes forward. Thanks. 17 MS. MARGOLIS: Thank you, Rachele. 18 Next, Brian Harte. 19 MR. HARTE: Hi, there. My name is Brian 20 Harte, and my pronouns are he/him. I am the Furniture 21 Studio Manager at the California College of Arts Campus 22 in San Francisco. I have worked for CCA for a little 23 over two years. In that time, I have been furloughed 24 for about eight and a half months. 25 I have never had a union contact since I have</p>
<p style="text-align: right;">39</p> <p>1 everyone. Good morning, Councilmembers and CAC staff. 2 Thank you for being here and for doing this work. 3 My name is Rachele Axel. I'm with the San 4 Francisco Arts Commission, and we are a state-local 5 partner. I'm very proud to be for many years with the 6 CAC. I want to weigh in with my colleagues and say that 7 we are not in favor at this time to -- to -- with the 8 recommendation of decentralizing state funding. It is a 9 huge fiscal change that's being proposed, and we really 10 just need more time. 11 We need more time to understand the impact of 12 the change on BIPOC arts organizations and communities, 13 to drill down into the numbers to really see what it's 14 going to like when it breaks out across the state. And 15 we just don't feel like we've had that time. 16 You know, I -- I also feel that it's important 17 that the state-local partners work together in 18 solidarity. We really work hard to be aligned to 19 strengthen our advocacy efforts for more funding for the 20 CAC and across the state. It's really important. But 21 at the same time, I don't know that, in this particular 22 situation, one size fits all for all the state-local 23 partners when it comes to this particular policy. 24 Again, I think we have been hearing from our 25 communities that this is going to have a negative</p>	<p style="text-align: right;">41</p> <p>1 been here. We have been trying to negotiate it. This, 2 in no uncertain terms, has caused an amount of precarity 3 in my life, it feels like. 4 Recently, we have reached out Stanlee Gatti, a 5 member of your organization. And in his response to us, 6 he placed great faith in the collective bargaining 7 process. I have been to about 10 different bargaining 8 sessions, and I would report to Mr. Gatti that it 9 couldn't be more inefficient than it is. 10 I feel like the college is stalling, and they 11 are remiss to give us a contract because I think they're 12 doing a lot of restructuring at the same time and 13 changing our working conditions and not bargaining in 14 good faith and even are guilty of unfair labor 15 practices. So I urge him to find out more about these 16 facts and get involved in the process. Thank you for 17 your time. 18 MS. MARGOLIS: Thank you, Brian. Next, 19 Elizabeth -- 20 MS. GONZALES-CHAVEZ: Kristin? 21 MS. MARGOLIS: Yes? 22 MS. GONZALES-CHAVEZ: Kristin? 23 MS. MARGOLIS: Yes? 24 MS. GONZALES-CHAVEZ: I would just -- I would 25 just like to remind the public that public comment is</p>

42	<p>1 supposed to address issues that the Council has purview 2 over. I have been hearing some issues that are -- that 3 we have no purview over. So I'd just like to remind the 4 public that your comments should be related to the work 5 of the California Arts Council, specifically. Thank 6 you.</p> <p>7 MS. MARGOLIS: Thank you, Lilia. Next in the 8 queue, Elizabeth Travelslight.</p> <p>9 MS. TRAVELSLIGHT: Good morning. My name is 10 Elizabeth Travelslight. I use she/her pronouns. I am a 11 Filipino artist, a lifelong San Franciscan, a two-time 12 graduate of the University of California, a mother to an 13 SFQSD third-grader, and a proud member of SEIU Local 14 1021.</p> <p>15 For many years, I have taught at both the San 16 Francisco Art Institute and the California College of 17 the Arts where Councilman Gatti presently serves as a 18 trustee. The issues at CCA, I think, are really -- it's 19 important for the California Arts Council to understand 20 what's going on because it is a systemic problem within 21 the state.</p> <p>22 The fact that Councilman Gatti believes that 23 CCA's administration is undertaking our collective 24 bargaining process in a fair way indicates that he is 25 wildly out of touch with the facts of the matter. Given</p>	44	<p>1 school and member of this Council, I ask Councilman 2 Gatti to meet with our union and deepen his 3 understanding of the actual situation as soon as 4 possible. Thank you.</p> <p>5 MS. GONZALES-CHAVEZ: Kristin? 6 MS. MARGOLIS: Lilia? 7 MS. GONZALES-CHAVEZ: Yes. Kristin, I -- we 8 are hearing -- we're continuing to hear issues that the 9 Council has no purview over, particularly this issue of 10 the CCA.</p> <p>11 So if there are any other speakers waiting in 12 the queue to discuss CCA or present CCA, I would ask 13 that you refrain from making comment to this Council. 14 We -- we appreciate that your issues are important and 15 valuable, but this Council has no authority over that 16 issue. So if your conversation with that topic, again, 17 we don't want to be rude, but we are going to have to 18 cut you off. So Kristin?</p> <p>19 MS. MARGOLIS: Thank you, Lilia. Tomas 20 Benitez? 21 (No audible response.) 22 MS. MARGOLIS: Tomas? 23 MR. BENITEZ: There, is that the unmute 24 button? 25 MS. MARGOLIS: You've got it. You got it.</p>
43	<p>1 his leadership role on the California Arts Council and 2 at CCA, this lack of awareness is cause for serious 3 concern.</p> <p>4 Teachers and school staff across the state 5 continue to dedicate an enormous depth of care and 6 personal resources to help our students navigate the 7 treacherous conditions of the ongoing pandemic. We have 8 a legal right to a union and to a fair bargaining 9 process.</p> <p>10 The obviously hostile position of CCA's 11 trustees and administration in prolonging our contract 12 negotiations ignores this right, creates hardships that 13 have a disproportionate impact on our members of color, 14 and fails to respect the skill and expertise CCA staff 15 and faculty bring to the State of California.</p> <p>16 These schools have been and could continue to 17 be transformative, vital parts of California's arts 18 ecosystem. Unfortunately, despite the very high tuition 19 students and family pay, somehow CCA remains heavily 20 reliant on bank loans and precariously underpaid staff 21 and adjunct faculty.</p> <p>22 We make art and art education in the state 23 possible and desirable. Our students of color 24 especially deserve faculty of color who can afford to 25 consistently show up for them. As a trustee of the</p>	45	<p>1 MR. BENITEZ: Okay. Great. Thank you. I 2 apologize for the first time. I didn't hit the unmute 3 button. So listen. I'm not against SLPs or SRM. I 4 represent an SRM, and I think SLPs and SRMs do vital 5 work for the State of California.</p> <p>6 I am not in favor of the current proposal, and 7 I think it's the same problem. I -- I think you're 8 trying to stir dinner that hasn't been fully cooked. It 9 hasn't been studied. It hasn't been looked at. It 10 hasn't been certainly studied in terms of the 11 implication.</p> <p>12 We've had a very late notice on the proposal. 13 But even with that (inaudible) deduce the numbers and 14 show that, essentially, what you're doing is well 15 intended, but -- but does not serve the -- the -- the -- 16 the goals and the purpose that you aspire to do so, 17 which is -- which is to expand the resources.</p> <p>18 You may see (inaudible) distributing the -- 19 the -- the funds, the wealth. I -- I see it as trickle 20 down. And something I've learned in my life is that, 21 when you are in a position of disenfranchisement, you 22 don't benefit from the trickle-down economic process, 23 which is what you're proposing.</p> <p>24 I also don't see any performance measures or 25 any kind of data that says this is going to work and</p>

<p style="text-align: right;">46</p> <p>1 this is how it's going to work because it hasn't been 2 studied. 3 I -- I want to reiterate that I am -- I -- I - 4 - I believe in SRMs and -- and SLPs. But I -- I have a 5 real -- a real reservation about what the impact, true 6 impact, is going to be on BIPOC organizations. I 7 represent Latino arts organizations. I'm -- I'm clearly 8 waiving that flag. 9 It may not be in the best interests, but it 10 may not have been your intent. But what you're doing is 11 essentially creating discrimination, and I'm unhappy 12 with that. Thank you. 13 MS. MARGOLIS: Thank you, Tomas. Next, 14 Telestream Support. 15 MR. LEBLANC: Sorry about that. My name is 16 Abdul Leblanc. And I'm at work, so there you go. I 17 wasn't at your September meeting, so I'm just here to 18 sort of reiterate that statement, the last one. 19 As a member of the Board of Directors here at 20 Nevada County Arts Council, we're just here to sort of, 21 you know, express again the conviction of our program's 22 effectiveness as a mechanism to ensure that, you know, 23 state art funding reaches every county and legislative 24 district, a concern in California. 25 Speaking from one of your local -- sorry --</p>	<p style="text-align: right;">48</p> <p>1 many ways we serve the people of Nevada County. Thank 2 you again. 3 MS. MARGOLIS: Thank you, Abdul. Next, 4 Russell Larman. 5 MR. LARMAN: Hi, everyone. My name is Russell 6 Larman, and my pronouns are he/him. I live and work in 7 Oakland, or the unconceived land of the Dunloe. 8 I am a jewelry metal artist born and raised in 9 California. I took my first jewelry-making class at 10 Santa Rosa Junior College in 1996. Since then, I have 11 studied at many art institutions, including the Revere 12 Academy of Jewelry Arts in San Francisco, the Mendocino 13 Center for the Arts, and I have a bachelors degree in 14 jewelry metal arts program at California College of the 15 Arts, where am I -- where I'm -- where I am now employed 16 as the Studio Manager for the Jewelry and Metal Arts 17 Program. 18 I have been employed at the college since 19 2018. My commitment to our program and the education of 20 future generations of jewelers and metal artists is a 21 huge responsibility, especially in these difficult and 22 uncertain times, but extremely rewarding. 23 One of the challenges I face as Studio Manager 24 of Jewelry and Metal Arts is ensuring that we have the 25 necessary equipment, materials, and the overall</p>
<p style="text-align: right;">47</p> <p>1 state-local partners in rural California, I'd again like 2 to share my observations of our County Arts Council's 3 work here. Speaking to the importance of California 4 Arts Council places on its ensuring its diverse 5 populations are served, I speak from experience when I 6 share how hard and with what integrity we are working 7 locally to ensure that our service is relevant to our 8 increasingly diverse community. 9 Even before California Arts Council required 10 every applicant to its grant permissions to create a 11 statement of support for racial equity, we had begun to 12 align our organization as representative and relevant 13 while leaning into our communities. 14 I feel privileged to serve on one of your 15 local state partners, and we are ready for the next 16 stake in that partnership. This recommendation will 17 bring new state fundings for arts and culture into 18 counties that are lacking access to public resource and 19 that have ranked low on the health -- Healthy Places 20 Index, or HPI, if you are a fan of acronyms, helping the 21 CAC address inequities and invest into priority -- or 22 priority -- invest into priority communities such as 23 ours. 24 I thank the program Allocations Committee for 25 its recommendation for responsible investment in the</p>	<p style="text-align: right;">49</p> <p>1 resources to support a high-quality art education that 2 reflects the high tuition students and their families 3 are paying. 4 It has been 13 years since I was a student at 5 CCA, and I have seen little change in the amount of 6 money invested in the jewelry and metal arts -- 7 MS. GONZALES-CHAVEZ: Kristin? 8 MR. LARMAN: Yet at the same time, tuition has 9 more than doubled. With studio budgets remaining flat - 10 - 11 MS. GONZALES-CHAVEZ: Russell, thank you. But 12 this is not an issue of the Council. 13 MS. MARGOLIS: Moving on to the next hand 14 raised, Cara Goger. 15 MS. GOGER: Hi. My name is Cara Goger, and I 16 am the Executive Director of the Mariposa County Arts 17 Council. Can you all hear me? 18 MR. MOSCONE: Yes. 19 MS. GOGER: Sorry about that. I am an SLP, or 20 my organization, the Mariposa County Arts Clark County 21 is an SLP, and we are pleased to be a partner with the 22 California Arts Council in this way. And I do want to 23 thank the Council for their hard work and dedication in 24 the program's Allocation Committee for tackling this 25 difficult issue.</p>

50	<p>1 I am obviously in favor of the recommendation</p> <p>2 and just want to reiterate what Jennifer Laine from San</p> <p>3 Bernardino was saying in that we're not advocating for</p> <p>4 decentralization of funding but, rather, an increase in</p> <p>5 partnership to ensure more -- a more equitable</p> <p>6 distribution of funding across all counties in this</p> <p>7 state as we are really a quite rural but yet diverse</p> <p>8 community in the Central Sierra Region.</p> <p>9 And the relationship and -- how shall I say</p> <p>10 this -- our communities of -- our indigenous communities</p> <p>11 and our Latinx communities really require a personal</p> <p>12 relationship with their local community organization,</p> <p>13 arts organizations, in terms of funding and support.</p> <p>14 And that's something we can really provide.</p> <p>15 They feel much more -- it's a much more comfortable</p> <p>16 arrangement when they know that our Board represents</p> <p>17 them in terms of the people who are sitting on the</p> <p>18 boards, that are teaching artists, are -- you know,</p> <p>19 they're -- they're -- they're -- we are employing those</p> <p>20 folks.</p> <p>21 And I just -- I think it's a really wonderful</p> <p>22 opportunity to continue to uplift all of these different</p> <p>23 BIPOC organizations and efforts and our communities on a</p> <p>24 local level. Thank you.</p> <p>25 MS. MARGOLIS: Thank you, Cara. Next, Patrick</p>	52
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51	<p>1 Brien.</p> <p>2 MR. BRIEN: Good morning, everyone. Can you</p> <p>3 hear me?</p> <p>4 MS. MARGOLIS: Yes.</p> <p>5 MR. BRIEN: All right. I'm Patrick Brien.</p> <p>6 I'm the Executive Director of the Riverside Parks</p> <p>7 Council serving Riverside County. As a longtime state-</p> <p>8 local partner, I can personally attest to the success of</p> <p>9 this mission within the California Arts Council. This</p> <p>10 program truly is a micro to the macro in terms of</p> <p>11 business models. We as partners allow the California</p> <p>12 Arts Council to reach portions of its service area that</p> <p>13 it might otherwise never penetrate.</p> <p>14 We know our communities. More importantly,</p> <p>15 our communities trust us. As Cara just said, we have an</p> <p>16 opportunity to make personal relationships with people</p> <p>17 who are very mystified and intimidated by the grant-</p> <p>18 making process and who sometimes, therefore, are</p> <p>19 reluctant to participate.</p> <p>20 I would like to thank the Program Allocations</p> <p>21 Committee for its recommendations and, as my colleagues</p> <p>22 have said, some of them, not in a decentralization</p> <p>23 process but, rather, in a greater process of investment</p> <p>24 into the communities that the California Arts Council</p> <p>25 serves. These funds would help us to do our jobs as</p>	53
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<p>1 partners even better. They would allow us to reach even</p> <p>2 deeper into our communities.</p> <p>3 And with our administration of the recommended</p> <p>4 pilot regranting program, we would be able to expand</p> <p>5 upon the success of our NEA CAC CARES Act Regranting</p> <p>6 Program, which introduced us to an even wider community</p> <p>7 of BIPOC and BIPOC-serving organizations. I would ask</p> <p>8 that the Council please grant us your trust. Thank you.</p> <p>9 MS. MARGOLIS: Thank you, Patrick. At this</p> <p>10 time, I don't see any additional attendees in the queue.</p> <p>11 We will have an opportunity to provide public comment</p> <p>12 later on in the day. So I'm giving it back to you,</p> <p>13 Lilia.</p> <p>14 MS. GONZALES-CHAVEZ: Great. Thanks, Kristin.</p> <p>15 And thank you to everyone who made public comments. My</p> <p>16 apologies to those that perhaps came to this forum</p> <p>17 thinking that this was an appropriate outlet for your</p> <p>18 issues or concerns.</p> <p>19 But unfortunately, we don't cover all issues</p> <p>20 related to arts in California, just those specific to</p> <p>21 the California Arts Council. So we now are at the</p> <p>22 perfect time for a brief break before we move into our</p> <p>23 next issue of allocations. So thank you, everyone. And</p> <p>24 let's just take a short 10-minute break and come right</p> <p>25 back. Thank you.</p>	53
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<p style="text-align: right;">54</p> <p>1 strategic framework and worked with the California Arts 2 Council in developing the Decision Support Tool. 3 So she is very familiar with this process, and 4 she's going to help us publicly walk through the 5 Decision Support Tool. This isn't typically what we do. 6 That usually happens at the committee level. But in 7 this case, this is such an important issue that impacts 8 so many different people in different ways that this is 9 a good way to move forward. 10 So we appreciate her being here. Just 11 briefly, Tamu Green is a developmental psychologist and 12 thought leader who brings expertise and with experience 13 in communities facing inequities in her pursuit of 14 social justice through institutional and systems change. 15 For nearly 30 years, she has been engaged in power- 16 building efforts that synergize resources, facilitate 17 equity, oriented decision-making, and turn advocacy into 18 outcomes. 19 Dr. Green is the CEO of the Equity and 20 Wellness Institute where she works collaboratively with 21 a talented team of consultants to assess and meet a wide 22 variety of clients' and communities' needs. She is 23 proud to have led the California Arts Council through 24 their most recent strategic plan process. 25 And so now I will turn this over to Dr. Green,</p>	<p style="text-align: right;">56</p> <p>1 even more input, and to continue to refine any programs 2 or allocations we put out there. All of your concerns 3 are going to be addressed in some fashion. 4 The strategic framework developed in 2020 was 5 a community process in and of itself that underwent its 6 own alchemy to deliver some very fresh and unique 7 messages that we are now charged with -- with rolling 8 out. 9 Please be aware that, when you hear 10 Councilmembers discussing this, that in many cases for 11 the very first time are they hearing certain ideas and 12 seeing certain numbers. This is Bagley-Keene live, it 13 is Bagley-Keene realism, and we are bringing it to you 14 to the beset of our ability. But as we work things out, 15 we're doing it in public, as is intended. 16 We have heard you. There is deep need. And 17 some of you look to the state for that help. There is 18 another layer of process that you suggest might come 19 about here that -- that you think won't serve you, that 20 delays would be potentially catastrophic. We understand 21 that. 22 We also note that the SLPs are prepared to 23 lead and to build this partnership collaboratively. 24 Local leadership will be essential in the future. We 25 understand the concerns around layers of bureaucracy and</p>
<p style="text-align: right;">55</p> <p>1 who is going to lead us through the decision support 2 prior to us making -- well, I -- I think I need to back 3 up a bit. The -- the committee who is making the 4 recommendation is first going to introduce the item. 5 And then Dr. Green will walk us through the Decision 6 Support Tool. So Donn? 7 MR. HARRIS: Yes. Thank you. Thank you, 8 Lilia. And wonderful to see Dr. Green here. And Kathy 9 Gallegos is my committee member, and we've worked on 10 this extensively together over the past few months. 11 I want to say a word, a little bit about 12 process and progress before we actually get to the 13 proposal. I'll be brief. The phase that we're in now, 14 it began two short months ago when we first suggested 15 strengthening the SLP and CAC partnership. We wanted to 16 see the SLPs having rich leadership in their county. 17 Since then, we've received extensive input on 18 this topic, very passionate input. I would like to 19 assure all involved it was carefully -- we have slowed 20 down this process, which is proof that we have listened. 21 The fact that (inaudible) decisions will take 22 place not in August, as we originally proposed, but in 23 November or December -- in fact, December 7th -- is a 24 sign of our willingness to hear you out, adjust our 25 thinking, readjust it, call for more meetings to get</p>	<p style="text-align: right;">57</p> <p>1 the kinds of things the people want to see. We're 2 working through all of this, and we're going to come out 3 with a proposal in the end that's going to solve as many 4 of these problems as we can. 5 We also need to know exactly what it is we're 6 proposing so that we are on the same page about what 7 data we're looking at, what the actual proposal is. 8 We're going to begin with that almost immediately right 9 now. 10 So I want to talk a little bit about the 11 proposal. I will say this, that instead of either/or, I 12 hope we can get to yes, and I'm thinking. I think we're 13 capable of it. I think we are working together on it as 14 we speak. 15 And sometimes it's a drawn-out process, and 16 here we are. We're in October. We're looking, 17 actually, as I said, in August at our initial hope. 18 We're now looking December for final decision, and we're 19 going to do this so that you get the funds without 20 delays. We just discussed that very issue this morning. 21 So please know that you are being heard. 22 Now, to the proposal itself and then I'll let 23 Kathy speak a bit. We're looking at state-level partner 24 funding in this proposal, and there is an increase 25 proposed there for \$100,000 for each SLP so that they</p>

<p style="text-align: right;">58</p> <p>1 can increase their administration and increase the 2 ability of the people to work for -- the people that 3 work for them or work for us to be viable in today's 4 work. 5 I think that's important that we think about 6 them as well. So that's an increase over and above 7 everything else, apart from anything else we're talking 8 about. We're looking at a chart. As we look in the -- 9 at the memo, we're looking at a chart that talks about 10 what our grants look like, what kind of money we're 11 giving out to different places. Let me grab my piece 12 here. 13 If you go to the chart where you see the 14 amount and the allocations that are going to the 15 different 12 grant programs here, you'll see the state- 16 local partners. You will see a large chunk of general 17 operating relief, but that's coming directly from 18 community input. They want to see that the unrestricted 19 funds that allow them to stay alive in these very 20 difficult times. 21 You're seeing also a serious allocation for 22 state and regional networks. I won't read it to you, 23 but you can go down the list. You will see the 24 percentages here, also, that each represent of the 25 complete picture coming up to a full allocation of</p>	<p style="text-align: right;">60</p> <p>1 forth. But this is a recommendation, and this is the 2 most important thing that everyone should know. It's a 3 recommendation. 4 And we want to see an increase in the SLPs. 5 They are our partners. And along with regional 6 networks, they're also our partners. But we have to 7 really think about who do we serve. And we serve the -- 8 the arts community; small and mid-size, large arts 9 organizations; and artists. That is who we serve. We 10 have to look at this allocation with that in mind -- 11 racial justice, racial equity, and -- and who we serve. 12 We have to look at each -- each allocation, 13 and we see that there are percentages of the budget. 14 You have to think about whether you feel that's correct 15 in our proposal. And so -- so we will have that 16 discussion. And -- and, Lilia, how do -- how do we 17 proceed here? Do we make the motion and then we have a 18 discussion? 19 MS. GONZALES-CHAVEZ: We're -- well, we're -- 20 we're not ready for a motion because, as you know, the 21 Decision Support Tool precedes the recommendation. And 22 therefore, we need to work in tandem to go through the 23 Decision Support Tool. And once we've completed that 24 process, then we can open for a motion and further 25 discussion, okay? So yes, Ayana.</p>
<p style="text-align: right;">59</p> <p>1 \$34,515,128. 2 And that's considerably more even than we're 3 allocated normally. (Inaudible) forward, and we put a 4 lot of that into, as you can see, a lot of that is going 5 to general operating funds. We understand the concerns 6 of the community. And they want to keep the doors open. 7 And I've orchestrated funds to do that. 8 You see that being represented right there. 9 Kathy, I'll let you at this time add anything else you 10 think needs to be said. 11 MS. GALLEGOS: Yeah. Thank you, Donn. 12 You know, I think when we look at this -- at 13 the allocations, we really have to lead with race 14 equity. This is what our strategic plan is all about. 15 We had a number of meetings in the last couple of year - 16 - last couple of months between the staff, our 17 committee. We listened to the Councilmembers. We 18 listened to the field. 19 And I think, currently, we're seeing that the 20 field is starting to hear what is going on, and they're 21 becoming more vocal. This is a -- so -- so the proposal 22 we have on the table, we've gone through a lot of 23 negotiations. It was -- we came up with four scenes. 24 We came up with three, went back to four, and -- and 25 ended up with one. So it's been a lot of back and</p>	<p style="text-align: right;">61</p> <p>1 MS. KIBURI: Thank you, Lilia. 2 I just want to share my appreciation for the 3 Allocations Committee and the work that they've done as 4 a staff representative. 5 And also, I wanted to share that what's 6 happening today with the allocations discussion is just 7 the allocation. And the next step for the public to be 8 aware is that those -- those allocations -- once those 9 allocations are voted on, the guideline that will 10 include all of the detail of what the program will look 11 like -- all of the programs will look like, are going to 12 be developed in collaboration with the Programs Policy 13 Committee of the Council and staff to get those 14 available to the public for the public to review what 15 the guidelines will be. I just want to make sure people 16 understand that there's another process, and that 17 process will include the details of the programs. And 18 that will happen -- the -- the Council will vote on 19 those -- the first wave of those grants per guidelines 20 in December. So there's more to come in terms of public 21 input on -- on the details of the grant program 22 guideline. 23 MS. GONZALES-CHAVEZ: That's correct. Thank 24 you very much for that point, Ayana. 25 And I just want to reiterate that, again, we</p>

<p style="text-align: right;">62</p> <p>1 are only talking about the -- the dollar amount 2 allocations today. We're not talking about guidelines, 3 not talking about process. We're just talking about how 4 many dollars and where do we put them. Okay. So Tamu. 5 DR. GREEN: Great. Thank you so very much. 6 So it looked like we were pulling up on the screen the 7 Decision Support Tool. 8 MS. KIBURI: Mark is going to do that right 9 now. 10 DR. GREEN: Okay. Appreciate it. Adjust my 11 screen. Okay. So as we know, the Decision Support Tool 12 has several different tiers. 13 And essentially, when you're -- if you're 14 satisfied with the responses that you have in one tier, 15 then you move on to the next tier. Ayana, did you mean 16 to still have your hand up? 17 MS. KIBURI: No. No. I'm so sorry. Let me 18 take it down. 19 DR. GREEN: Oh, that's okay. 20 MS. KIBURI: No. 21 DR. GREEN: So I am just going to ask the 22 questions. And you said it's Mark who's filling in the 23 -- and then Mark is going to do some typing so that 24 everyone can see, can track the conversation. 25 MS. KIBURI: And Tamu, can I just ask you a</p>	<p style="text-align: right;">64</p> <p>1 looking for an allocation structure that we can move 2 forward with. All in agreement with that? 3 MS. GONZALES-CHAVEZ: Yes. 4 DR. GREEN: Jon, it looks like you're shaking 5 your head. 6 MR. MOSCONE: I'm not sure I under -- I -- I - 7 - I'm sorry, Donn. I'm just not sure that I heard the 8 high-level expected benefit portion of what you said. I 9 heard the desired action of what you said. 10 MR. HARRIS: I would say, from my perspective, 11 the benefit is that we had something that we agree on 12 that is both philosophically sound and -- and fiscally 13 sound so we can then move forward to getting program, 14 some guidelines developed. 15 MR. MOSCONE: Okay. I -- I -- I'm sorry. I'm 16 -- I'm -- I wish I could understand that a little more 17 clearly around the benefit. But I understand there's an 18 action, and I appreciate that because I think it's hard 19 to make a decision when you're talking about the benefit 20 as opposed to what the action is. 21 MR. HARRIS: Well, ultimately, that we have 22 equity, that we get money into the right hands, if you 23 want to go (inaudible). 24 DR. GREEN: That we get money into the right 25 hands.</p>
<p style="text-align: right;">63</p> <p>1 quick question about that? As -- as the Council is kind 2 of weighing in, just so he's not typing, you know, and 3 then retyping and going back, can we -- can you just 4 help guide the -- like, okay, the discussion is over on 5 that, here's what we say, so that he can -- 6 DR. GREEN: Yeah. 7 MS. KIBURI: Thank you so much. 8 DR. GREEN: Yeah, absolutely. Okay. So the 9 very first question is: Clearly state the desired 10 action and its high-level expected benefit when it comes 11 to the timeline. So what is the desired timeline for 12 this action? 13 Actually, I'm so sorry. I'm jumping into the 14 timeline. Clearly state the desired action and its 15 high-level benefit. So can we have that nice and simple 16 and succinct? 17 MR. HARRIS: (Inaudible) -- 18 (Cross talk.) 19 MR. HARRIS: -- to say that desired actions 20 that we come out with allocation structure that is 21 workable that everybody agrees on. And the expected 22 benefit is that we can then move forward. 23 DR. GREEN: Are there any alternative 24 viewpoints to what we're looking at in terms of the 25 desired action and its expected benefit? So we're</p>	<p style="text-align: right;">65</p> <p>1 MR. HARRIS: The right -- equitably -- 2 equitably money into the hands that it should be in. 3 Yes. 4 DR. GREEN: Oh, okay. Equitable distribution 5 of the funds. So that's the high-level expected 6 benefit. Can everyone agree that that is the high-level 7 expected benefit? 8 MS. EVANS: I guess the equitable -- do we 9 need to say more there? Like, what does that mean, 10 equitable? Because everybody has a different -- I feel 11 like we might want to tease it out a little bit. I'm -- 12 I'm -- 13 MS. ESTRADA: I -- I agree, Jodie. I agree. 14 MS. GALLEGOS: Do you have a recommendation? 15 Vicki or Jodie, do you have a recommendation of how you 16 think it should be flushed out? 17 MS. EVANS: I just think, like, it needs -- I 18 -- I think in this time that we live in where words are 19 just so, you know, meaningless sometimes, that, you 20 know, what do we mean by equitable? 21 Does that mean that it gets to everywhere in 22 the state? Does it mean it gets to those that don't 23 have access to funds? Does it mean that we make sure 24 that the unrepresented -- you know, like, it just -- 25 equitable, you know -- that -- that could mean anything.</p>

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1 And I just feel like we might want to really articulate
 2 what that equitable means to us.
 3 DR. GREEN: Would you want to harken back to
 4 your racial equity statement?
 5 MS. EVANS: I think so. That's why -- what it
 6 feels missing. Or maybe equitable distribution of funds
 7 that supports or realizes our, you know, statement,
 8 something -- maybe something like that.
 9 DR. GREEN: Okay.
 10 MS. ESTRADA: But it's not just racial equity,
 11 right? So ...
 12 MR. HARRIS: If I could jump in with a
 13 distinction between equal and equitable, or equity and
 14 equality, there really is a difference there in some of
 15 the common terminology.
 16 Equity is everybody gets the same amount, and
 17 that's not what we're after. Equitable is we allocate
 18 funds according to need so that everybody can reach the
 19 same outcomes. And I think when I use the term
 20 "equitable" that's what I'm talking about.
 21 MS. EVANS: Well, I think that --
 22 MR. HARRIS: (Inaudible) you need.
 23 MS. EVANS: But that's beautiful, Donn. I
 24 think that's not there, like, that you -- you just said
 25 something that's not on the page. And it just felt like

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1 it needed more, and that was beautiful.
 2 (Cross talk.)
 3 DR. GREEN: -- according to need?
 4 MR. HARRIS: Yes, to reach the same outcomes.
 5 DR. GREEN: To reach the same outcomes. How
 6 does that feel, folks?
 7 MS. GALLEGOS: I -- I -- I really think we
 8 have to say something about race equity -- it's -- you
 9 know, especially since this strategic plan that we've
 10 been working with for the past year encourages us to
 11 look at all of our programs through a race equity lens.
 12 And so this is a big -- this is a big decision we have
 13 to make. We -- we're basing it on our strategic plan.
 14 And I think we have to say in -- in this -- in -- in
 15 this statement, we have to include race equity.
 16 DR. GREEN: Do you want to say leading with
 17 race equity?
 18 MS. GALLEGOS: Leading with race equity.
 19 DR. GREEN: You can say leading with race
 20 equity in accordance with your strategic framework.
 21 MS. ESTRADA: Kathy?
 22 MS. GONZALES-CHAVEZ: I -- I would add that
 23 leading with race equity and distribution to -- to those
 24 who have been underserved.
 25 DR. GREEN: How does that feel to folks?

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1 MS. MONTOYA: I would like to pop in -- hi;
 2 Chelo here -- pop in for leading with -- with race
 3 equity, maybe covering all of California and
 4 prioritizing race equity in underserved communities --
 5 DR. GREEN: Okay.
 6 MS. MONTOYA: -- in accordance with our
 7 strategic, as you suggested.
 8 DR. GREEN: In accordance with the strategic
 9 framework.
 10 MS. GONZALES-CHAVEZ: And -- and this is
 11 important because we know by the data that the
 12 California Arts Council has elected that we -- parts of
 13 the state that are not currently receiving funding. And
 14 so we want to create a system that allows for that
 15 outreach.
 16 MS. ESTRADA: That makes sense, Lilia. But I
 17 -- and I agree, you know, being a, you know, Latina
 18 person, but also LGBT. I mean, do we want to include --
 19 I -- I just -- and if we say race equity -- and now
 20 you're saying leading with, you know.
 21 I -- I mean, do -- do -- shouldn't we mention
 22 other factors, you know, race and LGBT, gender equity
 23 and all that as well? Or is it just -- this, to me,
 24 implies that it's -- it's only a race equity, but yet
 25 there are other, you know, modes that we're dealing with

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1 as well. Or am I wrong?
 2 MS. GALLEGOS: You know, that --
 3 MS. GONZALES-CHAVEZ: Yeah, I -- I think
 4 you're right.
 5 MS. GALLEGOS: Yeah. We -- we had a
 6 discussion about that a number of times. And I -- the
 7 way that we phrased it was race equity in -- and all its
 8 intersectionalities. And so we're talking, you know,
 9 like, BIPOC and --
 10 MS. ESTRADA: Yeah, yeah.
 11 MS. GALLEGOS: -- and all the -- and all the
 12 (inaudible) its intersectionalities. How do you feel
 13 about that?
 14 MS. ESTRADA: Well, I understand what
 15 intersexuality --
 16 MS. GALLEGOS: No. Intersectionalities.
 17 MS. ESTRADA: -- means. But does a general --
 18 I mean, that -- for our purposes, I guess it's okay for
 19 all these come together, obviously. But --
 20 DR. GREEN: Right.
 21 MS. ESTRADA: -- okay.
 22 DR. GREEN: And I would, just to correct Mark
 23 a little bit, in the "in accordance with our strategic
 24 framework," the racial equity statement is embedded in
 25 the strategic framework.

<p style="text-align: right;">70</p> <p>1 But within the strategic framework, it does 2 flush out a lot of these concepts that we're talking 3 about, that we want geographic equity, that we for sure 4 are acknowledging intersectionality. 5 MS. KIBURI: It's just that, Mark, it's right 6 in this last part of your sentence in the parentheses. 7 Instead of saying "racial framework," say "strategic 8 framework." 9 DR. GREEN: Fantastic. 10 MR. MOSCONE: And -- and -- 11 MS. KIBURI: And our strategic framework -- 12 there you go. 13 MR. MOSCONE: Sorry. 14 MR. HARRIS: (Inaudible). Thank you, Mark. 15 MR. MOSCONE: Yeah. I'm -- I'm going to say 16 take it out of parentheses. It's the key. It's the -- 17 it's the way in which we understand how we define this - 18 - it is -- because it can be defined, to Jodie's 19 original point, so many different ways. 20 And we have made -- we have made a process to 21 define it this way, right? So it's never objective. 22 It's always going to be deliberative. So I just want to 23 make sure we acknowledge that. Yeah. Thanks. 24 DR. GREEN: So how does this feel to you? I 25 don't -- thank you very much for saying that, Jon. I</p>	<p style="text-align: right;">72</p> <p>1 DR. GREEN: Thank you, Chelo. Okay. So 2 what's required to fully support this action? 3 MR. HARRIS: In this particular very specific 4 instance, I think that we have -- we have staffing here. 5 Partners are not necessarily part of the decisions as 6 much as they are part of the input. We have the funding 7 that we know of. It's been specified as 34.5 million. 8 I think what -- we have everything in place right here 9 at this meeting to support this action. 10 MS. GONZALES-CHAVEZ: Yes. 11 MS. ESTRADA: Wait, wait. Hold on. And so 12 it's support the action, not the result of the action? 13 MR. HARRIS: Correct, is what -- 14 DR. GREEN: Well, as Ayanna said that there is 15 additional action to come in terms of creating the 16 program's guidelines, which would, I think, rely much 17 more heavily on this question. Is there a different 18 interpretation? 19 Go ahead, Jon. 20 MR. MOSCONE: No, I'm sorry, Tamu. I wasn't 21 going to -- I -- I raised my hand when you phrased it is 22 there another interpretation. 23 DR. GREEN: Oh. 24 MR. MOSCONE: If someone wants to answer that, 25 I have another point to make (inaudible).</p>
<p style="text-align: right;">71</p> <p>1 don't want us to get caught up in wordsmithing at all 2 during this time because we don't have time for it. But 3 it's more about the essence of the feel of what it is 4 that we're putting forward. So how does this feel to 5 you? 6 MS. ESTRADA: As -- as -- as we go forward, we 7 may go back and -- and revise it slightly. It's not 8 like we're done -- 9 DR. GREEN: Exactly. 10 MR. MOSCONE: Yeah. I -- that's great, Vicki. 11 That's a great process point. 12 MS. ESTRADA: Yeah. 13 DR. GREEN: Okay. So we feel good enough to 14 move on to the next question. Okay. So what is the 15 desired timeline for this particular action? 16 MS. GONZALES-CHAVEZ: The end of our meeting 17 today. 18 MR. HARRIS: Yes, (inaudible). 19 DR. GREEN: Okay. What's required to fully 20 support this action? 21 MS. ESTRADA: That's a key question. 22 MS. MONTROYA: Can you go back to the last one 23 and just complete the sentence just in case somebody 24 picks this up to make a decision by close of meeting 25 10/21?</p>	<p style="text-align: right;">73</p> <p>1 DR. GREEN: Okay. 2 MS. GONZALES-CHAVEZ: Well, actually, the 3 action at hand is the allocations decision. And 4 therefore, in order to make the allocations decision, we 5 have identified the funding, you know. 6 We have it. We have identified a group of 7 partners that we would like to engage, and we have 8 currently -- and I -- I'm going to let staff correct me 9 -- but we currently have the staffing in place to manage 10 this decision. 11 MS. KIBURI: Yes, Lilia. That is correct. 12 And as this forum is written, this is a rhetorical 13 question. And then if you go down to the next checkbox, 14 you're -- you're going to be checking off related to 15 this question. 16 MS. GONZALES-CHAVEZ: Yes. 17 MS. KIBURI: (Inaudible). Okay. 18 MR. MOSCONE: So okay. This is where I want 19 to come in. I know this may sound like a blocking move, 20 but it's not intended to. But the way -- the way I read 21 the question, Tamu -- 22 DR. GREEN: Yes. 23 MR. MOSCONE: -- and tell me if I'm misreading 24 it, please -- is I -- the way I read it makes me want to 25 answer all of the data, is one of the answers I want to</p>

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1 give about how it impacts the racial -- the racial
 2 equity work that we are doing.
 3 How does it impact the community through that
 4 lens? That's the data that I don't -- that I feel is --
 5 is required. And that -- and that -- but it's not --
 6 but after the dash, it goes only to staffing, partners,
 7 and funding. It doesn't -- it doesn't -- it doesn't ask
 8 if that's one of the -- that point, input point. So do
 9 you understand my question --
 10 DR. GREEN: I do understand your question. So
 11 in other tiers, we get at the public input and impact
 12 and the equity alignment. And so I think that that
 13 draws on what your concerns are, Jon.
 14 MR. MOSCONE: Thank you.
 15 DR. GREEN: Yeah, absolutely.
 16 MS. GALLEGOS: So this question is only
 17 dealing specifically with -- with the allocation of
 18 these funds. It's not --
 19 DR. GREEN: Correct.
 20 MS. GALLEGOS: It's not talking about partners
 21 or -- or -- or field. It's just the allocations we're
 22 dealing with today.
 23 DR. GREEN: Correct.
 24 MS. GALLEGOS: The allocation decision. And
 25 --

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1 DR. GREEN: Yes.
 2 MS. GALLEGOS: -- then further on, we're going
 3 to be able to discuss all of that.
 4 DR. GREEN: Yes.
 5 MS. GALLEGOS: Okay.
 6 DR. GREEN: Yeah. So today, you have the
 7 staffing, the partners, the funding that would allow you
 8 to move forward in the process to consider this more
 9 deeply.
 10 MS. ESTRADA: At what point then, Tamu, do we
 11 get to ask, you know, how were the 12 categories chosen,
 12 you know? Who did we leave out? And -- and in that
 13 criteria -- I -- I'm looking at the questions you have -
 14 -
 15 DR. GREEN: Right.
 16 MS. ESTRADA: And I'm trying to find figure
 17 out when -- at what point can we ask that question.
 18 DR. GREEN: Well, we can ask the questions --
 19 that question when it comes to Tier 2 or to Tier 3.
 20 MS. ESTRADA: Or --
 21 MS. GONZALES-CHAVEZ: That's -- that's true,
 22 Tamu. But also, to respond directly to Vicki's
 23 question, the 12 categories (inaudible) at our last
 24 meeting. Our last meeting, the Board accepted the
 25 program recommendations from the Program Committee. And

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1 that was the 12 categories identified.
 2 MS. ESTRADA: Okay.
 3 MS. GONZALES-CHAVEZ: We did not -- we did not
 4 put in funding attached to those recommendations because
 5 that was not the Program Committee's job. That was
 6 transferred to allocations. Now we're putting dollars
 7 to the programs that the Council has already accepted.
 8 MS. ESTRADA: Okay. Thank you.
 9 MS. GONZALES-CHAVEZ: (Inaudible).
 10 MS. ESTRADA: Thank you, Lilia. I --
 11 MS. GONZALES-CHAVEZ: (Inaudible) --
 12 MS. ESTRADA: -- I -- I'd forgotten that we
 13 had done that last meeting.
 14 DR. GREEN: Oh, great. Thank you. Ayanna?
 15 MS. KIBURI: Yes. Thank you so much. The
 16 only thing that's different in this chart than what was
 17 voted on in the last -- and it was just an oversight in
 18 that last vote -- was that there is always attached to
 19 the Cultural Pathways Program a technical assistance arm
 20 of the program.
 21 So it's implied with the Cultural -- Cultural
 22 Pathways Program where there is an allocation of a small
 23 amount of money to provide technical assistance to those
 24 programs. So that's a line that is part of the grant
 25 program that might be unfamiliar to everyone.

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1 It's something we've always funded. If we --
 2 if we fund Cultural Pathways, we provide technical
 3 assistance. It's written in the guidelines of the
 4 program. So that's just something I wanted to add
 5 there.
 6 DR. GREEN: Great. Thank you. Okay. So do
 7 we feel comfortable checking off that all three staffing
 8 partners and funding are available during the desired
 9 timeline, which is today? Today is the desired timeline
 10 on this particular decision.
 11 MS. GONZALES-CHAVEZ: Yes.
 12 DR. GREEN: Okay. Is there an opportunity to
 13 acquire? So I'm not sure that we really need to go on
 14 to this because you have all three available for today.
 15 And so we're not looking at adjusting. One way or
 16 another, you're wanting to make a decision today.
 17 MS. GONZALES-CHAVEZ: Yes.
 18 DR. GREEN: Right. So -- but I think that we
 19 can move on to Tier 2 if you're all satisfied with that.
 20 (No audible response.)
 21 DR. GREEN: Okay. Great. Okay. So who is
 22 expected to benefit from this action?
 23 MS. GONZALES-CHAVEZ: The field -- the field
 24 of artists and arts organizations in the State of
 25 California.

<p style="text-align: right;">78</p> <p>1 DR. GREEN: Okay.</p> <p>2 MS. GALLEGOS: Well, I -- I -- I don't know if</p> <p>3 I would totally agree with that. I would -- I don't</p> <p>4 know if I would totally agree with that because you're</p> <p>5 not going to be -- they -- they won't benefit from this</p> <p>6 action, you know, for a while. It's going to take a</p> <p>7 while to get things up and running by -- by some of the</p> <p>8 SLPs. So it's going to take a while to benefit the</p> <p>9 field.</p> <p>10 I think if -- if there's a benefit, it would</p> <p>11 be to -- it would be to the SLPs because we are helping</p> <p>12 them to retool. And so who will benefit from this? The</p> <p>13 SLPs will benefit from this.</p> <p>14 And -- and the Council will benefit from it</p> <p>15 because they will be able -- they -- they will be</p> <p>16 building the partnerships with the SLPs. So it would be</p> <p>17 the CAC and the SLPs. And in the long run, it will be</p> <p>18 the field, but hopefully. But right now, I don't see</p> <p>19 that the field is benefitted.</p> <p>20 MR. MOSCONE: I think that's a -- I think</p> <p>21 that's a really important distinction, Kathy, that I</p> <p>22 support. And the -- you know, not to wordsmith, Tamu,</p> <p>23 to your point, but it -- it's directly benefitting SLPs</p> <p>24 in the hopes that it benefits --</p> <p>25 MS. GALLEGOS: Yes.</p>	<p style="text-align: right;">80</p> <p>1 MS. GALLEGOS: Yeah.</p> <p>2 DR. GREEN: Is that correct, Kathy?</p> <p>3 MS. GALLEGOS: That's correct. I think --</p> <p>4 MR. MOSCONE: But you're not -- okay.</p> <p>5 MS. GALLEGOS: Yeah. Partnership --</p> <p>6 MR. MOSCONE: Thank you. I just --</p> <p>7 (Cross talk.)</p> <p>8 DR. GREEN: -- your hand up, also.</p> <p>9 MS. GALLEGOS: -- the relationship. Yes. Mm-</p> <p>10 hmm.</p> <p>11 DR. GREEN: Anne?</p> <p>12 MS. BOWN-CRAWFORD: I just want to say so this</p> <p>13 Decision Support Tool is for the -- all of the</p> <p>14 allocations. The SLPs are a small part. I mean, it --</p> <p>15 we're -- we're talking about who direct -- I think who</p> <p>16 is expected to benefit from this action, which is a vote</p> <p>17 on all the -- the allocations. So I want to make it</p> <p>18 clear that, you know --</p> <p>19 MR. MOSCONE: I -- I'm sorry to jump in. But</p> <p>20 I agree. I'm so grateful that you brought that up. I</p> <p>21 just think it's not -- it's not a unilateral answer to</p> <p>22 that.</p> <p>23 MS. GALLEGOS: Yeah. It --</p> <p>24 DR. GREEN: It's the --</p> <p>25 (Cross talk.)</p>
<p style="text-align: right;">79</p> <p>1 MR. MOSCONE: -- communities.</p> <p>2 MS. GONZALES-CHAVEZ: Right. But --</p> <p>3 MR. MOSCONE: I cannot -- but we know what its</p> <p>4 direct benefit is. But we know what the -- what --</p> <p>5 expected is different than intended. So I -- I think</p> <p>6 that's an important distinction because that's actually</p> <p>7 at the crux of our considerations. That's at the crux</p> <p>8 of it.</p> <p>9 DR. GREEN: Okay. And so --</p> <p>10 MS. ESTRADA: The question is to say who was</p> <p>11 expected to directly benefit from this action. I think</p> <p>12 that -- that would help what Jonathan just said. And I</p> <p>13 -- I -- I love that, obviously, it's going to --</p> <p>14 DR. GREEN: I wouldn't -- I'm sorry -- I</p> <p>15 wouldn't change the tool. But I would put in the</p> <p>16 response -- thank you, Mark -- that consideration around</p> <p>17 expect -- around direct benefit to the SLPs and the</p> <p>18 Council with the intended long-term benefit being to the</p> <p>19 field, if I'm paraphrasing that correctly.</p> <p>20 MR. MOSCONE: I think so. I'm not sure I --</p> <p>21 DR. GREEN: Okay.</p> <p>22 MR. MOSCONE: -- but I'm not sure understood</p> <p>23 the Council point.</p> <p>24 DR. GREEN: Well, because of the partnerships</p> <p>25 is what Kathy was saying.</p>	<p style="text-align: right;">81</p> <p>1 MR. MOSCONE: It's just not -- it's not a</p> <p>2 unilateral answer. It can't be answered that way.</p> <p>3 Again, that --</p> <p>4 DR. GREEN: And so there can be multiple</p> <p>5 responses then that so the portion of the allocation</p> <p>6 that is to directly to go to the SLPs that are part of</p> <p>7 the pilot that we understand there to be a direct</p> <p>8 benefit there. But if we're looking at the other items,</p> <p>9 that you could have a different response.</p> <p>10 MS. GALLEGOS: Yeah. The other -- the other</p> <p>11 allocations -- and thank you, Anne -- will help the</p> <p>12 field. Absolutely. Mm-hmm.</p> <p>13 DR. GREEN: And so --</p> <p>14 (Cross talk.)</p> <p>15 MS. GONZALES-CHAVEZ: -- all of the</p> <p>16 allocations help the field. So it -- while I see the</p> <p>17 distinction and I appreciate the thought, ultimately, as</p> <p>18 is stated, the -- all of the allocations will support</p> <p>19 the field. And the -- that's our decision today, is to</p> <p>20 vote on all of the allocations.</p> <p>21 MR. MOSCONE: I'm going to have to disagree</p> <p>22 there. I just -- I just cannot -- I cannot go through</p> <p>23 with thinking these -- that gets subsumed in a larger</p> <p>24 expectation.</p> <p>25 MS. GALLEGOS: Yeah. I think there are two</p>

<p style="text-align: right;">82</p> <p>1 sets here. I also -- I also feel that, while you talk 2 about the field, the field is different from the SLPs. 3 The SLPs are our partners. So there are two separate 4 things going on here. 5 DR. GREEN: And so should we have another 6 statement about the allocations that are not SLP- 7 specific benefitting the field? 8 MS. GONZALES-CHAVEZ: Benefits the field. 9 DR. GREEN: Okay. All right. If you wouldn't 10 mind adding that, Mark. Okay. 11 MS. ESTRADA: Does that cover it all, 12 Jonathan, what -- you -- what your point was? 13 MR. MOSCONE: I'm sorry. Non-SLP allocations. 14 I'm not sure. 15 DR. GREEN: Benefit the field is what we were 16 saying. 17 MR. MOSCONE: Oh, I get it. Mark, I know 18 you're -- you're -- you're on the ground running -- 19 DR. GREEN: Yeah. 20 MR. MOSCONE: -- so quickly. I appreciate it. 21 Yeah. 22 MS. MONTOYA: I have a question. 23 MR. MOSCONE: I think for non-wordsmithing 24 cases, that makes the point for me. Sorry, Consuelo, to 25 interrupt. Go ahead.</p>	<p style="text-align: right;">84</p> <p>1 like certain areas are being reduced. I'm not looking 2 at a pie of allocations. I'm looking at the comparison 3 from -- 4 (Cross talk.) 5 MS. MONTOYA: -- the next. We're -- we're 6 lowering the threshold (inaudible) in certain areas, and 7 we're raising significantly in -- in others. So we are 8 benefitting certain areas, and we are not benefitting 9 others. 10 MR. HARRIS: To say that -- 11 DR. GREEN: So let's address that in this next 12 question about -- 13 MR. HARRIS: Okay. 14 DR. GREEN: -- what might be the unintended 15 consequences or drawbacks from this action because I 16 think it's getting at some of that, Chelo. 17 MR. HARRIS: I agree that it does. And I'd 18 like to make a point about, when we say that money is 19 going to one place but not benefitting another place, 20 that's not entirely accurate either. State-local 21 partners, money given to them is going to benefit 22 others. It is not going to anybody's pocket, per se. 23 So it is just a way of distributing it. So the benefit 24 is (inaudible). 25 MS. ESTRADA: All right. Elaborate, please.</p>
<p style="text-align: right;">83</p> <p>1 MS. MONTOYA: (Inaudible). If we are doing 2 this tool on the recommendation allocations, some of the 3 areas are actually reducing funds. 4 MS. GALLEGOS: Right. 5 MS. MONTOYA: So it is not benefitting the 6 field. It's actually reducing benefit to the field. So 7 -- 8 MS. ESTRADA: That's the next question. 9 MR. HARRIS: If I can jump in there about -- 10 what I said before about either/or thinking or yes/and 11 thinking -- 12 MS. ESTRADA: Yes. 13 MR. HARRIS: -- there's certainly money going 14 to one place means it's not going to the other, but not 15 in such a direct proportion because there's lots of 16 different avenues here, lots of different ways to go 17 about doing things than maybe the money in the past that 18 was cut before it even reached the stable. 19 So I don't know that it's that direct, 20 although, obviously, logic says that we put money in one 21 place, it's not going to another place. 22 MS. MONTOYA: Well, when you look at what was 23 allocated in the previous year -- and it would be nice 24 to see a few years behind as well because we would see 25 what -- what the trajectory is -- has been -- it looks</p>	<p style="text-align: right;">85</p> <p>1 MR. HARRIS: Yes. So when we say that it's 2 benefitting state-local partners because their 3 allocation has gone up, that doesn't necessarily mean 4 that they're getting a benefit because the allocation 5 went up. 6 That benefit is going to be out in the field 7 as (inaudible) who's distributing it. And the 8 controversy here is: Is it distributed better by the 9 CAC or in some minor cases? 10 Remember, this is not a complete overhaul of 11 everything. In some limited and very specific cases, 12 are things better distributed by the SLPs? It's not 13 that they're better. It's about how it's distributed 14 for the better -- for the good, for the whole good. 15 MR. MOSCONE: I -- I think -- I think it would 16 be great if we continued forward to -- to -- 17 MR. HARRIS: Yes, I agree. 18 (Cross talk.) 19 MR. MOSCONE: Tamu, I think that your instinct 20 there is right on. Thank you so much. 21 DR. GREEN: Absolutely. Let's -- so let's 22 talk about those unintended consequence or drawbacks 23 from this action. 24 MS. ESTRADA: We have places, counties that 25 don't have SLPs, obviously, won't benefit from the SLPs,</p>

<p style="text-align: right;">86</p> <p>1 right? Aren't there a couple of counties that don't?</p> <p>2 DR. GREEN: So that means that those counties</p> <p>3 are not going to be eligible to be part of the pilot.</p> <p>4 MS. ESTRADA: Right.</p> <p>5 DR. GREEN: Mm-hmm. Okay. So let's add that,</p> <p>6 Mark, that not all counties have SLPs.</p> <p>7 MS. ESTRADA: What's great about -- what's</p> <p>8 great about this, too, Tamu, is that it's intended to</p> <p>9 generate discussion, which it -- it's a -- it's -- and</p> <p>10 it's doing that. And -- and -- and that's what's -- I</p> <p>11 don't care so much what the words say. I'm -- I'm --</p> <p>12 DR. GREEN: Right.</p> <p>13 MS. ESTRADA: -- more on what we're talking --</p> <p>14 what -- what's coming out of the discussion --</p> <p>15 DR. GREEN: Right.</p> <p>16 MS. ESTRADA: -- which will help us decide at</p> <p>17 the end, right?</p> <p>18 DR. GREEN: Exactly. That's the -- the</p> <p>19 purpose.</p> <p>20 MS. ESTRADA: Yeah.</p> <p>21 DR. GREEN: Are there other drawbacks or</p> <p>22 unintended consequences?</p> <p>23 MR. MOSCONE: Yes. I think delay in getting</p> <p>24 money to -- to artists and organizations will be better</p> <p>25 prioritized in our structure -- in our framework.</p>	<p style="text-align: right;">88</p> <p>1 would go to another entity and then they would need to</p> <p>2 work on the guideline and the process by which they</p> <p>3 would distribute that money and that all takes time? Is</p> <p>4 that your point?</p> <p>5 MR. MOSCONE: Yes. It -- thank you, Ayanna,</p> <p>6 for helping me to clarify my point. And it's not a</p> <p>7 judgment call on SLPs. It's just the -- the nature of</p> <p>8 going through another organization.</p> <p>9 And I -- I -- I can understand how it would</p> <p>10 impact a small SLP in the same way that it would a large</p> <p>11 and well-funded one. So yes, that is exactly what I</p> <p>12 meant.</p> <p>13 MS. KIBURI: Well --</p> <p>14 MR. MOSCONE: Thank you for clarifying.</p> <p>15 Is there a (inaudible) I can clarify that,</p> <p>16 Ayanna?</p> <p>17 MS. KIBURI: Yeah. I don't know. I'm going</p> <p>18 to try right -- so, Mark, going up to the bullet right</p> <p>19 before where your cursor is, the delay. So the -- we --</p> <p>20 maybe, Jonathan, help us write that the way that it</p> <p>21 makes sense to you because you're making a really</p> <p>22 important point. There is a process in distributing the</p> <p>23 regrating funds --</p> <p>24 MR. MOSCONE: Right.</p> <p>25 MS. KIBURI: -- that could -- the process of</p>
<p style="text-align: right;">87</p> <p>1 DR. GREEN: Okay.</p> <p>2 MR. MOSCONE: Delayed in some cases, and it's</p> <p>3 not just because small is harder than large because I</p> <p>4 know that in -- in San Francisco, it's going to be</p> <p>5 really, really hard. So I -- I even know large</p> <p>6 organizations will have an issue with this in terms of</p> <p>7 delaying money in the hands of the people we serve.</p> <p>8 MS. ESTRADA: Yeah.</p> <p>9 DR. GREEN: Okay. I think we -- we should</p> <p>10 revisit what Consuelo -- what Chelo brought up. She</p> <p>11 brought up an important point. And -- and, Chelo, do</p> <p>12 you want to bring up that point again?</p> <p>13 MS. MONTOYA: Sure. I would say reduction in</p> <p>14 certain grant areas that will make those resources more</p> <p>15 competitive and a less amount available. I wish there</p> <p>16 was a better way to say that.</p> <p>17 MS. KIBURI: Can I ask you a question, Dr.</p> <p>18 Green? Okay.</p> <p>19 (No audible response.)</p> <p>20 MS. KIBURI: Did you hear me?</p> <p>21 DR. GREEN: By all means.</p> <p>22 MS. KIBURI: Oh, thank you so much. Jonathan,</p> <p>23 can you elaborate on your -- your -- I -- I think you're</p> <p>24 making a really important point. I just want to make</p> <p>25 sure everyone understands. Is -- is it that the money</p>	<p style="text-align: right;">89</p> <p>1 regrating funds -- maybe that's how I would say it.</p> <p>2 MR. MOSCONE: That -- that -- I'd just start</p> <p>3 there. That's right.</p> <p>4 MS. KIBURI: All right.</p> <p>5 MR. MOSCONE: Obviously, start the sentence</p> <p>6 that way. Oh, okay. You got it.</p> <p>7 MS. ESTRADA: There you go.</p> <p>8 MR. MOSCONE: No, you got it, Mark. It's all</p> <p>9 good.</p> <p>10 MS. KIBURI: (Inaudible) funds would -- will</p> <p>11 take more -- will take --</p> <p>12 MS. ESTRADA: Yeah. It's an extra -- an extra</p> <p>13 step. That's all.</p> <p>14 MS. KIBURI: Yeah. Thank you.</p> <p>15 MR. MOSCONE: Thank you.</p> <p>16 DR. GREEN: Any others, unintended</p> <p>17 consequences or drawbacks from this action?</p> <p>18 MS. MONTOYA: Is it possible to call out the</p> <p>19 counties that are still lacking an SLP? I think it's</p> <p>20 important to note that the areas --</p> <p>21 MS. ESTRADA: Yeah.</p> <p>22 MS. MONTOYA: -- out loud.</p> <p>23 MR. HARRIS: I know them if you'd like me to</p> <p>24 say them.</p> <p>25 MS. MONTOYA: San Joaquin, Kings County,</p>

<p style="text-align: right;">90</p> <p>1 Glenn, and Alpine. 2 DR. GREEN: Okay. Let's give Mark a chance. 3 Okay. Great. 4 MS. MONTOYA: And I just want to point out, 5 just based on my review of the population sizes in those 6 counties, several of the smallest counties that have 7 SLPs are -- are much smaller in size than the counties 8 listed above. So I -- I do want to address that at some 9 point. 10 DR. GREEN: So what you're saying is that 11 there are some larger counties that are not going to be 12 able to participate. 13 MS. MONTOYA: Much larger counties. The 14 smallest county we have participating is 29-87, the 9 -- 15 9602, then 1,300. San Joaquin is 704,000. Kings County 16 is 152,000, almost 200,000, and so forth. So there's an 17 inconsistency of resources in those areas. 18 And I don't know if the answers are on how the 19 SLPs worked together to cover it. My understanding is 20 that the adjacent counties -- they pull from the pot of 21 the adjacent counties. And I don't think that that is 22 addressed in this proposal. 23 MS. ESTRADA: So that makes -- 24 (Cross talk.) 25 MS. ESTRADA: -- not equitable then.</p>	<p style="text-align: right;">92</p> <p>1 being served. So it could be addressed in the 2 guidelines. 3 DR. GREEN: Okay. 4 MS. ESTRADA: Well, and that's -- not could 5 be, it must be addressed. 6 (Cross talk.) 7 MS. MONTOYA: That's something that changed 8 the dollar figure that, if 100,000 is going to 53 SLPs, 9 four of those SLPs would be taxed with two counties to 10 serve. And some of those counties are in great numbers. 11 So -- and there -- there is -- I see a problem there. 12 MR. MOSCONE: I -- I agree. I think this is - 13 - if it's not in the numbers, it's -- it doesn't matter 14 what we put into the -- into the -- what do you call it 15 -- the details in this conversation. 16 DR. GREEN: The guidelines -- 17 (Cross talk.) 18 MR. MOSCONE: Dr. Green, I have another -- oh, 19 I'm sorry, Donn. 20 MR. HARRIS: Yeah, let me really quickly. I 21 agree that it is an allocation (inaudible). There is 22 money that would need to be set aside. So that's 23 something we could do as part of this process right now 24 as we finish this up to put money aside there. 25 DR. GREEN: Okay.</p>
<p style="text-align: right;">91</p> <p>1 MS. GALLEGOS: So you're saying it's not 2 addressed in this allocation proposal. 3 MS. MONTOYA: If we're splitting it by the 50 4 -- 30 SLPs representing 54 counties because one -- two 5 share, we're not addressing the four major gaps, of 6 which three of those four have significant populations, 7 much greater than about the -- the smallest 10. So I 8 just ... 9 DR. GREEN: Is that something that could be 10 resolved with the program's guidelines, or is that 11 something that really is an allocations question? 12 MR. HARRIS: I would say it is an allocations 13 question because, at one point, we did have money set 14 aside for then. But looking at the overall picture, we 15 then pulled it in order to get more resources to more 16 places. So it is an allocations question. 17 MS. ESTRADA: So it's not -- it's not fixable. 18 MS. GONZALES-CHAVEZ: Well, also -- 19 MR. HARRIS: Yeah, no -- 20 MS. GONZALES-CHAVEZ: -- to your question, it 21 is fixable in the guidelines -- 22 MS. ESTRADA: Okay. 23 MS. GONZALES-CHAVEZ: -- if we would create 24 the guidelines that identify the need to either mentor 25 and/or access those counties that are currently not</p>	<p style="text-align: right;">93</p> <p>1 MR. MOSCONE: Okay. 2 DR. GREEN: Okay. 3 FEMALE SPEAKER: (Inaudible). 4 MR. MOSCONE: All right. Dr. Green? 5 DR. GREEN: Yes. 6 MR. MOSCONE: I don't know how to say -- it's 7 sort of a non-data point, but it is something that I'm 8 acknowledging. There is -- we're in a destabilized 9 time. 10 FEMALE SPEAKER: Yes. 11 MR. MOSCONE: We're in a time of destabilized 12 everybody. And -- and we are -- we don't know the 13 consequences of -- of what -- of this action in terms of 14 how it could and would destabilize further -- 15 DR. GREEN: Okay -- 16 (Cross talk.) 17 MR. HARRIS: But I think it -- can I respond 18 to something that I think is a larger issue that relates 19 to what Jon just said? 20 MS. ESTRADA: Donn, Donn, can I just -- can I 21 just make sure that this is -- I just want to let that 22 sit for a second. 23 MR. HARRIS: Okay. 24 DR. GREEN: So Mark, if you could add that we 25 are in destabilizing times and we don't know the</p>

<p style="text-align: right;">94</p> <p>1 consequences of this action and further destabilization. 2 MR. MOSCONE: Thank you. Thank you, Donn. I 3 just wanted to -- 4 MR. HARRIS: (Inaudible). 5 MR. MOSCONE: -- put on the table so that then 6 we can discuss it. 7 MR. HARRIS: That's an important point. And 8 in acknowledgment of my agreement with that point, I 9 will say that the actual proposal that's on the table at 10 the moment is not quite as large and destabilizing 11 potential as what maybe has been seen in the past. 12 We're looking at maybe one particular part of 13 this whole allocation discussion in the next session, 14 December, around how we maybe give some of the money to 15 some places and we do some other things. 16 So money in this particular allocation 17 proposal is set aside for any kind of regranting yet or 18 anything like that. That's to be decided. The -- the 19 concept is there, but there's no money set aside for 20 that in this proposal. 21 MS. ESTRADA: Shouldn't that be mentioned in a 22 motion when we make it then? 23 MR. HARRIS: Yes. I just want to make sure we 24 understand that because I think what -- reacted to 25 previous statements and previous recommendations that</p>	<p style="text-align: right;">96</p> <p>1 what -- opportunity for input -- I mean, is the input 2 just based on the letters we received on the process, on 3 the comments that were done verbally today? You know, 4 what other opportunities, other input on this particular 5 action? 6 DR. GREEN: So Mark, maybe we can put limited 7 opportunity. 8 MS. GONZALES-CHAVEZ: Actually, though, I 9 would say that we have been addressing this issue for 10 about three months now. And in that time, we have 11 received public comment, both pro and con, throughout 12 that period of time. 13 So we have had probably more opportunity than 14 typical to have public comment in this area. So I'm -- 15 I'm not sure I -- I would say that it's been limited 16 because, historically, we've probably not taken this 17 much time to review this kind of issue. 18 MS. GALLEGOS: And we -- 19 MS. GONZALES-CHAVEZ: And we've actually been 20 criticized for taking too long. So -- 21 MS. GALLEGOS: And I have -- 22 MS. GONZALES-CHAVEZ: -- yes. 23 MS. GALLEGOS: -- I have a -- I have a 24 question -- or a statement. 25 DR. GREEN: I want to just give Mark some</p>
<p style="text-align: right;">95</p> <p>1 are no longer the case. 2 MR. MOSCONE: I appreciate that. I'm not sure 3 I agree. 4 MR. HARRIS: Oh. 5 MR. MOSCONE: I -- so I don't -- I don't know 6 if I agree, but this may be a change in the -- the 7 intention of creating less destabilization. But I don't 8 know if I agree that it does that fully. So that -- 9 that -- I just think we still don't know. That's the 10 part that I'm trying to pull out -- 11 DR. GREEN: Right. 12 MR. MOSCONE: -- that we don't know. 13 DR. GREEN: Right. 14 MR. MOSCONE: Yeah. 15 DR. GREEN: Is there anything else here before 16 we move on? 17 (No audible response.) 18 DR. GREEN: Okay. So has there been an 19 opportunity for input on this action from those 20 potentially impacted in the field? 21 MS. ESTRADA: Key question. Well, didn't we 22 base on some of the comments we heard this morning that 23 -- I mean, clearly, some people are aware of this, and 24 some people are not necessarily in favor of it. 25 But some implied that they were. So I mean,</p>	<p style="text-align: right;">97</p> <p>1 direction. 2 MS. GALLEGOS: Okay. 3 DR. GREEN: Would you mind putting down that 4 there has been input over three months? Although, to my 5 knowledge, for this specific allocation vote, this just 6 came about, correct? Like, this memo, the doc -- right. 7 So there has been discussion over the past few months. 8 But in terms of public input from the field from this 9 specific vote -- 10 MS. ESTRADA: That's different. Yes. 11 DR. GREEN: -- it's just happened this 12 morning, some public comment -- 13 MR. HARRIS: Yeah. 14 DR. GREEN: -- correct? 15 MR. HARRIS: That's fair enough. 16 DR. GREEN: Yeah. 17 MR. HARRIS: I agree. 18 (Cross talk.) 19 DR. GREEN: I'm sorry. I didn't mean to 20 interrupt you, Kathy. And -- 21 MS. GALLEGOS: Oh, no. That's okay. No, I'm 22 glad you said that because -- 23 MS. ESTRADA: That was my point, yeah. 24 MS. GALLEGOS: Yeah. 25 DR. GREEN: So Chelo, I think I interrupted</p>

<p style="text-align: right;">98</p> <p>1 you. Did you want to say something?</p> <p>2 MS. MONTOYA: I would just add input over</p> <p>3 three months on the iterative proposals that we --</p> <p>4 DR. GREEN: Okay.</p> <p>5 MS. MONTOYA: -- had different versions.</p> <p>6 DR. GREEN: Okay. Great. Ayanna, is that</p> <p>7 what you were going to say, too? Or you want to come --</p> <p>8 MS. KIBURI: It's just about that. My --</p> <p>9 yeah. I was just going to offer that there's been a lot</p> <p>10 of discussion, iterative proposals, around the structure</p> <p>11 of distributing funds outside of -- you know, to</p> <p>12 partners, but not the actual allocation.</p> <p>13 DR. GREEN: Okay.</p> <p>14 MS. GALLEGOS: But I would still say, even</p> <p>15 then, this is a major -- this is a major cultural shift.</p> <p>16 Even then, it's still limited, and there was still</p> <p>17 limited feedback because the field -- for something --</p> <p>18 something as important as this decision, I think we</p> <p>19 needed -- we need more -- we needed more input.</p> <p>20 And in fact, if I remember, at one of our --</p> <p>21 one of our meetings a few months back, we talked about</p> <p>22 how we have a valuation coming out. And that's another</p> <p>23 opinion. And I -- I think we're going to -- I think</p> <p>24 that's the next question. We have community members,</p> <p>25 Council, and staff and all that. So maybe that's where</p>	<p style="text-align: right;">100</p> <p>1 we've minimized our access and our -- our outreach in --</p> <p>2 in a very real way. So -- so yeah.</p> <p>3 MR. MOSCONE: I think -- thank you, Lilia. I</p> <p>4 think that should be -- I -- I would recommend we spell</p> <p>5 that out in this answer because just saying no doesn't</p> <p>6 give the flavor of how important that is, even if we are</p> <p>7 in continued Zoom land beyond what our hope is.</p> <p>8 DR. GREEN: Okay.</p> <p>9 MR. MOSCONE: So we need to address it, right,</p> <p>10 even though we are -- yeah.</p> <p>11 DR. GREEN: So there has not been live</p> <p>12 dialogue.</p> <p>13 MS. ESTRADA: No.</p> <p>14 DR. GREEN: Correct. Okay.</p> <p>15 MR. MOSCONE: That's right.</p> <p>16 DR. GREEN: I will say -- and I don't know</p> <p>17 whether or not it helps in making this decision -- but,</p> <p>18 of course, your decision is grounded in the strategic</p> <p>19 framework and recommendations from the strategic</p> <p>20 framework, the aspirations that are there.</p> <p>21 And that was, I want to say, at least a nine-</p> <p>22 month process of community engagement that included</p> <p>23 focus groups around the state, telephone think tanks</p> <p>24 with hundreds of people that were interactive, surveys</p> <p>25 that have, like, over 1,000 respondents to them.</p>
<p style="text-align: right;">99</p> <p>1 my -- my response comes in further down on questions.</p> <p>2 DR. GREEN: Okay. All right. So how about</p> <p>3 those potentially impacted as community members beyond</p> <p>4 the field itself? Have they had an opportunity for</p> <p>5 input on this action?</p> <p>6 MS. ESTRADA: I would say not many myself. I</p> <p>7 mean, most people don't know about it.</p> <p>8 DR. GREEN: Okay.</p> <p>9 MS. ESTRADA: Have ever had -- can I ask a</p> <p>10 question, Lilia? I mean, community input -- you can do</p> <p>11 it a couple different ways. You have an issue, people</p> <p>12 respond with an email, and you absorb what the comments</p> <p>13 or the email are. But they're never interactive. Have</p> <p>14 we ever had a session where, actually, kind of go back</p> <p>15 and forth with comments so we can understand more what</p> <p>16 the issues are? We've never -- have we ever done that?</p> <p>17 DR. GREEN: Like a forum?</p> <p>18 MS. ESTRADA: Yeah.</p> <p>19 MS. GONZALES-CHAVEZ: Yeah. I -- I don't</p> <p>20 believe so, not in the past two years. Historically,</p> <p>21 the California Arts Council used to have conferences and</p> <p>22 forums where public input was -- was invited. But of</p> <p>23 course, we've just lived through COVID.</p> <p>24 MS. ESTRADA: Yeah.</p> <p>25 MS. GONZALES-CHAVEZ: And we're -- you know,</p>	<p style="text-align: right;">101</p> <p>1 So there are a lot of different ways -- key</p> <p>2 informant interviews. So there was a lot of engagement</p> <p>3 that went into the framework itself that created, you</p> <p>4 know, kind of what's behind this allocation decision, if</p> <p>5 that's helpful for folks who weren't on the Council</p> <p>6 during the time that we went through that process.</p> <p>7 MS. GALLEGOS: Yeah. And I think that that</p> <p>8 model we should have done for this -- for this proposal,</p> <p>9 this -- this change of culture. I think it's that</p> <p>10 important that we should have, you know -- have many</p> <p>11 more public meetings to involve -- to involve everyone</p> <p>12 where it's not a surprise.</p> <p>13 MR. MOSCONE: Yeah. And Dr. --</p> <p>14 MS. GALLEGOS: And -- and -- and -- and then,</p> <p>15 you know, hearing the field, then we have more clear</p> <p>16 understanding how the field feels, thinks.</p> <p>17 DR. GREEN: And the nuances.</p> <p>18 So maybe, Mark, we can add that, that Kathy is</p> <p>19 saying that level of engagement is really warranted for</p> <p>20 a decision like this.</p> <p>21 MR. MOSCONE: Yeah.</p> <p>22 DR. GREEN: Or Jonathan, did I cut you off?</p> <p>23 MR. MOSCONE: Oh, no. That's -- I -- I think</p> <p>24 I'm just adding a little bit of a cherry to the point</p> <p>25 that you made and then Kathy, Dr. Green, which is that,</p>

<p style="text-align: right;">102</p> <p>1 in a COVID environment, a strategic framework needs to 2 be looked at because, as much as it's built to bend and 3 not be rigid, it can -- it still can be -- no matter 4 what you call it, it can be too rigid to react -- to 5 reflect a time that none of us -- 6 DR. GREEN: Unprecedented, yeah. 7 MR. MOSCONE: So I don't know how to write 8 that because it -- it's -- it's only -- it only -- it's 9 real. 10 DR. GREEN: Well, I think that we can just say 11 that the unprecedented nature of our times requires a 12 deeper look -- 13 MS. GONZALES-CHAVEZ: Yes. 14 DR. GREEN: -- at our framework. 15 MS. GONZALES-CHAVEZ: Yes. 16 DR. GREEN: Vicki, were you saying something? 17 MS. ESTRADA: No. I was just going to say so 18 if -- if we -- just thinking out loud because somewhere 19 in here, maybe Tier 3, if this is delayed, the decision 20 -- the action does -- does not happen that we wanted to 21 have done today, and if we waited until the -- an 22 evaluation committee, you know, came out with something, 23 I mean, what are those consequences? Is that question 24 asked later? 25 DR. GREEN: Let me see.</p>	<p style="text-align: right;">104</p> <p>1 So I just want to -- that was the nature of 2 the question. Well, what if we wait to do that and -- 3 and the action today is -- is postponed? That was the 4 only nature of that. Do we lose the funding if -- if -- 5 do we have to hurry? It's -- 6 MS. GALLEGOS: Yeah. 7 MS. ESTRADA: -- that sort of thing. 8 MS. GALLEGOS: No. We -- you know, we have to 9 make a decision today in order for the money to get out 10 into field. We (inaudible) or the Council is delaying 11 that money. So we would just kind of -- I think what we 12 would do is default back to -- to the usual allocations 13 and -- and -- and just plan a little bit more for the 14 SLPs to get them retooled and up and running. So it 15 would be we still allocate money today and get something 16 out the door. 17 MS. ESTRADA: All right. 18 MS. GALLEGOS: Am I -- did I answer that 19 question? 20 DR. GREEN: Yeah. I think it goes back to 21 when we're looking at -- because we're really talking 22 about this change around providing funding to -- through 23 a pilot program, essentially, for SLPs that, if they are 24 seen as the primary beneficiary and if the Council is 25 seen as a primary beneficiary because of those</p>
<p style="text-align: right;">103</p> <p>1 MS. ESTRADA: Okay. We will find out. We can 2 -- I'll just go back and stick it in. 3 MS. GONZALES-CHAVEZ: And I would say that, in 4 answer to your question, Vicki -- and -- and this is -- 5 you know, once we complete -- completely go through this 6 tool, we still have a recommendation before us. And we 7 can modify and/or adjust that recommendation based on 8 our conclusion today. 9 MS. ESTRADA: Okay. 10 MS. GONZALES-CHAVEZ: So that is available to 11 us as a Council. 12 MS. ESTRADA: Okay. Understood. 13 DR. GREEN: Okay. I want to get back to your 14 question, Vicki, about -- I feel like it goes with the 15 expected benefit, although I don't know that there is, 16 like, a specific time that's associated with that. But 17 when we think about who's expected to benefit, does that 18 decision need to be made today in order for that benefit 19 to take place? 20 MS. ESTRADA: Yeah. That's the question. And 21 based on all the -- the emails and reports that we've 22 gotten and reading all the comments, I mean, clearly, 23 there is a concern there. And most people are 24 recommending let's not rush into this. It's a big 25 decision. Let's study the consequences more, right?</p>	<p style="text-align: right;">105</p> <p>1 partnerships, by not having that decision move forward 2 today, is there harm or benefit to them, to the SLPs, to 3 the Council? 4 And that's kind of what you have to think 5 about and weigh around timeline. But I'm going to move 6 us forward because we still have a lot more questions, 7 okay? So has there been an opportunity for input on 8 this action from the Council, staff, partners, funders, 9 elected officials? 10 MS. ESTRADA: That's a multi-tiered question. 11 MS. GALLEGOS: So I think (inaudible) if we 12 were -- we -- we have an evaluation on all our programs 13 being done right now. So I would say that our 14 evaluators have weighed in on this. 15 DR. GREEN: Okay. So Mark, let's add that, 16 that the evaluators have not weighed in. Okay. 17 MS. ESTRADA: Neither have elected officials 18 that I know of. 19 DR. GREEN: Okay. Or elected officials. 20 MS. ESTRADA: Yet, anyway. 21 MR. MOSCONE: Or -- or -- 22 DR. GREEN: And it's not -- 23 MR. MOSCONE: -- or at least -- or -- sorry, 24 Vicki -- or at least to the knowledge of the Council. 25 MS. ESTRADA: Agreed. Agreed.</p>

<p style="text-align: right;">106</p> <p>1 MR. MOSCONE: I think that's key, right? 2 FEMALE SPEAKER: Yeah. 3 MR. MOSCONE: Yeah. We don't -- the -- the 4 information may have been -- 5 DR. GREEN: Sure. 6 MR. MOSCONE: -- not in our -- 7 MS. ESTRADA: We don't know. Right. You're 8 right, Jon. 9 DR. GREEN: Jodie? 10 MS. EVANS: So I was talking to Peter Coyote 11 about, like, in the beginning when this whole state- 12 local partners was created in the '70s. And he said 13 that one of the things that they did was staff the 14 support for the state -- I mean, they -- they didn't 15 exist at all. 16 So here we are, you know, seeing some that 17 need some help, and they funded a person out of the Arts 18 Council that supported the growth. And -- and all the 19 things that we're concerned about were able to happen. 20 And I think he said that it also increased the 21 amount of money that was based for art, \$15 million -- 22 and that was in the '70s -- from being able to do this 23 and creating the infrastructure that then was able to 24 expand by having that infrastructure there. So I'm just 25 bringing that piece of history in.</p>	<p style="text-align: right;">108</p> <p>1 possibility, too. 2 DR. GREEN: Ayanna? 3 MS. KIBURI: Yeah. Thank you so much. I 4 would agree with what Anne just said. They have a 5 theory of change that they have shared with the Council, 6 and they are prepared to discuss the benefit of the 7 evaluation on any decision related to funding for the -- 8 for the Council to consider. 9 And then in terms of the NEA, the NEA does 10 contribute a million-plus dollars to us as an agency, 11 and we use the funds for operations, mostly. Just a 12 little tiny, tiny bit is distributed for our (inaudible) 13 program. So there wouldn't be (inaudible) impact. 14 Yeah. 15 DR. GREEN: Okay. So it sounds like there has 16 been some interaction, or some input, from staff and 17 partners. There's still more that could be had, which 18 sounds like that's the case for all these questions 19 around those potentially impacted in the field and as 20 community members. Okay. So at the local level, does 21 this action promote ownership? 22 MS. GONZALES-CHAVEZ: Yes. 23 DR. GREEN: Okay. And does anyone want to say 24 more about that? 25 (No audible response.)</p>
<p style="text-align: right;">107</p> <p>1 DR. GREEN: All right. Thank you, Jodie. 2 MS. GALLEGOS: So -- so what -- I think one of 3 the question -- the -- one of the questions here, have 4 the funders been -- 5 DR. GREEN: Had an opportunity to weigh in. 6 Right. Mm-hmm. 7 MS. GALLEGOS: Yeah. Did they weigh in? And 8 I think we do have -- the NEA funds a program for the 9 Arts Council. I'm not sure whether they've been 10 informed or they are -- they know that we're going 11 through this. And I don't know if they had comments. I 12 -- I don't know of any other funder for this -- this 13 CAC. 14 DR. GREEN: Okay. 15 MS. GONZALES-CHAVEZ: (Inaudible). 16 MS. GALLEGOS: Maybe Anne or Ayanna knows. 17 MS. BOWN-CRAWFORD: So -- so NEA is a very 18 small, small part of our -- our funding, and -- and they 19 have -- they -- they know that we're going through this, 20 as does my staff, and are -- are in favor of our 21 networks because they increase our effectiveness across 22 the state. So that much is true. 23 The other thing I wanted to say is that the 24 evaluators, you know, might be willing to weigh in on 25 this before the end of the evaluation. That's a</p>	<p style="text-align: right;">109</p> <p>1 DR. GREEN: Are we just -- is that an issue 2 that everyone can kind of agree with and move on? I see 3 Jon and Ayanna. 4 MR. MOSCONE: Ayanna first, please. 5 MS. KIBURI: Oh, okay. What -- could you 6 define what you -- what your -- what the term 7 "ownership" -- 8 MR. MOSCONE: Yeah. 9 MS. KIBURI: -- (inaudible)? 10 MR. MOSCONE: (Inaudible). You don't even 11 need to go to me then because that was my question. 12 DR. GREEN: I think that is -- that is up for 13 all of us to decide what "ownership" means. In the 14 context, I think, of, you know, what the writing of the 15 strategic framework and the development of the tool, it 16 was are you, essentially, like, being handed something 17 that you don't feel like is yours, that you have the 18 ability to create on your own terms and in response to 19 the needs and circumstances of your own community, that 20 that was the context around ownership, or the -- the 21 ideas around ownership. 22 MR. MOSCONE: So (inaudible). Ayanna, you are 23 muted. 24 MS. KIBURI: Yeah. I -- I was just going to 25 suggest -- or just share that, in the proposal as -- as</p>

<p style="text-align: right;">110</p> <p>1 we were supporting our Allocations Committee, one aspect 2 of the regranting idea was that it wouldn't be, 3 necessarily, a cookie-cutter guideline with impact 4 projects that we developed here at the state, but that 5 the SLPs would have -- those that participated in it 6 would have an opportunity to tailor the needs for 7 project-based funding in their counties. 8 And so that was considered somewhat of an 9 ownership opportunity for the locals -- that -- the SLPs 10 that were involved in (inaudible). 11 DR. GREEN: (Inaudible). 12 MR. MOSCONE: That's -- 13 DR. GREEN: Tailoring to local needs is a 14 potential benefit that could come out of this decision. 15 And go ahead, Jon. 16 MR. MOSCONE: I'm so sorry. It's so hard on 17 Zoom. I apologize. 18 DR. GREEN: Okay. 19 MR. MOSCONE: No, I -- the -- the root of my 20 question from -- that Ayanna posed was sort of it -- 21 there's an implicit lack of ownership when you when you 22 -- when you give ownership the one area. 23 So the answer is it's ownership -- it -- for - 24 - and what -- it's -- again, it's a two-tiered answer. 25 I mean, I don't know how to put that. I mean, I -- you</p>	<p style="text-align: right;">112</p> <p>1 MS. ESTRADA: Yeah. 2 DR. GREEN: Anne? 3 MS. BOWN-CRAWFORD: And I just wanted to throw 4 -- so I feel like we're playing tennis, Jon -- I just 5 want to throw back to you. Where -- where does shared 6 ownership fit into -- to your statement and -- and -- 7 and that -- and shared ownership helping to build 8 capacity? Like, how does shared ownership fit into 9 this? 10 MR. MOSCONE: Yeah, that's great. That's -- 11 that's -- that's -- that's a qualifying word that helps 12 to -- to -- so at least acknowledge the requirement that 13 ownerships needs to -- needs to be shared is by many. 14 So tennis -- tennis game ended. 15 DR. GREEN: Okay. So Mark is getting that 16 down -- ownership needs to be shared. How about 17 building capacity? What would this proposal do at the 18 local level, this action, to build capacity? Would it? 19 Would it not? In what ways? 20 MS. GALLEGOS: I guess I'm a little bit -- so 21 I'm confused (inaudible). When you say local level -- 22 DR. GREEN: Yeah. 23 MS. GALLEGOS: -- are you talking about the 24 state-locals, or are you talking about -- 25 DR. GREEN: I'm really talking about, like, at</p>
<p style="text-align: right;">111</p> <p>1 -- you -- I would -- I would not recommend changing the 2 question, but it's a question of equitable ownership -- 3 DR. GREEN: So is your question -- 4 MS. GALLEGOS: Could you go over that a little 5 more, Jonathan, please? 6 MR. MOSCONE: If one group owns something, 7 gets ownership of something, then they get to decide how 8 other people own it. Always, someone's going to be in 9 the other side of ownership, no matter how you slice it 10 up. So -- so we can't just categorically say ownership 11 is a yes because if -- if we follow the other questions 12 of whether delays or other things, not knowing every 13 process that's going on -- and maybe that is a question 14 that would be -- I'm -- I'm wondering if I'm 15 anticipating the raised hands by saying that may be 16 something that's inside of the -- the next conversation 17 that we could have about, you know, requirements in 18 there. But -- 19 DR. GREEN: (Inaudible). 20 MR. MOSCONE: -- that's what I -- that's what 21 I meant, Kathy. 22 MS. GALLEGOS: Okay. Thank you. 23 MS. ESTRADA: So we need a Sometimes box. 24 DR. GREEN: Well, yes. I think that that's 25 the context of -- you know, that you brought it in.</p>	<p style="text-align: right;">113</p> <p>1 the county level. 2 MS. GALLEGOS: At the county -- 3 DR. GREEN: At the -- at the county level. 4 MS. GALLEGOS: Okay. So it's like we're 5 talking about the field and how -- you know, the artist 6 organizations and artists in the field. 7 DR. GREEN: Mm-hmm. And so --and I would say, 8 Kathy, you could interpret that in a couple of different 9 ways. I mean, you could interpret it that are the SLPs 10 essentially building their capacity to be able to do 11 more around racial equity work, around regranting, 12 around evaluation. 13 Or you could interpret it more granular than 14 that in those organizations that would be funded, those 15 artist organizations that would be funded or the 16 individual artist. Is their capacity going to be built 17 up through this action? 18 MS. ESTRADA: Well, and the question then is: 19 How do we know that? How -- how do we monitor? We're 20 giving 10 million to the SLPs, and we say there you go. 21 Okay. But are -- are -- are we going to monitor how 22 that money was spent at all? Are we doing to ask? Or 23 just we give the money and walk away? 24 MS. KIBURI: Well, the -- the answer to that 25 is that the guidelines that are going to be developed in</p>

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1 collaboration (inaudible) the -- the Policy Committee
 2 will be developing will be addressing all those issues
 3 that the Council will be able to (inaudible) on later.
 4 MS. ESTRADA: All right. Thanks, Anne.
 5 MS. KIBURI: Uh-huh.
 6 DR. GREEN: So is the intention that this
 7 action would build capacity at the local level?
 8 MS. GONZALES-CHAVEZ: I think the intention
 9 is, yes, it would build a capacity at the local level.
 10 But as many of my colleagues have stated, there are some
 11 unknown variables. There are the -- in -- in some
 12 areas, definitely, that (inaudible); in others, maybe
 13 not so much. So I think this is kind of -- again, like
 14 so many of the questions, it's not an absolute.
 15 DR. GREEN: Right.
 16 MS. ESTRADA: Yeah.
 17 (Cross talk.)
 18 MS. ESTRADA: Maybe sometimes kind of.
 19 MS. GALLEGOS: (Inaudible) -- gosh, I forgot
 20 my thought.
 21 DR. GREEN: Oh, I hate when that happens.
 22 MS. GALLEGOS: (Inaudible). It was -- it was
 23 really important, too, what it was.
 24 MS. ESTRADA: We can go -- we can go back --
 25 we -- we can go back.

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1 DR. GREEN: No, it's good to always come back
 2 when it -- you know it's going to, like, hit you in 10
 3 minutes. We'll come back.
 4 MS. GALLEGOS: I hope so.
 5 DR. GREEN: Okay.
 6 MS. GALLEGOS: Yeah.
 7 DR. GREEN: So how about aligning with CAC
 8 values? At the local level, does this action align with
 9 CAC values?
 10 MS. GONZALES-CHAVEZ: If the values that we
 11 are addressing are those expressed by the strategic
 12 framework, then I -- the answer would be yes. I don't
 13 know what other values we would address.
 14 MR. MOSCONE: Yeah. I -- I agree. It -- that
 15 kind of has, like, a pre-COVID answer and a post-COVID
 16 answer. It just does because things have changed. So
 17 how it was -- how the values were designed are in
 18 relationship to a time that we don't live in. So -- and
 19 I -- I think it's a little bit like that. So I'm not --
 20 DR. GREEN: Oh, did we want to see what the
 21 values are in the framework and see if -- let me just
 22 get to them.
 23 MS. ESTRADA: You mean right now?
 24 DR. GREEN: Yeah. The -- the -- okay.
 25 MS. GONZALES-CHAVEZ: (Inaudible).

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1 DR. GREEN: The -- okay. So these are the
 2 values that are in your framework, in your strategic
 3 framework -- community; authentic intergenerational and
 4 intersectional connections; accessibility, which is
 5 inclusion, simplicity, and ease, resulting in equitable
 6 participation; aesthetics, recognizing all art forms and
 7 artistic traditions that enable full and meaningful
 8 creative expression; autonomy with accountability; and
 9 powered, responsible generation and allocation of
 10 resources; relevance, broad influence, bold leadership,
 11 and synergizing collaboration for the present with a
 12 sharp eye toward emerging developments and needs of the
 13 future; equity, which is serviced according to need to
 14 prioritize racial injustice; representation and
 15 visibility of all groups; and sustainability, which is
 16 wise, impactful, and responsive growth.
 17 So those are your stated values. And so is
 18 there alignment with this action? Does this action at
 19 the local level align with those values? I think --
 20 FEMALE SPEAKER: Yes.
 21 DR. GREEN: -- are you feeling like Jon, that
 22 maybe there are other values that the CAC needs to take
 23 on at this point in a post-COVID world?
 24 MR. MOSCONE: I'm not sure if I -- if I was
 25 questioning the values, but I'm questioning how -- how

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1 we see the values in relationship to this discussion at
 2 this time, right? So when we talk about accessibility,
 3 what that means, how does this impact accessibility
 4 right now, given the -- it -- that?
 5 So I think it's been relevance. So I think
 6 there are some that are very clearly continued to -- to
 7 work and some that don't. That's how I -- that's how I
 8 see it. So it's not a question -- I don't question the
 9 values at all. They're beautiful. They're -- they're
 10 righteous and -- more or less. Does that make sense?
 11 I'm sorry if I'm not being clear.
 12 DR. GREEN: No. So you're just wondering
 13 whether or not there is an extension -- if there are
 14 things that are happening at this point that we really
 15 just don't know how they shake out with these values.
 16 It's not as clear as it was two years ago.
 17 MS. ESTRADA: So it's the same answer as
 18 above. The intention is yes --
 19 DR. GREEN: Yes.
 20 MS. ESTRADA: -- but there are variables. I
 21 mean, it's essentially --
 22 DR. GREEN: Right.
 23 MS. ESTRADA: -- an answer.
 24 DR. GREEN: Right.
 25 MS. GALLEGOS: I think I -- I would always say

<p style="text-align: right;">118</p> <p>1 that we don't have any past materials to -- to judge 2 from. We don't know where we're -- we've been and where 3 we're going. We -- we hope we'll get there. But where 4 is the -- where is the reports? Where are -- where is 5 that built in the foundation of the building blocks we - 6 - that we are all informed and understand the role of -- 7 of our SLPs and being able to handle this? 8 We could say that it's our intent to build 9 capacity, but we don't know because we don't have any 10 past, you know. So I think that that -- that's my -- my 11 biggest -- well, one of my problems with this is that we 12 don't have anything to build from. I need -- I need 13 some information. 14 But I have to say that I -- I am really happy 15 to hear what the SLPs are doing right now and that they 16 really are trying to reach out to their communities. 17 And I love this. But I've been on the Council for eight 18 years, and I haven't heard this -- 19 DR. GREEN: Uh-huh. 20 MS. GALLEGOS: -- this year. So it's like, 21 okay, but where have you been? Show us where you've 22 been. Show us the reports. Show us the -- the 23 building, the structure. That's -- that's what I'm 24 having issues with. I don't know how you want to put it 25 in there.</p>	<p style="text-align: right;">120</p> <p>1 MS. GALLEGOS: So it's not that we're just 2 going to throw, you know, the baby out with the bath 3 water. We're just going to just postpone -- we're just 4 going to -- 5 MS. ESTRADA: Okay. 6 MS. GALLEGOS: -- encourage them to build. 7 (Cross talk.) 8 MS. ESTRADA: -- pilot. We -- we forget it's 9 a pilot project. It's not -- 10 (Cross talk.) 11 MS. ESTRADA: -- right? 12 DR. GREEN: So let's move on. Beyond the 13 local level, there are some other things that we're 14 looking to achieve, if possible. So does this action 15 leverage resources? 16 MS. GALLEGOS: So what I've heard, if we're 17 talking about the communities, the -- the organizations 18 in -- in each county, and not the SLPs, we -- what I've 19 heard is that, by not having a state-funded grant, they 20 will lose one source of revenue -- 21 DR. GREEN: Okay. 22 MS. GALLEGOS: -- and -- and a source of 23 revenue that's very powerful in your -- in your resume 24 when you apply for grants because the concern is that 25 this money will be -- what's the word -- will be drawn</p>
<p style="text-align: right;">119</p> <p>1 DR. GREEN: That there has not been evidence 2 demonstrated. 3 MS. GALLEGOS: There's been -- well, yes -- 4 solid, solid. I mean, we have -- we hear pieces here 5 and there. We get bits and pieces of information, but 6 nothing solid that we can all on -- on this Zoom call 7 say, oh, but the SLPs are definitely like this and, you 8 know, that a knowledge that we have of them. We don't 9 have solid knowledge of who they are and what they do. 10 We have bits and pieces. 11 MS. ESTRADA: Well, that's pretty important, 12 Kathy. So if that's the case, we're making some pretty 13 big decisions here. If we don't make a decision, we 14 lose the money and stuff, right? 15 MS. GALLEGOS: We don't lose money -- 16 MS. GONZALES-CHAVEZ: We -- 17 (Cross talk.) 18 MS. GONZALES-CHAVEZ: -- lose it. 19 MS. ESTRADA: We delay the money. We delay 20 the money. 21 MS. GALLEGOS: We delay the money to -- to -- 22 to the rebuilding at this time. That's all. And then 23 you still -- we still all can revisit this question the 24 next -- in the next cycle. 25 MS. ESTRADA: Okay --</p>	<p style="text-align: right;">121</p> <p>1 into -- into the -- the county's budget, and it's coming 2 from the county. So there is a concern with being able 3 to -- to -- to leverage to get more money from -- from 4 the -- from our funders, from our support -- 5 DR. GREEN: Got it. Got it. So -- 6 MS. GONZALES-CHAVEZ: I -- while I -- I hear 7 Kathy and I -- I think that that potential is real, 8 we're talking about \$34 million and that \$34 million 9 released into the state. Historically, when CAC grants 10 are made, they allow us to leverage new resources. 11 And so \$34 million released should leverage 12 new resources once these are released because, while 13 we're not still looking for the same level, a match, for 14 some of the grants, we will be looking for a match. So 15 that match will immediately create leveraged revenue. 16 So -- so the answer is yes for the entire 17 package, the entire allocations package. And that is 18 what we're discussing. 19 DR. GREEN: Okay. Mark, would you like to add 20 that, that the discussion is on the entire allocations 21 package, which does, in fact, leverage funds? 22 MS. GALLEGOS: Yeah. So -- so I'm still not - 23 - I'm still not clear about this. Maybe then it has to 24 be, again, two-tiered. 25 So -- so that's what you're saying, Lilia. It</p>

<p style="text-align: right;">122</p> <p>1 has to be two-tiered because we will not -- if -- if we 2 do not, we will -- the field will lose the grant. If we 3 -- and it'll be -- it'll be (inaudible). What is that 4 word? I want to say sucked into, but it's not the right 5 word. 6 MR. MOSCONE: Subsumed? Subsumed? 7 MS. GALLEGOS: Subsumed -- that's a nice word. 8 FEMALE SPEAKER: That's a nice word. 9 (Cross talk.) 10 MS. GONZALES-CHAVEZ: Sure. 11 MS. GALLEGOS: -- into each county's budget. 12 And so I'm -- I'm very concerned that we will lose the 13 grant. 14 MS. GONZALES-CHAVEZ: And -- 15 MS. GALLEGOS: And -- and -- and we have 16 talked about that, Lilia, I know. Uh-huh. 17 MS. GONZALES-CHAVEZ: Yeah. And -- and while 18 that -- and that's why I said we don't -- we don't know 19 that at this point. But we can mitigate for that in the 20 way we develop the guidelines. 21 DR. GREEN: Okay. 22 MS. GALLEGOS: Okay. That -- that's good. 23 But we just have to -- we have to state it, okay? 24 MS. GONZALES-CHAVEZ: Mm-hmm. 25 MS. GALLEGOS: We do have to ...</p>	<p style="text-align: right;">124</p> <p>1 DR. GREEN: -- is to -- that this will 2 cultivate additional partnerships? 3 MS. GONZALES-CHAVEZ: I -- I think that would 4 be intentional. But I -- I -- 5 DR. GREEN: Okay. 6 MS. GONZALES-CHAVEZ: -- no absolutes. 7 DR. GREEN: Okay. But -- right. But it's 8 unknown whether or not that will -- that will actually 9 happen. Okay. 10 MS. GONZALES-CHAVEZ: Mm-hmm. 11 DR. GREEN: How about growing awareness of the 12 CAC? Does this action grow awareness of the CAC? 13 MS. ESTRADA: Positive -- 14 MS. GONZALES-CHAVEZ: Yes. 15 MS. ESTRADA: Positive or negative? 16 (Cross talk.) 17 MS. GONZALES-CHAVEZ: -- \$34 million 18 distributed throughout the State of California. Will it 19 increase awareness of the CAC? 20 DR. GREEN: So yes? You feel like this is 21 going to increase awareness of the CAC? We don't know 22 whether or not that awareness is going to be positive or 23 negative. Okay. 24 MS. GALLEGOS: There's always two sides. 25 DR. GREEN: Okay. And addressing root causes</p>
<p style="text-align: right;">123</p> <p>1 DR. GREEN: The nice thing about going through 2 this process, too, is that you can document the areas 3 that you want to come back to potentially in the next 4 stage. How about cultivating partnership? Does this 5 action cultivate partnership beyond the local level? 6 MS. ESTRADA: How does it do that if it does? 7 Somebody? 8 MS. GONZALES-CHAVEZ: The way it -- it could 9 do that, I -- I guess for all of this, there's always a 10 possibility, but it's not finite. We don't definitely 11 know. 12 And so the possibility in engaging other 13 partners is, when -- when we distribute funds into the 14 community, which is what the CAC does, and it expects 15 certain levels of match, that then requires that the 16 grantee seek out partners. And so -- so, yes, it does. 17 Even when we don't require a match, the 18 partnerships might be within the artists themselves who, 19 because they have funding, now have the capacity to 20 network with others. And without that funding, they 21 might not have been able to (inaudible). 22 MS. ESTRADA: So again, it's -- it could be 23 sometimes. 24 DR. GREEN: Intentional? So -- 25 (Cross talk.)</p>	<p style="text-align: right;">125</p> <p>1 of inequity, does this action address root causes of 2 inequity, which is, of course, a hard question to ask 3 without doing a root cause analysis, which is a pretty 4 involved process. I don't think that this tool was ever 5 designed to really do, you know, like, an hour-15 6 minutes, hour-and-a-half session. 7 So if you're really taking on some big 8 questions, but when you think about the root causes of 9 inequity as you understand them to be that are facing 10 artists and arts organizations, does this action address 11 those root causes? 12 MS. GONZALES-CHAVEZ: It can. It can in that, 13 when we provide resources to communities that have 14 previously been underserved and lacked access, we then 15 provide opportunity to address the root causes inequity. 16 So -- so yes, it can. 17 DR. GREEN: Ayanna, did you raise your hand? 18 You're muted. 19 MS. KIBURI: Yes, I did. So in the context of 20 these allocations, the proposed allocations, 21 considerations are still made in the guidelines that -- 22 current guidelines, unless they're edited, that there 23 will be a focus on not -- a small arts organizations, 24 based on the particular threshold and a total operating 25 revenue threshold. And that's equity-based.</p>

<p style="text-align: right;">126</p> <p>1 DR. GREEN: Okay.</p> <p>2 MS. KIBURI: (Inaudible) changes when the</p> <p>3 guidelines are revised. Currently, that's what's in</p> <p>4 there. And I think that's a really important point and</p> <p>5 --</p> <p>6 DR. GREEN: To focus on small arts</p> <p>7 organizations.</p> <p>8 MS. KIBURI: Yes. That's what --</p> <p>9 (Cross talk.)</p> <p>10 MS. KIBURI: That's -- that's -- that's what's</p> <p>11 currently in the queue. And then the other piece of the</p> <p>12 idea the SLPs taking on some of the impact project grant</p> <p>13 programs, they would do some (inaudible) administer</p> <p>14 (inaudible), the idea there with the development of</p> <p>15 guidelines is that they would be providing those grants</p> <p>16 to organizations that are least engaged and probably not</p> <p>17 funded and haven't been funded in the past.</p> <p>18 DR. GREEN: So do we feel like --</p> <p>19 FEMALE SPEAKER: I think Jonathan has a</p> <p>20 question.</p> <p>21 DR. GREEN: Jon, go ahead.</p> <p>22 MR. MOSCONE: Thank you. I -- I think this --</p> <p>23 this is so interesting. It's so consistent that there</p> <p>24 seem to be more than one answer to these questions.</p> <p>25 DR. GREEN: Yes.</p>	<p style="text-align: right;">128</p> <p>1 him, you know, especially if we look at our strategic</p> <p>2 plan that talks about leading with equity -- race --</p> <p>3 race equity, that we don't -- we know the -- the</p> <p>4 problems, the lack of equity in the field.</p> <p>5 I think we have to build. We have to build</p> <p>6 first before we give the money out because it's not --</p> <p>7 it's not equitable. It'll take a while to be equitable.</p> <p>8 But I think we have to build it first before we give the</p> <p>9 money because, otherwise --</p> <p>10 DR. GREEN: You're saying that that technical</p> <p>11 assistance and capacity building needs to happen prior</p> <p>12 to the funds being distributed.</p> <p>13 MS. GALLEGOS: Right. And again, I am talking</p> <p>14 about the proposal to -- to the SLPs --</p> <p>15 MR. MOSCONE: That's right.</p> <p>16 DR. GREEN: Yeah.</p> <p>17 MS. GALLEGOS: -- because I feel like the CAC</p> <p>18 is really working, you know, here, right -- right here</p> <p>19 at the CAC to -- really working to make -- to make the</p> <p>20 grants equitable, and -- and not that the SLPs aren't</p> <p>21 trying.</p> <p>22 But I think right now, as Jonathan said,</p> <p>23 there's not -- not enough information that we can build</p> <p>24 on and that, right now, our strategic plan is talking</p> <p>25 about looking at everything through an equity lens. And</p>
<p style="text-align: right;">127</p> <p>1 MR. MOSCONE: And I think that's something to,</p> <p>2 like -- like, my pullout. There is, you know,</p> <p>3 incomplete data that shows that -- that some of this</p> <p>4 move, at least in -- in relationship to moving more</p> <p>5 money to -- well, to SLPs in this recommended scenario</p> <p>6 will negatively impact communities of color. And I -- I</p> <p>7 -- I'm going -- I'm going to say this, that it's</p> <p>8 incomplete data. There's differing data.</p> <p>9 So I'm in a -- I'm in an I-don't-know space.</p> <p>10 But it's enough for me to question it. So I -- I don't</p> <p>11 want to assuredly say that it's one or the other, but I</p> <p>12 want to bring that up. I don't know how to phrase that,</p> <p>13 Dr. Green, that --</p> <p>14 DR. GREEN: Well, it sounds --</p> <p>15 MR. MOSCONE: -- it's --</p> <p>16 DR. GREEN: -- like --</p> <p>17 MR. MOSCONE: -- you know what I mean?</p> <p>18 DR. GREEN: Yeah, that there isn't enough</p> <p>19 information known at this time about whether we would be</p> <p>20 reducing inequities or increasing inequities. It sounds</p> <p>21 like that's what you're saying.</p> <p>22 MR. MOSCONE: That's -- that's a much better</p> <p>23 way of saying it. So ...</p> <p>24 DR. GREEN: Okay.</p> <p>25 MS. GALLEGOS: And -- and I would agree with</p>	<p style="text-align: right;">129</p> <p>1 if we are looking at this proposal through an equity</p> <p>2 lens, it does not address the cause. Well, I don't know</p> <p>3 about the root causes of equity, but it does not address</p> <p>4 inequity -- inequity, or racial equity.</p> <p>5 DR. GREEN: Okay.</p> <p>6 MS. GALLEGOS: Not right now.</p> <p>7 MR. MOSCONE: I -- I can't tell, Ayanna, if</p> <p>8 you still have your hand raised or ...</p> <p>9 DR. GREEN: I think it just hasn't gone down.</p> <p>10 Oh, she lowered it. How about installing faith in</p> <p>11 government transparency, accountability, and</p> <p>12 stewardship? Do we feel like this action would do that</p> <p>13 -- install faith in government transparency,</p> <p>14 accountability, and stewardship?</p> <p>15 MS. GALLEGOS: Judging from the previous</p> <p>16 question, I would say no. In answer to the previous</p> <p>17 question, not really. And I think our rollout, I think,</p> <p>18 was -- was not researched sufficiently. So I -- I would</p> <p>19 say no.</p> <p>20 DR. GREEN: So maybe let's put that a no based</p> <p>21 on rollout.</p> <p>22 MS. GALLEGOS: (Inaudible), yeah.</p> <p>23 (Inaudible). I'm sorry. I keep speaking to the SLPs.</p> <p>24 Oh, maybe it's the SLP of the organization or -- or an</p> <p>25 increased partnership based on the SLP increased</p>

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1 partnership rollout because that's --
 2 MR. MOSCONE: Yeah. That's -- that's --
 3 that's a good reframing (inaudible).
 4 DR. GREEN: (Inaudible) well researched or --
 5 MR. MOSCONE: Or -- or not comprehensibly --
 6 DR. GREEN: -- engaged.
 7 MR. MOSCONE: -- researched -- not
 8 comprehensibly researched in order for us to -- to -- to
 9 -- to -- to -- to earn the accountability and
 10 stewardship moniker that we hope for, whereas -- whereas
 11 the continued work of the CAC, in general, and beyond
 12 that in this allocations does.
 13 So again, we -- you know, we're -- we -- we
 14 have these -- one section of this bigger idea that we
 15 want to keep reminding ourselves that we're contending
 16 with.
 17 MS. GONZALES-CHAVEZ: And I think that's
 18 important, Jonathan. We need to keep sight of \$34
 19 million.
 20 And our decision to distribute that throughout
 21 the field and -- and -- and the process that we have
 22 gone through to do this has been extremely transparent.
 23 And the fact that we are being so diligent in having
 24 this conversation and considering all aspects of the
 25 allocation recommendation speaks to our -- our

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1 stewardship and being responsible stewards of this fund.
 2 So -- so I -- I -- I always have to go back to
 3 looking at the entire task at hand. And that is to --
 4 to allocate \$34 million across programs. And in this
 5 process, I believe the answer is yes. But I hear --
 6 DR. GREEN: (Inaudible) Lilia's comments.
 7 MS. ESTRADA: Tamu, based on the scrollbar on
 8 the right, we're only halfway through the questions; is
 9 that right?
 10 DR. GREEN: I was actually just going to ask
 11 you the next two and then turn it back over to you. But
 12 I'm not sure -- given the time that we have, you know,
 13 we're clearly not going to be able to get through all of
 14 the questions.
 15 MS. ESTRADA: Yeah.
 16 DR. GREEN: But I'm hoping that the
 17 conversation that has been generated up to this point
 18 will give you enough to go off of in terms of your vote
 19 unless there's something that you want to do with the
 20 agenda.
 21 MR. MOSCONE: I appreciate that. That sounds
 22 really good to me, from my perspective.
 23 MS. GONZALES-CHAVEZ: That works.
 24 MS. GALLEGOS: Yeah. Me, too --
 25 DR. GREEN: Okay. Okay. So does this action

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1 demonstrate innovation?
 2 MS. GONZALES-CHAVEZ: Yes. (Inaudible) --
 3 DR. GREEN: Oh, I'm sorry. I skipped one.
 4 I'm sorry. We'll go back. But you're saying yes, that
 5 it demonstrates innovation. And I don't want to cut you
 6 off. So why do you believe that it demonstrates
 7 innovation, Lilia?
 8 MS. GONZALES-CHAVEZ: I believe it
 9 demonstrates innovation because it's consistent with the
 10 direction of the strategic framework. It -- by virtue
 11 of the robust conversation and ideas that have come
 12 forward, we are in this process innovating. So -- so I
 13 believe the answer is yes.
 14 DR. GREEN: Well, I'm going to go back to the
 15 previous question that I just missed. Does it align
 16 with or expand on the priorities of the Governor and the
 17 State of California? Do we know?
 18 MS. ESTRADA: I don't know.
 19 MS. GONZALES-CHAVEZ: I'm going to look to
 20 Ayanna and -- to help us with that answer.
 21 MR. MOSCONE: Okay. She's on the phone.
 22 DR. GREEN: How about Anne? Anne, are you
 23 able to speak to that?
 24 MS. BOWN-CRAWFORD: Can you restate it just so
 25 --

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1 DR. GREEN: Does this action align with or
 2 expand on the priorities of the Governor and the State
 3 of California?
 4 MS. BOWN-CRAWFORD: At -- at this point in
 5 time, it does align with -- with the State's need to
 6 make sure that funding is done in a regionally
 7 appropriate manner.
 8 DR. GREEN: Okay. Mark, maybe if you could
 9 capture that. And then our last question that I'm going
 10 to leave you with here is: Does it position the CAC as
 11 a national or international leader?
 12 MS. ESTRADA: How would we know? How would we
 13 know whether --
 14 MR. MOSCONE: Is the answer -- is it an answer
 15 to say we don't know?
 16 DR. GREEN: You could for sure say that you
 17 don't know. Do you think --
 18 MS. GONZALES-CHAVEZ: That is a good answer.
 19 MR. MOSCONE: (Inaudible) I -- I -- I just --
 20 we can -- we can posit.
 21 DR. GREEN: Sure. Is the intention of the
 22 action that it would position the CAC to be a national
 23 or international leader?
 24 MR. MOSCONE: Oh, I'm sure the intention is.
 25 DR. GREEN: Well, not necessarily. I mean,

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1 sometimes --

2 MR. MOSCONE: I don't know if it's -- I don't

3 think it's a stated intention, but a potential outcome.

4 So I would say, no, we don't know. We don't know. We

5 don't know.

6 (Cross talk.)

7 MS. GALLEGOS: No. But I also think that -- I

8 also think that this is where we do our research and

9 find out who else is doing it in this manner. And

10 that's when we will know how to answer that question.

11 But -- but I think, again, it proves that we haven't

12 done enough research on this -- on this -- and I'm

13 talking again about the SLPs.

14 DR. GREEN: Right.

15 MS. GALLEGOS: We -- we don't have enough

16 information right now to be able to -- to answer

17 something like this with the Governor, with the national

18 or international leadership. So yeah, it goes back to

19 not having --

20 MR. MOSCONE: Right.

21 MS. GALLEGOS: -- (inaudible).

22 MR. MOSCONE: But I will say that the

23 allocations itself and the -- the thought that went into

24 the actual 34,000 -- 34 million --

25 MS. GONZALES-CHAVEZ: 34 million.

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1 MR. MOSCONE: -- in general is a pretty -- and

2 -- and it's adherence to a process, for -- for the most

3 part -- again, two-part answer -- does actually stand --

4 stand California out. Our job is not for the Council to

5 stand out; it's for California to stand out.

6 FEMALE SPEAKER: Good point.

7 MR. MOSCONE: Right? So I -- that -- that I

8 will say is true.

9 DR. GREEN: So at this point -- oh, go ahead,

10 Anne.

11 MS. BOWN-CRAWFORD: No, I -- and I just want

12 to -- I just want to reiterate, you know, that, you

13 know, that there's -- there's a general consensus and

14 acknowledgment that top-down funding in many states,

15 especially ones as populous and diverse in all the

16 different ways that we're diverse in California, is not

17 as effective as figuring out how to use our networks and

18 figure out where and what the need is across the state.

19 And -- and that -- in all of our funding, we

20 think about that and then talk again about that -- the

21 small part of this allocations -- you know, the SLPs --

22 I know that that's -- that's a driver.

23 And I think it does make us stand out. And I

24 -- and from conversations that I have had nationally and

25 regionally, people are watching us because people all

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1 across the board are looking to find out how funding can

2 be done more effectively.

3 DR. GREEN: So this would be the point at

4 which, if you were going through this full process, that

5 you would consider the responses that you had during

6 this tier, this tier that we've talked about on public

7 input and the impact. And you would decide do you feel

8 comfortable enough with the responses that are there to

9 move you on through this decision-making process, right?

10 And so if you felt like, okay, but we don't

11 have all of the answers, but we're feeling fairly

12 confident in the answers that we do have, we're feeling

13 pretty good about the process, you know, that we've

14 undertaken thus far, the input that we've received, the

15 way in which this action is going to have impacts, we

16 believe at local level and beyond, then we're willing to

17 go on to the next tier and start working our way through

18 that.

19 If, however, we feel like there are more

20 question marks in this tier, if we feel like we're

21 unsettled with the homework or the research or what it

22 is that we know at this point, then -- and that is more

23 overriding than the interest and the benefit that has

24 been accumulated that you've been able to -- to sort

25 through and document in moving forward, then you stop

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1 here.

2 And so I think it's a good place since you are

3 in a position to need to vote on this item to consider

4 that.

5 MS. ESTRADA: So Lilia, then I mean, I've got

6 some questions on the actual allocation. So do we make

7 a -- somebody make a motion first and then we discuss

8 afterwards, correct?

9 MS. GONZALES-CHAVEZ: Yeah. Actually, I -- I

10 think, based on this process -- and I'm -- I'm totally

11 stretching here because this is most unusual. But one -

12 - I mean, one would have to have their head in the sand

13 to not realize that, in the allocations recommendation,

14 one of the primary issues is the allocation of \$10

15 million to state-local partners.

16 MS. ESTRADA: Yeah --

17 MS. GONZALES-CHAVEZ: It's -- that is a sticky

18 wicket here. And -- and because that is true, then I

19 would like to defer back to the Allocations Committee to

20 consider if they have another recommendation for how

21 this funding allocation might be adjusted before we take

22 it to a vote. But Anne and Ayanna had their hand up, so

23 I could be totally off base.

24 MS. BOWN-CRAWFORD: My -- my -- my hand is to

25 acknowledge Ayanna's hand up.

<p style="text-align: right;">138</p> <p>1 MS. GONZALES-CHAVEZ: Okay.</p> <p>2 MS. KIBURI: Oh, thank -- thank you, everyone.</p> <p>3 I'm going to take my hand down before I forget. S</p> <p>4 o we've worked up another table for you to</p> <p>5 look at, for the Council to look at, that's -- that's</p> <p>6 changed based on whenever you get to the point where</p> <p>7 you've decided that you don't want to move any -- if you</p> <p>8 get to the point where you've decided you don't want to</p> <p>9 do -- go further with this, we have another table ready</p> <p>10 to share with you in just a few minutes to see if -- if</p> <p>11 that's something you want to vote on.</p> <p>12 But I think that what Tamu is asking is you'll</p> <p>13 have to make a decision now whether you're going to</p> <p>14 continue on.</p> <p>15 MS. ESTRADA: Wait, wait, wait. So we can't</p> <p>16 look at the other table first?</p> <p>17 MS. GALLEGOS: Yeah. No, no. You know what?</p> <p>18 I'm -- I'm kind of agreeing with Vicki. We have to --</p> <p>19 we're still in discussion. We're not ready to take the</p> <p>20 vote on. We are still --</p> <p>21 MS. KIBURI: Oh, no. I'm not -- I'm not</p> <p>22 suggesting you make a vote. What I'm saying is, if</p> <p>23 you're following the Decision Support Tool, what -- what</p> <p>24 -- what Tamu is asking you is to review your responses</p> <p>25 and make a decision if you're going to keep going</p>	<p style="text-align: right;">140</p> <p>1 another time and go through Tier 2 and populate it in a</p> <p>2 different way.</p> <p>3 So that's where we're at. The question of</p> <p>4 whether or not you're taking a vote, I think I have to</p> <p>5 turn that back over --</p> <p>6 MS. KIBURI: Normally --</p> <p>7 DR. GREEN: -- to the staff around --</p> <p>8 MS. KIBURI: The total is not the same.</p> <p>9 DR. GREEN: Oh.</p> <p>10 MR. MOSCONE: Oh, I --</p> <p>11 MS. ESTRADA: So --</p> <p>12 MS. GONZALES-CHAVEZ: Ayanna?</p> <p>13 FEMALE SPEAKER: Ayanna is talking</p> <p>14 (inaudible).</p> <p>15 MS. GONZALES-CHAVEZ: Ayanna?</p> <p>16 (Cross talk.)</p> <p>17 DR. GREEN: She's on the phone with someone.</p> <p>18 MS. ESTRADA: She's muted.</p> <p>19 DR. GREEN: Right. So I think that what's</p> <p>20 helpful for all of you is to decide whether or not you</p> <p>21 feel like you would actually want to go through more</p> <p>22 decision -- more understanding with the other tiers in</p> <p>23 the process or whether you feel like you really -- based</p> <p>24 on what you got in Tier 2, you're just not comfortable</p> <p>25 enough.</p>
<p style="text-align: right;">139</p> <p>1 through the tool or if you're going to now go back and</p> <p>2 retool the --</p> <p>3 MS. ESTRADA: I -- I -- I thought we were done</p> <p>4 with the tool, and I thought the end of the question was</p> <p>5 that we -- do we have enough information in this tool to</p> <p>6 -- to discuss and make the vote. Isn't that what we</p> <p>7 said, Tamu?</p> <p>8 DR. GREEN: Yes.</p> <p>9 MS. ESTRADA: Okay.</p> <p>10 DR. GREEN: Well, there are some different</p> <p>11 ways to proceed, right? And so I'm recognizing that we</p> <p>12 have time constraints. I'm open to try to support you</p> <p>13 as much as I can here with -- if you're flexible.</p> <p>14 If you are doing this tool, at this point in</p> <p>15 the process, essentially, you would reflect back on Tier</p> <p>16 2 that we just went through. We passed Tier 1. We said</p> <p>17 we have enough good information in Tier 1 that we feel</p> <p>18 good about moving on to Tier 2.</p> <p>19 At this point, you reflect back on what you</p> <p>20 have in Tier 2, and you would say, do we feel like this</p> <p>21 is strong enough that we can move on to Tier 3? Or you</p> <p>22 would say, you know what, we just really don't have</p> <p>23 enough answers or we don't feel good enough about the</p> <p>24 answers that we're going to stop here, which means that</p> <p>25 we need to do more homework so that we can come back at</p>	<p style="text-align: right;">141</p> <p>1 MS. ESTRADA: I -- I -- I would give -- let me</p> <p>2 give you my feeling, and -- and that is that I -- I'm</p> <p>3 not sure we have to go through the other tiers, Tamu,</p> <p>4 based on, however, the -- I -- I'm curious what the</p> <p>5 other allocation chart would be because, I mean, I'm</p> <p>6 looking at this. And based on most of the concerns that</p> <p>7 I have heard on state-local partner issues --</p> <p>8 DR. GREEN: Right.</p> <p>9 MS. ESTRADA: -- and before you reduce the</p> <p>10 allocation of the state partner and, frankly, the</p> <p>11 general operating relief for arts and culture should</p> <p>12 receive more money, then I would be okay with going</p> <p>13 forward.</p> <p>14 MS. GALLEGOS: Okay.</p> <p>15 MS. ESTRADA: So I -- I don't know if that's</p> <p>16 what the new chart is going to reflect --</p> <p>17 MS. GALLEGOS: Okay. So I think what we have</p> <p>18 to do is close out this chapter, basically. What we</p> <p>19 have to do is close out this chapter. So we need to</p> <p>20 decide whether we want to go forward with the Tier 2,</p> <p>21 move on with -- with the Decision Support Tool, or move</p> <p>22 forward and start discussing what you're bringing up,</p> <p>23 Vicki.</p> <p>24 And I'm recommending that we -- you know, that</p> <p>25 we -- we've gone far enough. I -- I'm ready to make a</p>

<p style="text-align: right;">142</p> <p>1 decision and ready to talk about it. And then I'm ready 2 to talk about it and then vote. So we need -- 3 MS. ESTRADA: Yeah. Agree. 4 MS. GALLEGOS: -- to close -- 5 MS. ESTRADA: I agree. 6 MS. GALLEGOS: -- this chapter right now. 7 MS. ESTRADA: Okay. I agree. 8 MR. MOSCONE: I'm going to -- I'm -- 9 (Cross talk.) 10 MS. GONZALES-CHAVEZ: -- I'm seeing our -- I 11 don't see Jodie. Are you ready to move forward, Chelo? 12 Do you have a thumbs up? I -- no, that's your shoulder. 13 Are you ready to move forward? 14 MS. MONTOYA: Yeah. I'd like to see how we 15 can move forward (inaudible). 16 MS. GONZALES-CHAVEZ: Okay. 17 MS. KIBURI: So -- 18 (Cross talk.) 19 MS. KIBURI: Thank you, Mark, so much for all 20 of your documentation. And I think we probably need to 21 thank Dr. Green for her facilitating -- 22 MS. GONZALES-CHAVEZ: Yes. Thank you. 23 DR. GREEN: Thank you. 24 MR. MOSCONE: Dr. Green, that was amazing. 25 MS. KIBURI: Thank you so much --</p>	<p style="text-align: right;">144</p> <p>1 MS. GALLEGOS: Okay. 2 MS. GONZALES-CHAVEZ: -- include the concerns 3 and issues that we've just discussed. 4 MS. GALLEGOS: Oh, my gosh. There's so much 5 responsibility on my shoulders. 6 MS. GONZALES-CHAVEZ: That's okay. You can do 7 it. 8 MR. MOSCONE: May I -- may I request that -- 9 there was a lot. That was a lot. I would love to give 10 Kathy and Donn some time -- 11 MS. GALLEGOS: Oh, so (inaudible)? 12 MR. MOSCONE: I just want -- I just feel like 13 -- I know we have to achieve this today. But I just 14 want to take a break. I need a break. 15 MS. GALLEGOS: Maybe that's -- 16 MS. GONZALES-CHAVEZ: Well -- 17 MR. MOSCONE: That's speaking only for me. 18 MS. GONZALES-CHAVEZ: Do you want 10 minutes, 19 or do you want to take lunch? Because lunch is right 20 after our vote. 21 MS. BOWN-CRAWFORD: Or -- or we could split 22 the lunch up into -- like, we could -- 23 MS. GONZALES-CHAVEZ: Yeah. 24 MS. BOWN-CRAWFORD: -- take -- 25 MR. MOSCONE: Well --</p>
<p style="text-align: right;">143</p> <p>1 DR. GREEN: I'm so glad to have been able to 2 be a part of your meeting today. Thank you. 3 MR. MOSCONE: We're a tough group. 4 DR. GREEN: You ask good questions. That's 5 awesome. 6 MR. MOSCONE: It's a tough state. 7 FEMALE SPEAKER: (Inaudible) -- 8 MR. MOSCONE: Tough time. 9 MS. KIBURI: So Lilia, do you want me -- sorry 10 -- Allocations Committee, do you -- so it sounds like -- 11 DR. GREEN: (Inaudible) -- 12 MS. KIBURI: -- you guys are -- now you're in 13 a space of relooking at the memo and relooking at the 14 table; am I right? 15 MS. GONZALES-CHAVEZ: Yes. 16 MS. KIBURI: Okay. 17 MS. GONZALES-CHAVEZ: Yes. 18 MS. KIBURI: So I -- 19 MS. GONZALES-CHAVEZ: I think Jon and Kathy 20 and I -- we lost Donn. Donn? 21 MS. GALLEGOS: He'll be back, I'm sure. 22 MS. GONZALES-CHAVEZ: Hopefully he'll be right 23 back. But then maybe, Kathy, if you could lead us 24 through your allocations recommendation and perhaps 25 address how we might adjust to --</p>	<p style="text-align: right;">145</p> <p>1 MS. BOWN-CRAWFORD: -- 10, 15 minutes now, 2 then take it out of the other break. And Ayanna, you 3 kept raising your hand. You wanted to add into -- 4 MS. KIBURI: Oh, no. I was actually going to 5 suggest that there be an opportunity for the committee 6 to be supported by staff right now, look at a new table, 7 see how they want to make edits to the memo. 8 There's more -- you know, there's a memo, and 9 then there's the chart. So we have all that. We could 10 have a little 10-minute meeting, and I could support 11 that. 12 MS. GONZALES-CHAVEZ: Yes. 13 (Cross talk.) 14 MS. ESTRADA: So Lilia, I -- 15 (Cross talk.) 16 MS. GONZALES-CHAVEZ: Do we want to take a 17 break right now then? 18 MS. ESTRADA: Lilia, I just want to -- I don't 19 know where we are in terms of a quorum. But I'm gone 20 from 2:15 to about 2:45. And if the vote happens then, 21 it looks like we will have six if I leave. We have 22 seven now, correct? 23 FEMALE SPEAKER: Do it now -- 24 MS. ESTRADA: I -- I -- I want to vote, and I 25 -- I want to -- I want to get --</p>

<p style="text-align: right;">146</p> <p>1 (Cross talk.) 2 MS. ESTRADA: -- but I want to -- I want to 3 get done with this. I want to be part of the vote. 4 MS. KIBURI: Oh -- 5 (Cross talk.) 6 MS. KIBURI: We will probably take 15 minutes. 7 I would say 15 minutes probably with Donn and Kathy 8 because we've kind of done some editing to show you and 9 you -- 10 MS. ESTRADA: I -- 11 MS. KIBURI: -- then you -- 12 MS. ESTRADA: Yeah, yeah, yeah. We can just 13 eat fast during that time. 14 MS. GONZALES-CHAVEZ: Or just 15 minutes -- 15 (Cross talk.) 16 MR. MOSCONE: Let's not -- I -- I -- I'm going 17 to request that we don't rush this. 18 FEMALE SPEAKER: Thank you. 19 MR. MOSCONE: And if we -- there is -- even -- 20 Vicki, you have to do what you have to do. The 21 Allocations Committee has to do what it has to do. 22 Let's take the right. Slow down so we can move forward 23 quickly. 24 MS. ESTRADA: I agree. 25 MS. GONZALES-CHAVEZ: Right. Jonathan, I</p>	<p style="text-align: right;">148</p> <p>1 (Cross talk.) 2 MS. EVANS: -- meeting, Ayanna -- 3 (Cross talk.) 4 MS. GONZALES-CHAVEZ: -- can come back in 15 5 minutes. Can we all agree to do that? 6 MR. HARRIS: Well, I think -- 7 (Cross talk.) 8 MR. HARRIS: -- hear this recommendation. 9 MS. GONZALES-CHAVEZ: Pardon? 10 MS. KIBURI: What's that? 11 MR. HARRIS: I'd like to -- I'd like to get a 12 break in, also. 13 MS. GONZALES-CHAVEZ: You'd like me to break 14 in -- 15 MR. HARRIS: No. I'd like -- I'd like to get 16 a break in as well and just -- 17 (Cross talk.) 18 MR. HARRIS: -- best mind to make a decision. 19 MS. GONZALES-CHAVEZ: Oh, I see. 20 MR. HARRIS: Yeah. 21 MS. GONZALES-CHAVEZ: Oh. 22 MR. MOSCONE: Might I recommend that we take 23 (inaudible) take, like, a 10-minute break. And then 24 there's 15 minutes assigned to the Allocations Committee 25 after that to do the work that could be staffed. That's</p>
<p style="text-align: right;">147</p> <p>1 agree with you, but I think that what has to happen 2 next, because staff has already created a -- the 3 information -- has provided the information, has a 4 template that, if Kathy and Donn take 15 minutes to 5 review and review what staff is recommending, that we 6 can come back and see that. And that's the time 7 necessary. 8 MR. MOSCONE: (Inaudible) -- 9 MS. GONZALES-CHAVEZ: And I do want to -- 10 (Cross talk.) 11 MS. GONZALES-CHAVEZ: -- of Vicki's need -- 12 FEMALE SPEAKER: Yeah, I -- 13 MS. GONZALES-CHAVEZ: -- and I would like 14 Vicki to participate. So -- 15 MS. KIBURI: Yeah, I was -- I was only saying 16 -- I -- sorry. There -- there was no recommendations to 17 change the memo. I have nothing ready for them. I -- 18 I'm saying that the table, we've kind of moved the 19 numbers around based on what -- what do we think that we 20 want to do. 21 And all I'm saying is, if we have some time, I 22 -- I'm happy to staff us a small Allocations Committee 23 meeting right now while you all go on break so that they 24 can be ready to talk to you. That's -- that's what -- 25 MS. EVANS: You know, how long --</p>	<p style="text-align: right;">149</p> <p>1 my recommendation so we can -- and try to get this in, 2 in time for Vicki. But that's what I recommend. 3 MS. ESTRADA: Okay. 4 (Cross talk.) 5 MS. ESTRADA: Sorry about that. 6 (Cross talk.) 7 MS. GALLEGOS: I had a question for Vicki. 8 Vicki, when you leave at 2:15, will you be 9 coming back? 10 MS. ESTRADA: Oh, yeah. No, no. I'm doing a 11 presentation on (inaudible) Park and Recreation Board 12 that they -- they -- I couldn't get out of. So yes, I 13 will be back. 14 MS. GALLEGOS: (Inaudible). 15 MS. ESTRADA: So you could actually delay the 16 vote until I'm back. Yeah. 17 MS. GALLEGOS: Let's delay the vote until 18 Vicki comes back. People -- 19 MS. GONZALES-CHAVEZ: Well, then maybe we 20 should take our lunch. 21 MR. HARRIS: Yeah. Let's -- 22 (Cross talk.) 23 MR. HARRIS: Let's take a lunch break. 24 MS. GALLEGOS: Yeah. Let's take a lunch 25 break. And -- and, Vicki, that way, you know, there's</p>

<p style="text-align: right;">150</p> <p>1 no pressure on all of us to hurry -- hurry up. 2 MS. ESTRADA: Thank you. 3 (Cross talk.) 4 MS. GALLEGOS: Okay. 5 MS. KIBURI: What time would you like to have 6 staff available to help the Allocations Committee? 7 MS. GALLEGOS: Oh. 8 MS. GONZALES-CHAVEZ: If the time now is 1:19, 9 our meal break was supposed to be until 2:00, can we say 10 -- can we say that at 2:00 -- at 2:00, the Allocations 11 Committee will reconvene with staff? 12 MS. KIBURI: Yes. 13 MS. GALLEGOS: I'm happy -- 14 MR. HARRIS: Yes. I'm fine with that. 15 MS. GONZALES-CHAVEZ: Okay. And then all the 16 rest of us will return at 2:15. 17 MR. MOSCONE: And can -- can I just clarify 18 for us and for the public a question that I have for 19 Anne? Anne, can you answer this question for me, that 20 this change that we're making -- would you answer a 21 question for me? This change that we are moving through 22 without public notice, we can still do that. We can 23 still take a vote, is that correct? I just want to -- 24 MS. BOWN-CRAWFORD: Yes because -- 25 MR. MOSCONE: -- make sure --</p>	<p style="text-align: right;">152</p> <p>1 MS. GALLEGOS: Yeah. 2 MS. KIBURI: -- I didn't know if the public 3 was involved -- I -- the public -- 4 FEMALE SPEAKER: Ayanna, we can't be on this. 5 It has to be separate. 6 MS. KIBURI: Okay. 7 (Cross talk.) 8 MS. KIBURI: I will -- I will send out -- I 9 will send out -- I will send a Zoom link to those that 10 are going to be on the committee -- 11 MS. GONZALES-CHAVEZ: Donn and Kathy. 12 MS. KIBURI: -- and Donn. And I guess, Anne, 13 are you going to be on that as well? Okay. And -- 14 MR. HARRIS: Okay -- 15 MS. KIBURI: -- I'll probably include Jodie. 16 And then we'll just meet at 2:00 o'clock. 17 MR. HARRIS: Okay. 2:00 o'clock. 18 (Cross talk.) 19 MR. HARRIS: Thank you. 20 (Cross talk.) 21 MS. GONZALES-CHAVEZ: Yes. 22 MS. MARGOLIS: We only need six for a quorum. 23 And I know Vicki wants to vote, but I'm just sharing 24 that with you. We need six members, okay? 25 MS. GONZALES-CHAVEZ: Yes. I -- I was aware.</p>
<p style="text-align: right;">151</p> <p>1 MS. BOWN-CRAWFORD: -- we haven't changed -- 2 we haven't changed the agenda. It's the same 3 (inaudible). 4 MR. MOSCONE: Thank you so much. I just 5 wanted to clarify that. Thank you. 6 MR. HARRIS: Okay. So we're -- 7 MS. GALLEGOS: So okay. 8 MR. HARRIS: -- 2:00 o'clock we'll be back 9 (inaudible). 10 MS. GONZALES-CHAVEZ: Correct. 11 MR. HARRIS: Very good. Thank you. 12 MS. GALLEGOS: Okay. I -- I still have to -- 13 Ayanna, so are we -- when we come back, we're going to 14 come back right here or when we're going to be at 15 another -- 16 MS. GONZALES-CHAVEZ: Yes. 17 MS. GALLEGOS: -- meeting? 18 MS. KIBURI: I think we can -- 19 (Cross talk.) 20 MS. KIBURI: I don't know if we can resume 21 without the public at 2:00 o'clock. 22 MS. GONZALES-CHAVEZ: Can we -- yes. 23 MS. KIBURI: We're going to have a -- 24 MS. GONZALES-CHAVEZ: Yes, you can. 25 MS. KIBURI: -- a committee meeting. But --</p>	<p style="text-align: right;">153</p> <p>1 But thank you. 2 MS. MARGOLIS: No problem. 3 MS. GONZALES-CHAVEZ: I just was wanting her 4 to be included. 5 MS. MARGOLIS: Absolutely. 6 MS. GONZALES-CHAVEZ: Okay. All right. Thank 7 you. We'll see you back at 2:15. 8 (WHEREUPON, a recess was taken.) 9 MR. HARRIS: (Inaudible) here now -- 10 (Cross talk.) 11 MR. HARRIS: -- email so we can talk about the 12 recommendation that we're making with the different 13 funding? 14 MS. GONZALES-CHAVEZ: Yes. Can we -- is -- 15 Ayanna, can you bring up the revised chart if there is 16 such a beast? 17 MS. KIBURI: Yeah. We're waiting for it to be 18 available. It's going to be sent over to Donn, and then 19 Donn's going to bring it up and share it -- 20 MS. GONZALES-CHAVEZ: Okay. 21 MR. HARRIS: Right. (Inaudible) work. 22 MS. GONZALES-CHAVEZ: Okay. 23 MS. KIBURI: But you can -- or you can talk 24 about it, Donn. You kind of know -- 25 MR. HARRIS: Yeah.</p>

<p style="text-align: right;">154</p> <p>1 MR. MOSCONE: Is it possible -- is it possible 2 to bring up my Governance Committee point -- 3 MS. GONZALES-CHAVEZ: Actually, we're going to 4 be doing that later after we take this action. 5 MR. MOSCONE: No, no, no. It's not -- it's 6 not my committee. It's not -- it's not a committee 7 report. It's a -- it's a question I need to ask in my 8 job as a member of Governance Committee. 9 MS. GONZALES-CHAVEZ: Okay. I (inaudible) you 10 have that -- 11 MR. MOSCONE: I'm going to -- I -- 12 MS. GONZALES-CHAVEZ: Go ahead. 13 MR. MOSCONE: You know what, even if it's not 14 that, as a member of the Council, I feel like I do need 15 to ask this question. In -- 16 MS. GONZALES-CHAVEZ: Certainly. 17 MR. MOSCONE: In the spirit of understanding 18 our governance and also our accountability and 19 transparency, I do think we have to remind ourselves of 20 the question that we have to ask about conflicts of 21 interest. 22 It's something that I neglected to remember 23 several meetings back, and I feel like it's just -- it's 24 responsible to the field to bring that up now. So I -- 25 I feel compelled to ask that question, or at least bring</p>	<p style="text-align: right;">156</p> <p>1 might be the steps after that. 2 So that took a lot of money off the table, put 3 it back in the system, which we allocated primarily to 4 the gen ops relief and some other places, too, which 5 you'll see when we give the -- we get that back, again, 6 looking at what the Council was talking about earlier 7 this morning. 8 So we think that was a positive move. The 9 SLPs were granted a \$60,000-per-year allocation as a 10 cost of living and a raise that would allow them to get 11 a physical space or some other enhancement to do the 12 work that they're doing. 13 So that's kind of where the -- the main bulk 14 went. And I -- if we had the money here, we'd be able 15 to see it a little more clearly. We should get it 16 pretty soon. But are there any questions about what I 17 just said? 18 MS. GALLEGOS: I just want to add one thing to 19 what you said, Donn. 20 MR. HARRIS: Yeah. 21 MS. GALLEGOS: And that is that of the 22 allocation to the SLPs is one year, but that we're 23 giving them one year. 24 We're giving Council and the SLPs one year to 25 possibly bring -- bring up what we know the -- the</p>
<p style="text-align: right;">155</p> <p>1 it up as a topic before we go forward. That's all. 2 Thanks. 3 MS. GONZALES-CHAVEZ: And -- and that is a 4 question that every member should always be asking prior 5 to taking a vote. So as we move forward, to that point, 6 we'll need to -- anyone who has a conflict should 7 disclose that. 8 MR. MOSCONE: Thanks, Lilia. 9 MS. GONZALES-CHAVEZ: Mm-hmm. 10 MR. HARRIS: Well, I can talk a little bit -- 11 are you done, Jon? Did we -- did we answer your 12 question? 13 MR. MOSCONE: Yes, sir. 14 MR. HARRIS: Okay. So I want to talk before 15 we see the actual (inaudible) money in front of us, the 16 actual figures, talk a little bit about what just 17 happened philosophically. 18 We did look at what the Council was saying, 19 and we understood that there was really no desire to 20 kind of (inaudible) right now. We need a lot more study 21 and data. With that in mind, we looked at the SLP 22 allocation and thought that a two-year allocation was 23 probably not the smartest thing at this time, that we 24 should allocate them for one year. And that would give 25 us time to really look at the situation and see what</p>	<p style="text-align: right;">157</p> <p>1 continued partnership and in an increased way of -- 2 between the Arts Council and the -- the SLPs. So we're 3 just giving it a year. And then after that year, we can 4 have more discussion. 5 MR. HARRIS: Which we thought it was prudent 6 and -- and wise and, you know, allowed for some more 7 time and space without making a permanent decision 8 because (inaudible) a two-year plan, that would kind of 9 ace out some other things the second year. 10 This way, we have it wide open (inaudible). 11 We'll see what that looks like any minute now. Any 12 other questions (inaudible) on the panel -- on the 13 Council? 14 MS. GALLEGOS: I just have a question for 15 Vicki. Vicki, what's your timeline? 16 MS. ESTRADA: Well, (inaudible) talking about 17 right now, so my fingers crossed. I mean, it could be 18 done in five minutes (inaudible). But then I have to 19 look. 20 You know, it'll take about 20 minutes. I'll 21 do my best to -- you know, I'm -- I'm trying. You can 22 see I'm going back and forth, and I really -- they're -- 23 they're both important because I've been working on this 24 for a couple of years. 25 MS. GALLEGOS: Yeah.</p>

<p style="text-align: right;">158</p> <p>1 MR. HARRIS: Vicki, can you (inaudible) really 2 quickly. Do you have anything you want to comment now 3 we make sure we hear your comments? 4 MS. KIBURI: Donn, the -- the -- the document 5 is in your email. 6 MR. HARRIS: Thank you. I see it. I do. 7 (Cross talk.) 8 MS. ESTRADA: Based on what you just said -- 9 MR. HARRIS: Yes. 10 MS. ESTRADA: -- allocating more money to the 11 relief fund, I'm in favor of that. So at this point, 12 I'm -- I vote in favor of that -- of that motion in case 13 I'm -- I'm not there, even though there's no motion yet. 14 MR. HARRIS: Uh-huh unfortunately, the thing I 15 just opened is -- is the previous one. 16 MS. ESTRADA: Oh. 17 MS. GALLEGOS: Open Scenario 2, Donn. 18 MR. HARRIS: Okay -- 19 MS. GALLEGOS: -- the bottom. 20 MR. HARRIS: There we are. Thank you. 21 (Inaudible). 22 MS. ESTRADA: Okay. 23 MR. HARRIS: All right. Now (inaudible). 24 MS. ESTRADA: Yeah. (Inaudible). So let me 25 see the --</p>	<p style="text-align: right;">160</p> <p>1 MS. ESTRADA: There, coming. Yay. 2 MR. HARRIS: Okay. So as everybody can see 3 now, hopefully, we'll give percentages that we have put 4 a lot -- invested a little more than a third into the 5 general operating relief for arts, again, listening to 6 what I believe the field and the Council was telling us. 7 And we reduced the state-local partner 8 allocation for 2022 down below \$5 million. And it only 9 represents 9 percent of the budget, as you can see. 10 (Inaudible) looking at the wrong column. It's 3.18 11 million -- \$60,000 for 53 entities. It comes out to 12 3.18 million. It's only 9 percent of our total. 13 We are now moving to the impact projects. As 14 you can see, it's got 12. So the percentage on the 15 emphasis, is completely different than it was before. 16 And it comes with the current state of things and the 17 way that it was expressed. General operating relief for 18 the arts and 38 percent and \$13 million seemed more than 19 appropriate; 450 agencies (inaudible), 450 agencies 20 would be served. And you can see the numbers that'll be 21 served throughout. 22 Individual art scholarships also received 23 (inaudible), which we thought it was very important 24 again. We are suffering in this time. And that went to 25 273 entities would be served. And the percentage there</p>
<p style="text-align: right;">159</p> <p>1 MR. HARRIS: All right. 2 MS. ESTRADA: -- let me see the chart. 3 MR. HARRIS: There we go. So I'm looking at 4 it now. And the -- 5 (Cross talk.) 6 MR. HARRIS: -- similar in structure, but the 7 numbers are quite different. 8 (Cross talk.) 9 MR. HARRIS: Share it -- 10 (Cross talk.) 11 MR. HARRIS: -- share? 12 MS. BOWN-CRAWFORD: Or Ayanna, can you share 13 it? I know Donn has permission to share. 14 MR. HARRIS: No, yes. That's not in my -- it 15 came as a separate email. It's not in my Zoom. 16 MS. KIBURI: I can do it. 17 MR. HARRIS: Thank you. 18 MS. BOWN-CRAWFORD: Thanks, Ayanna. 19 MS. KIBURI: No worries. 20 MR. HARRIS: Let me know when everybody sees 21 it. 22 MS. KIBURI: I will. 23 MS. ESTRADA: Not yet. Not yet. Not yet. 24 Not yet. 25 MR. HARRIS: Okay.</p>	<p style="text-align: right;">161</p> <p>1 was 11 percent, knocking the SLP total allocation down 2 below in, like, fourth or fifth place of the total 3 things that were prioritized. 4 And it also serves them well because of the 5 one-year -- the one-year allocation this time 6 (inaudible) a lot to do the second year. There's still 7 possibilities beyond this for the second year. 8 So I think this answers a lot of questions. 9 It serves a lot of masters. And maybe open it up for 10 discussion now. 11 MS. ESTRADA: Well, before discussion, I'd 12 like to make a motion. 13 MR. HARRIS: (Inaudible). 14 MS. GALLEGOS: Yeah. 15 MS. ESTRADA: Right. So I move that -- 16 MR. HARRIS: (Inaudible). Yeah. 17 MS. ESTRADA: Yeah, that we approve voting 18 item number 8 in the Allocations Committee 19 recommendations for 2022 funding based on this -- on the 20 revised chart that as presented by Donn. 21 MS. GONZALES-CHAVEZ: Okay. There's a motion. 22 Is there a second? 23 MR. MOSCONE: Second. 24 MS. GONZALES-CHAVEZ: Okay. We have a motion 25 and a second. Discussion.</p>

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1 MS. MONTOYA: Can we make it larger, please?
 2 MS. KIBURI: Is that better?
 3 MR. MOSCONE: Yeah. Yeah. I have a question.
 4 MS. GONZALES-CHAVEZ: Sure --
 5 (Cross talk.)
 6 MR. MOSCONE: Just a lot to change here. The
 7 -- the -- the -- the -- the allocation shift to SLPs in
 8 line item 3 -- sorry -- it goes downwards.
 9 MR. HARRIS: Yes.
 10 MR. MOSCONE: Am I -- am I missing another
 11 line that is attached to SLPs (inaudible) that would --
 12 that would also bolster them? I'm not -- I'm not sure I
 13 understand. I just need to understand the -- the --
 14 MR. HARRIS: It's a totally -- Jon, it's
 15 totally an allocation to the SLP for their operations.
 16 It has no other -- nothing else attached to it.
 17 MS. GONZALES-CHAVEZ: It -- it goes down
 18 because in the prior -- in the prior designation, it was
 19 two years, two consecutive years. And now it's only one
 20 year.
 21 MR. HARRIS: Oh, right, right.
 22 (Cross talk.)
 23 MR. HARRIS: -- (inaudible) where they are
 24 now. The -- these recommendation before was for
 25 \$100,000 a year for two years. This is now down to

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1 \$50,000 for one year.
 2 MR. MOSCONE: Thank you. Thank you. That was
 3 clarifying, too. Thank you.
 4 MS. GONZALES-CHAVEZ: Any other questions
 5 and/or discussion?
 6 MS. MONTOYA: Yeah. I still see that we're
 7 only serving 53 state-local partners, and I just wanted
 8 to know the rationale again on omitting the large
 9 counties that aren't getting a dollar amount dedicated.
 10 MR. HARRIS: Let me (inaudible). Chelo, let
 11 me (inaudible) thinking prior to this (inaudible)
 12 thinking. When we first put this through, we were
 13 looking at the 57 entities that we were going to try to
 14 fund. But if four of them are not yet approved by their
 15 -- by their county supervisors, I don't know that we can
 16 get them up to speed.
 17 In fact, I'm pretty sure we couldn't get them
 18 up to speed in time to receive that money this year. So
 19 in a tight year, that money that they would get now is
 20 sitting into -- is sitting into the general operating
 21 relief, basically.
 22 MS. MONTOYA: So we're -- is it possible to
 23 give their fund to an adjacent county of their -- to
 24 facilitate that region?
 25 MR. HARRIS: I think it's possible. I think

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1 they have to apply -- they have to apply for it and show
 2 us what they would do with it because it's a big chunk
 3 of money -- not out of the question.
 4 MS. GONZALES-CHAVEZ: Yeah. Actually, given
 5 the state-local partner guidelines, in order for a
 6 county to qualify as a state-local partner, they need to
 7 be designated by their county or the supervisors to do
 8 that.
 9 So unless they're designated, the CAC cannot
 10 award them funds absent SLP. But something that could
 11 occur and -- and might be possible is that the SLPs have
 12 identified a coalition, or a group, that meets on a
 13 regular basis. And they could work with counties to see
 14 if we can get them up to speed so that, in the following
 15 year, they might be eligible for funding.
 16 MR. HARRIS: I'd like to expand upon --
 17 MS. GONZALES-CHAVEZ: (Inaudible).
 18 MR. HARRIS: -- what Lilia just said. If
 19 there was a partner county who wanted to work with the
 20 non-SLP county, they can apply through the general
 21 operating relief, actually apply with that other county
 22 as (inaudible) piece that would allow them to get going
 23 for this year. I think that would be a great way to use
 24 that money.
 25 MS. GONZALES-CHAVEZ: That's an excellent

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1 solution.
 2 MR. HARRIS: So --
 3 (Cross talk.)
 4 MR. HARRIS: -- for example --
 5 (Cross talk.)
 6 MR. HARRIS: -- county wants to parent them,
 7 they together apply and say we're going to use this
 8 money to get ourselves ready for an SLP designation the
 9 following year. I think that would be a very -- a very
 10 smart use of that money.
 11 MS. MONTOYA: Wouldn't they already be
 12 applying on behalf of the -- the organizations they
 13 represent? Wouldn't that be double -- double-dipping or
 14 ...
 15 MS. GONZALES-CHAVEZ: No. An SLP can apply --
 16 well, any non-profit can apply for funds for a non-
 17 designated 501(c)(3). So if -- so often, organizations,
 18 non-profits, will apply for grants for themselves and
 19 also apply for grants for other artist coalitions,
 20 groups, that are not 501(c)(3)s.
 21 So they function as a fiscal receiver, and our
 22 system allows for the fiscal receiver partnership. So
 23 that's how that would work.
 24 MS. MONTOYA: And that would result in only a
 25 maximum of \$30,000, not 100,000, just to be -- because -

<p style="text-align: right;">166</p> <p>1 -</p> <p>2 MS. GONZALES-CHAVEZ: Well, there is no</p> <p>3 proposal for \$100,000 on the table.</p> <p>4 MS. MONTOYA: Oh, sorry. Yes. So the maximum</p> <p>5 --</p> <p>6 (Cross talk.)</p> <p>7 MS. KIBURI: -- is two years --</p> <p>8 MR. HARRIS: You know what? Chelo (inaudible)</p> <p>9 right. I think that -- it sounds appropriate to me</p> <p>10 because --</p> <p>11 (Cross talk.)</p> <p>12 MR. HARRIS: -- be a full-time executive</p> <p>13 director.</p> <p>14 MR. MOSCONE: Thank you. I -- I -- I was</p> <p>15 hearing two voices. I'm so sorry, Donn. Can you start</p> <p>16 again?</p> <p>17 MR. HARRIS: Right. So Chelo was mentioning</p> <p>18 that they wouldn't be able to get the full amount that</p> <p>19 an SLP would get. That would be \$60,000. But given</p> <p>20 that they're not going to have a full-time executive</p> <p>21 director in this planning year, they're going to be</p> <p>22 doing other types of things, I think a \$30,000 backup,</p> <p>23 that seems appropriate to me. I mean, we can certainly</p> <p>24 discuss it.</p> <p>25 MS. GALLEGOS: I -- I have a question about</p>	<p style="text-align: right;">168</p> <p>1 I think that this is a moment of capacity</p> <p>2 building, and it seems like it would be an opportune</p> <p>3 moment to -- to create that capacity. It -- it appears</p> <p>4 that the infrastructure is not there because of the</p> <p>5 county designation is not there. But I -- I see that</p> <p>6 it's a -- it's a vacant area of need.</p> <p>7 I came from an adjacent county to Kings</p> <p>8 County, and I -- I actually aligned with Kings County</p> <p>9 more because it was closer. And people like me don't</p> <p>10 have access to those resources and --</p> <p>11 MS. GONZALES-CHAVEZ: Right.</p> <p>12 MS. MONTOYA: -- or other counties that are</p> <p>13 even larger --</p> <p>14 MR. MOSCONE: So do you have a recommendation</p> <p>15 around it?</p> <p>16 MS. MONTOYA: I mean, I would like to see it</p> <p>17 sliced 57 ways. I -- I think Alpine is a very anomaly.</p> <p>18 You might be feeding the mountains, you know, with art.</p> <p>19 But you know, I mean, I'd love to see some dedicated</p> <p>20 resources to identify a state-local partner, be it a</p> <p>21 college or an organization that would be appropriate,</p> <p>22 you know. If -- if -- maybe it's not in this vote. I</p> <p>23 just want to vocalize that those -- how -- how many</p> <p>24 years have those counties not been given dedicated</p> <p>25 funding?</p>
<p style="text-align: right;">167</p> <p>1 San Diego. They don't have an SLP in -- in the city,</p> <p>2 right -- in the County of San Diego?</p> <p>3 MS. GONZALES-CHAVEZ: Actually --</p> <p>4 (Cross talk.)</p> <p>5 MR. HARRIS: -- run by the city.</p> <p>6 MS. GONZALES-CHAVEZ: You -- uh-huh.</p> <p>7 MS. GALLEGOS: The --</p> <p>8 MR. HARRIS: (Inaudible) the county, but it's</p> <p>9 run by the city.</p> <p>10 MS. BOWN-CRAWFORD: Okay. So they -- they can</p> <p>11 apply for the 60,000 in San Diego because they've been</p> <p>12 designated by the County Board of Sups.</p> <p>13 MS. GALLEGOS: Okay.</p> <p>14 MS. BOWN-CRAWFORD: And -- and they serve the</p> <p>15 county.</p> <p>16 MS. GALLEGOS: Okay.</p> <p>17 MS. BOWN-CRAWFORD: They're inside the city</p> <p>18 and (inaudible) right now.</p> <p>19 MS. GONZALES-CHAVEZ: Any other questions or</p> <p>20 comments?</p> <p>21 MS. MONTOYA: I would just state that the</p> <p>22 desires that we identified that those four counties, if</p> <p>23 not five, have been vacant for many years and that there</p> <p>24 is a future initiative to reconcile that with capacity</p> <p>25 building.</p>	<p style="text-align: right;">169</p> <p>1 MR. HARRIS: Yeah, a long time, Chelo. I</p> <p>2 think as long as I've been on the Council.</p> <p>3 MS. GONZALES-CHAVEZ: Yeah.</p> <p>4 MR. HARRIS: Yeah.</p> <p>5 MS. GONZALES-CHAVEZ: I -- I think that you</p> <p>6 make an excellent point. We serve Kings County, and</p> <p>7 they seek a fiscal receiver or when they seek any</p> <p>8 assistance in (inaudible) or support. And technically,</p> <p>9 Tulare County is their adjacent county. But for some</p> <p>10 reason, they come to us. So it is -- it -- it's true</p> <p>11 that they should, by now, have a state-local partner.</p> <p>12 I think the proposal that Donn had where we</p> <p>13 could assist them in -- or a general ops grant might be</p> <p>14 the way to go for this initial year and then get them</p> <p>15 ready so that the second year then, it could work for</p> <p>16 SLP. And we would be making different allocations more</p> <p>17 consistent with what you're proposing.</p> <p>18 MR. HARRIS: One other option here in case the</p> <p>19 -- in case the panel (inaudible), we could pull out</p> <p>20 money and either 30 or \$40,000 per non-represented</p> <p>21 county and have it be a separate application. There</p> <p>22 would be a small number of applications, but it would</p> <p>23 isolate that money and make it very plain what it's for.</p> <p>24 In the big mix here, it might -- I think (inaudible)</p> <p>25 care. But I do think that is another way of doing it.</p>

<p style="text-align: right;">170</p> <p>1 MR. MOSCONE: My opinion is that that feels 2 better because at least it's like a -- I -- I'm sorry, 3 Chelo, you are about to speak. But I was just going to 4 say that it -- it -- it -- it names it, and it creates 5 an accountability to build -- to -- to that. I -- so I 6 -- I like that -- I like that in theory. I like that, 7 just the sound of that. That's where my head had went. 8 MR. HARRIS: However, I wouldn't recommend 9 \$60,000 go for that yet. I would say between 30 and 40, 10 and I would make us pull out between 120 and something 11 like that -- 120 to \$160,000. 12 MR. MOSCONE: Chelo, how does that -- 13 MS. GONZALES-CHAVEZ: Okay. But I want to 14 amend the motion to include that point. 15 MR. MOSCONE: I -- I'm sorry, Chelo. What did 16 you say? 17 MS. MONTOYA: Yeah. It's certainly more than 18 nothing. So I would like to suggest an amendment to 19 designate an allocation for each of those unrepresented 20 areas, at least the three. I -- again, Alpine is very 21 unique in that there's only, I think, 2,000 -- 22 MR. HARRIS: There's (inaudible) people, yes. 23 MS. MONTOYA: (Inaudible) hundred people. 24 MS. GONZALES-CHAVEZ: And Ayanna had her hand 25 up and -- and Kristin. Ayanna?</p>	<p style="text-align: right;">172</p> <p>1 going to say was they would not be an SLP. They would 2 be considered something else, and we can work that into 3 the guidelines because, if they're not county- 4 designated, they can't be an SLP. But they could -- we 5 -- we can develop some kind of a planning grant, 6 something, as a part of -- as a part of this, like a -- 7 you know, we can write that into the guideline. 8 MS. GONZALES-CHAVEZ: Kathy. 9 MS. GALLEGOS: So -- so I'm wondering. Where 10 does that leave San Diego? The -- the city is taken 11 care of. But what about the -- the rest of -- what 12 about the county? How do -- how do -- how do those in 13 the county get help? 14 MS. GONZALES-CHAVEZ: Yeah. Anne? And that - 15 - I suggest we not get into weeds -- 16 (Cross talk.) 17 MS. GONZALES-CHAVEZ: But Anne? 18 MS. BOWN-CRAWFORD: I just want to say that -- 19 that this is something -- this work for San Diego County 20 to put -- have its own SLP is something that Larry Baza 21 started, worked towards that. His work is being 22 continued by Jonathan Glus, who is head of the -- the 23 City of San Diego's department. 24 And -- and they're very close. They have a 25 draft plan to create a county -- very close to getting</p>
<p style="text-align: right;">171</p> <p>1 MS. KIBURI: The -- 2 MS. GONZALES-CHAVEZ: Oh, (inaudible). 3 Ayanna. Oh, Kristin. 4 MR. MOSCONE: (Inaudible), go ahead. And then 5 we'll come back to her. 6 MS. GONZALES-CHAVEZ: Kristin. 7 MS. MARGOLIS: Yeah. I just wanted to follow 8 up on what -- what Chelo was asking about, you know, 9 like, in San Diego. They don't serve the whole county. 10 It's really more the city. And that's significant, so 11 just to share that. 12 And -- and, you know, for years, this has been 13 an issue. And in some ways, years ago, there was a lot 14 more support for the partners in that we were -- we had 15 more staff and more staff assigned to this. And so it's 16 something that the Council has been trying to get to for 17 a long time. And prioritizing it, I -- I think, would 18 be commendable. 19 MS. GONZALES-CHAVEZ: Ayanna. 20 MS. KIBURI: So ... 21 MS. GONZALES-CHAVEZ: Ayanna. 22 MS. KIBURI: Oh, Chelo was first. 23 MS. GONZALES-CHAVEZ: Okay. Chelo. 24 MS. MONTOYA: Oh, you were first. Go ahead. 25 MS. KIBURI: I -- so the only thing I was</p>	<p style="text-align: right;">173</p> <p>1 designated. I think that they will be ready in the next 2 year. So this is something that they're very aware of, 3 and they are moving towards it with a really excellent 4 plan. 5 MS. ESTRADA: Actually, Anne, the Board of 6 Supervisors approved that, so it's going to happen 7 sooner than a year. 8 MS. BOWN-CRAWFORD: Wise. Okay. 9 MS. GALLEGOS: Thank you. We've got boots on 10 the ground talking here. 11 MR. HARRIS: Oh, I have a question, though. 12 Does that mean all these years that we've been giving 13 the money to just the city and not the County of San 14 Diego? 15 MS. MARGOLIS: Well, they -- they do their 16 best to serve the county. But it isn't, you know -- 17 MR. HARRIS: Okay. 18 (Cross talk.) 19 MR. HARRIS: I -- I thought they were 20 designated. I'm sorry. 21 MS. GONZALES-CHAVEZ: No. They are designated 22 -- 23 MS. MONTOYA: Are -- 24 (Cross talk.) 25 MR. HARRIS: Okay.</p>

<p style="text-align: right;">174</p> <p>1 FEMALE SPEAKER: The money --</p> <p>2 MR. HARRIS: They doing everything right.</p> <p>3 Just it's up to them to make it right. Okay.</p> <p>4 MS. MONTOYA: Yeah. I would just say --</p> <p>5 recommend that be something considered in the guidelines</p> <p>6 with our -- our partnership that we're framing for the</p> <p>7 SLPs that, if they are designated to serve the county,</p> <p>8 they should -- they should --</p> <p>9 MR. HARRIS: Serve the county. Yeah. I would</p> <p>10 agree with that.</p> <p>11 MS. GONZALES-CHAVEZ: Yeah.</p> <p>12 MS. MONTOYA: Well --</p> <p>13 MR. HARRIS: So I see (inaudible). How much</p> <p>14 do we want to put into that line item that we now see a</p> <p>15 guideline for?</p> <p>16 MR. MOSCONE: Somewhere between 30 and 40 is</p> <p>17 what I heard.</p> <p>18 MR. HARRIS: Yeah. That's what I'm</p> <p>19 suggesting.</p> <p>20 MS. KIBURI: How much?</p> <p>21 MR. HARRIS: Between 30 and 40 per entity.</p> <p>22 We're talking about four entities, which would include</p> <p>23 Alpine --</p> <p>24 MR. MOSCONE: Oh --</p> <p>25 MR. HARRIS: -- purpose is we include</p>	<p style="text-align: right;">176</p> <p>1 MS. KIBURI: 100 and -- 100 and --</p> <p>2 (Cross talk.)</p> <p>3 MR. HARRIS: 160,000 minus.</p> <p>4 MS. KIBURI: Thank you.</p> <p>5 MR. HARRIS: Okay. That's (inaudible)</p> <p>6 12,850,000, drops (inaudible) slightly.</p> <p>7 MS. KIBURI: And I'll do -- I'll do the math</p> <p>8 here. And if everybody is comfortable with this, this</p> <p>9 is the -- this is the big thing right here. This is at</p> <p>10 five -- five different -- or is that five or four?</p> <p>11 MR. HARRIS: Four.</p> <p>12 MS. MONTOYA: So -- so the (inaudible). I</p> <p>13 mean, Alpine is so small I'm not sure if that --</p> <p>14 MR. HARRIS: I think for equity purpose we</p> <p>15 have to go to the -- I mean, we have to go full -- make</p> <p>16 a full sweep.</p> <p>17 MS. KIBURI: So that would be four? Yeah.</p> <p>18 Okay --</p> <p>19 MR. HARRIS: All right. And that makes it 30</p> <p>20 -- I think we got it 37 percent for that one figure</p> <p>21 (inaudible) ops and probably less than 1 percent for</p> <p>22 (inaudible).</p> <p>23 MS. KIBURI: Yeah. It's somewhere around --</p> <p>24 MR. HARRIS: (Inaudible). Yeah.</p> <p>25 MS. KIBURI: So I'll -- I'll fix all this up.</p>
<p style="text-align: right;">175</p> <p>1 everybody.</p> <p>2 MR. MOSCONE: Okay.</p> <p>3 MS. KIBURI: So we have to come up with an</p> <p>4 actual, not 30 and 40. What -- what --</p> <p>5 MR. HARRIS: (Inaudible).</p> <p>6 (Cross talk.)</p> <p>7 MR. HARRIS: -- choice of that?</p> <p>8 FEMALE SPEAKER: (Inaudible) 40.</p> <p>9 MS. EVANS: I would -- you know, you don't</p> <p>10 want to under -- you know, you want to make them --</p> <p>11 MR. HARRIS: Bolster it.</p> <p>12 MS. EVANS: -- opportunity to succeed.</p> <p>13 MR. HARRIS: 160,000 then would be the figure</p> <p>14 and \$40,000 max to serve our unrepresented counties and</p> <p>15 bring them to capacity for --</p> <p>16 (Cross talk.)</p> <p>17 MS. KIBURI: Where is it coming from?</p> <p>18 MR. HARRIS: It's coming out of general ops.</p> <p>19 MS. KIBURI: How much was it? 100- --</p> <p>20 MR. HARRIS: 160,000.</p> <p>21 MS. KIBURI: Thank you.</p> <p>22 MR. HARRIS: So I think it was down to 1285.</p> <p>23 MS. KIBURI: I'm sorry. Hold on one minute.</p> <p>24 You said minus 140?</p> <p>25 MR. HARRIS: 160,000, yes.</p>	<p style="text-align: right;">177</p> <p>1 But I just want you to make sure you're comfortable with</p> <p>2 that, okay?</p> <p>3 MS. GONZALES-CHAVEZ: Do we have a motion and</p> <p>4 a second and amendment to that motion to increase -- to</p> <p>5 reduce gen ops by 160,000 and put that to capacity</p> <p>6 building for non-designated SLPs? And that's our motion</p> <p>7 on the table. Any other discussion or comments?</p> <p>8 MR. MOSCONE: Do we need to second that</p> <p>9 motion, Lilia, or do that --</p> <p>10 MS. GONZALES-CHAVEZ: Yeah. The -- do we have</p> <p>11 a second motion that we have an amendment? If the main</p> <p>12 motion has an objection --</p> <p>13 MS. ESTRADA: I will -- I -- I will agree -- I</p> <p>14 will agree to the amendment.</p> <p>15 MS. GONZALES-CHAVEZ: Okay. Then we can</p> <p>16 proceed. Okay. Now, the issue that Jonathan brought up</p> <p>17 is, in this case, the issue of conflict of interest is</p> <p>18 one that -- that is very specific to a grant program</p> <p>19 that is going -- that is being funded, a specific grant.</p> <p>20 So if any of us are -- have applied for a</p> <p>21 grant that's being considered today that is -- that</p> <p>22 grant could possibly benefit financially from, then we</p> <p>23 should recuse ourselves.</p> <p>24 That being said, there is real conflict of</p> <p>25 interest, and there is perceived conflict of interest.</p>

<p style="text-align: right;">178</p> <p>1 So each of us as we move forward need to determine if, 2 in fact, that it's an issue for us. So Kristin, would 3 you please call roll for the vote? 4 MS. MARGOLIS: Yes. It -- are -- do we first 5 ask people if they want to recuse -- 6 MS. GONZALES-CHAVEZ: Yes. 7 MS. MARGOLIS: -- the vote? 8 MS. GONZALES-CHAVEZ: You can. 9 FEMALE SPEAKER: Yes. 10 MS. MARGOLIS: Okay. I -- I -- I will do that 11 then. And so is there anyone who wishes to recuse 12 themselves from this vote? 13 MS. GONZALES-CHAVEZ: I will recuse myself, 14 not for real conflict, but for perceived conflict. 15 MS. MARGOLIS: Okay. Lilia. Is there anyone 16 else? 17 (No audible response.) 18 MS. MARGOLIS: All right. I will proceed with 19 the vote. Estrada? 20 MS. ESTRADA: Yes. 21 MS. MARGOLIS: Evans? 22 MS. EVANS: Yes. 23 MS. MARGOLIS: Gallegos? 24 MS. GALLEGOS: Yes. 25 MS. MARGOLIS: Gatti?</p>	<p style="text-align: right;">180</p> <p>1 you, Donn. 2 MR. HARRIS: My pleasure. 3 MS. GALLEGOS: Well, I just have -- 4 MS. GONZALES-CHAVEZ: Kathy? 5 MS. GALLEGOS: -- something about, you know -- 6 and when we have really difficult decisions like this 7 one was where we were going back and forth, I think we 8 really have to bring the Decision Support Tool forward 9 so that we all discuss it. 10 And -- and then I think we really -- many of 11 our issues were resolved. But I think we have to use 12 that in some of our more difficult decisions -- so a 13 future agenda item (inaudible) have to put that on the 14 future agenda. 15 MS. GONZALES-CHAVEZ: Ayanna? 16 MS. KIBURI: I couldn't underscore what you're 17 saying more. It's just in operating. I also think that 18 it's a matter of when you do it because this was -- this 19 was going back. 20 But if you're -- if you're at a place where 21 you're having an open discussion about a future -- 22 potential future plan, a future program, that's when you 23 do it as a team, as a Council. And then the committee 24 is supported by what the decision is of the Council to 25 develop the next step.</p>
<p style="text-align: right;">179</p> <p>1 (No audible response.) 2 MS. MARGOLIS: Gonzales-Chavez? 3 MS. GONZALES-CHAVEZ: (No audible response). 4 MS. MARGOLIS: Harris? 5 MS. GONZALES-CHAVEZ: I recused myself. 6 MR. HARRIS: Yes. 7 MS. MARGOLIS: Israel? 8 (No audible response.) 9 MS. MARGOLIS: Montoya? 10 MS. MONTOYA: Yes. 11 MS. MARGOLIS: Moscone? 12 MR. MOSCONE: Yes. 13 MS. MARGOLIS: The vote passes. The item 14 passes. 15 MS. GONZALES-CHAVEZ: Bravo. 16 MR. HARRIS: (Inaudible). 17 MS. GONZALES-CHAVEZ: Congratulations, 18 everyone. This was a challenging process, but a good 19 one. I believe that the public was made aware of our 20 decision. It was an open, transparent process that we 21 can all be proud of. So thank you, everyone, for your 22 thoughtfulness and your participation in this vote. Now 23 -- 24 (Cross talk.) 25 MR. MOSCONE: Thank you, Kathy. And thank</p>	<p style="text-align: right;">181</p> <p>1 MR. MOSCONE: That -- that -- that makes 2 sense, Ayanna. That sounds really good. Yeah. I've 3 just got to say that -- that I've been struggling with 4 this. 5 And I thought about my dad, and I thought 6 about how you can have strong opinions. But your job is 7 to get -- is to make it work, and your job is not to sit 8 in a stance. Your job is to find a solution that's -- 9 that does -- moves things forward. 10 MR. HARRIS: Right. 11 MR. MOSCONE: And we brought -- and to bring - 12 - to -- to live in the polarized world that we live in 13 and to -- to challenge that and to try to find a space 14 where we can move through is -- that's innovation. 15 That's the national leadership. That's what I -- that's 16 what makes me proud to be on this Council. So thank 17 you. 18 MR. HARRIS: I'd like to second that very much 19 so. And I'd also like to say that, for December, I 20 think we have reduced some of the issues you're making 21 in December (inaudible). We've really clarified a lot 22 of things today. 23 MS. GONZALES-CHAVEZ: So certainly, the 24 conversation for today, the Decision Support Tool for 25 today, will inform the recommendations for December.</p>

182	<p>1 So again, thank you. This was tough work.</p> <p>2 And particularly, thank you to the staff. The staff in</p> <p>3 -- sometimes has to mediate this process, even at the</p> <p>4 committee level. So I'm -- I thank the staff for its</p> <p>5 patience and willingness to work with us through this</p> <p>6 process so that we could have the success we've just</p> <p>7 achieved.</p> <p>8 And now we do want to move forward and</p> <p>9 complete our meeting for today. So the next item on the</p> <p>10 agenda is -- are we at 12:40? We should go to public</p> <p>11 comment. Can we go to public comment? And will I need</p> <p>12 to reread the public comment --</p> <p>13 MS. MARGOLIS: Yes.</p> <p>14 MS. GONZALES-CHAVEZ: Okay. The California</p> <p>15 Arts Council is committed to creating a culture of trust</p> <p>16 and transparency with members of California's arts and</p> <p>17 culture community. We have created a public comment</p> <p>18 policy as a tool to establish community agreements, to</p> <p>19 support the safety of all community participants.</p> <p>20 Spoken or written public comment is intended</p> <p>21 to address the work of the California Arts Council body</p> <p>22 or agency only. Community members should not directly</p> <p>23 respond to their fellow commenters.</p> <p>24 Doing so may result in intervention and</p> <p>25 redirection by the Council Chair. We will not accept</p>	184
183	<p>1 graphic or obscene comments or submissions, nor will we</p> <p>2 accept comments that are abusive, hateful on the basis</p> <p>3 of race, ethnicity, national origin, sexual orientation,</p> <p>4 gender, gender identity, religious affiliation, age, or</p> <p>5 disability, or intended to defame or discriminate</p> <p>6 against anyone or any organization. Kristin?</p> <p>7 MS. MARGOLIS: Thank you, Lilia. We are</p> <p>8 grateful for everyone coming together today. I'm going</p> <p>9 to take a moment again to explain the process for public</p> <p>10 comment. We have two opportunities. As you know, we</p> <p>11 already had one this morning. And now we will have one</p> <p>12 -- an opportunity for the public to offer their input.</p> <p>13 We encourage your comments to be relevant to</p> <p>14 the discussion at hand today. Although comments may be</p> <p>15 on topic within the Council's purview, comments are not</p> <p>16 responded to by Councilmembers.</p> <p>17 If you wish to speak and you are joining us</p> <p>18 today via Zoom on your computer or a mobile device, you</p> <p>19 can show your intent to comment by selecting the Raise</p> <p>20 Hand option in the Zoom toolbar at the bottom of your</p> <p>21 screen now. If you are joining us by calling in, you --</p> <p>22 and you wish to comment, pressing Star 9 now on your</p> <p>23 phone's keypad will indicate that your hand is raised.</p> <p>24 Each individual who wishes to speak will be</p> <p>25 added to the queue in the order that each hand was</p>	185

1 raised. If you are unable or do not wish to speak

2 during public comment, you may submit a written comment

3 through the form available on our website until 10:00

4 a.m. tomorrow morning.

5 Each speaker will be given two minutes to

6 comment. When it is your turn, I will call you by your

7 name as it is listed and, for our phone callers, by the

8 last four digits of your phone number. Web and app

9 users will then receive a prompt to take themselves off

10 mute and begin speaking.

11 The timer will start once you begin talking.

12 Please pay attention to your remaining time on the

13 screen. If you have a visual impairment that may

14 prevent you from clearly viewing the screen, we ask that

15 you self-identify, and I will then verbally notify you

16 when you have 20 seconds remaining.

17 After a reasonable amount of time, if an

18 individual has not responded to their call to comment,

19 we will move on. Should you miss your call to speak or

20 be kicked out of Zoom with connectivity or technical

21 issues, you may rejoin the queue and will be given a new

22 position in line.

23 Each person may provide comments only one time

24 during the public comment period. Thank you so much for

25 your participation. All right. First up in the queue,

1 Olivia Raynor.

2 (No audible response.)

3 MS. MARGOLIS: Olivia, will you unmute

4 yourself?

5 (No audible response.)

6 MS. MARGOLIS: Olivia?

7 MS. RAYNOR: I'm sorry. This was an error.

8 It took me a few minutes to find the unmute button. But

9 I -- I did not request to make public comment today.

10 MS. MARGOLIS: Okay. Thanks, Olivia. Next in

11 the queue, Yulia Maluta. Yulia, are you there?

12 MS. MALUTA: Yes. Hi. Can you hear me now?

13 MS. MARGOLIS: Yes.

14 MS. MALUTA: Great. Wow. It's just amazing

15 to watch your process. My applaud to you all for such

16 challenging work.

17 I'm -- my name is Yulia. I'm representing

18 Transform Through Arts Theater. And I just want to

19 share from my own perspective being a very small

20 organization in the sense of a budget.

21 And the reality what I -- I go through, like,

22 that being a small organization with inability to bring

23 forth the staff and for -- to -- for expansion. So when

24 we are talking about equality, I just want to bring my

25 side of -- and brings this up of equal opportunity for

<p style="text-align: right;">186</p> <p>1 organizations that are more almost on the process of 2 extinction because I've been doing it all by myself and 3 being jack of all trades. 4 But like, I'm stuck in the process. Like, 5 where do I go from there? How do I proceed forward? 6 Because I just cannot (inaudible) stuff -- so just how 7 challenging it is to be a very small organization. 8 And then with the grant writing, too, there is 9 a process where I get -- you know, there's challenge to 10 hire even a grant writer. So it's like there is a 11 little bit stuck place for me. So I'm just curious, 12 like, what would you suggest for very small 13 organizations like mine in terms of budget. Thank you. 14 MS. MARGOLIS: Thank you, Lilia. Next in the 15 queue, Nikki Cardoza. 16 MS. CARDOZA: Hello, Arts Councilmembers and 17 staff. Can you hear me? 18 MS. MARGOLIS: Yes. 19 MS. CARDOZA: Great. I'm the Director of 20 Resources at 916 Ink. We're a Sacramento-based creative 21 writing organization, and we serve students in grades 3 22 through 12. 23 We're past recipients of numerous California 24 Arts Council arts education grants, and I wanted to take 25 a moment to thank the Board members and staff for all</p>	<p style="text-align: right;">188</p> <p>1 unmute yourself? 2 (No audible response.) 3 (Cross talk.) 4 MS. GALLEGOS: -- telling people where the 5 mute button is? 6 MS. MARGOLIS: You know, I'm not sure how to 7 describe that, but that's a very good point. I can 8 prompt them to -- to unmute and ask them verbally. 9 But at this point, I think I'm going to move 10 on to the next one. Please get back in the queue if -- 11 if you -- if you wish to. So next in line is CJ 12 DiMento, Oceanside Public Library. 13 MS. DIMENTO: Hi. Can you hear me? 14 MS. MARGOLIS: Yes. 15 MS. DIMENTO: Great. Thank you so much. And 16 it's so good to see you all here today. I'm at the 17 Oceanside California Cultural District here just north 18 of San Diego. 19 I just really wanted to share that I -- I was 20 a bit confused when trying to submit my comments today 21 that there was no option for a cultural district to 22 submit comments under the listings. 23 I -- I just want to let you all know how 24 important this cultural district designation has been to 25 Oceanside for the past five years. We have been boots</p>
<p style="text-align: right;">187</p> <p>1 their work throughout the pandemic to support and serve 2 the arts community. 3 We're really pleased and appreciate the 4 planned restoration of the Creative Youth Development 5 programs. And in particular, we'd like to voice our 6 support of the proposal to make the JUMP StArts grant a 7 multi-year grant. Multi-year grants allow those in the 8 field the -- to more efficiently and effectively deliver 9 services to system engage youth. 10 We would have liked to have seen an increase 11 in the maximum award amounts available to organizations, 12 but we understand that the Council must balance a 13 multitude of priorities with an equitable allocation of 14 resources. 15 And we thank you so much for the work you do. 16 Your support has been integral to our ability to provide 17 arts education opportunities in Sacramento. Thank you. 18 MS. MARGOLIS: Thank you, Nikki. Next in the 19 queue, Media Arts Santa Ana. And I think they just 20 dropped off. So next in the queue is 7692, phone 21 digits. Can you hear us? 22 (No audible response.) 23 MS. MARGOLIS: Hello? 24 (No audible response.) 25 MS. MARGOLIS: Caller 7692? Or do you want to</p>	<p style="text-align: right;">189</p> <p>1 on the ground. We have worked directly with artists. 2 We have worked so hard to create an equitable -- 3 equitable environment here at Oceanside. You can tell 4 I'm passionate about it. 5 We have created an equity statement. We have 6 equity actions. We have a Nominations Committee that is 7 working to bring people to the table that are not -- 8 that may not be there. We have brought together artists 9 with arts organizations, our city, each other. We're 10 doing such good and valuable work here as a cultural 11 district. 12 But it feels like our district was birthed and 13 then was left alone. And I'm sort of -- I -- I want to 14 know -- I want you to know that, as a cultural district, 15 we would use any funding moving forward in the most 16 thoughtful way. And I -- I know that there are other 17 cultural districts that feel the same way as well. 18 You know, I called staff and asked for an 19 update on the redesignation. They haven't returned my 20 emails or my phone calls. So I just -- I -- I want you 21 to hear where we're coming from and that we really are 22 working hard to do the work of the California Arts 23 Council. 24 We're very proud of our designation. And 25 thank you so much for listening to me today.</p>

<p style="text-align: right;">190</p> <p>1 MS. MARGOLIS: Thank you for calling. Next in 2 the queue -- again, Media Arts Santa Ana is up in the 3 queue. And I just want to give you one more chance to 4 speak if -- if you wish to give public comment. Are you 5 there? 6 (No audible response.) 7 MS. MARGOLIS: Okay. At this time, I don't 8 see any additional hands raised. So this will be the 9 end of that -- I take that back. We have one more -- 10 VICTOR: Hello. This -- this is Victor from 11 Media Arts Santa Ana. 12 MS. MARGOLIS: Oh, hi. Okay. Great. Hi, 13 Victor. 14 VICTOR: Oh, sorry. Yeah. I had to go from 15 my phone to the app because I couldn't -- 16 MS. MARGOLIS: All right -- 17 VICTOR: -- find the -- 18 MS. MARGOLIS: Okay. 19 VICTOR: -- unmute on my phone. But anyways, 20 hello, everybody. Thank you guys again for doing all 21 the wonderful work. And I just wanted to let you all 22 know that our OC Film Fiesta is in full swing. We do 23 receive funding from the CAC. 24 And we're virtual this year, so people can 25 watch it all over the state. And we have free</p>	<p style="text-align: right;">192</p> <p>1 band from San Diego, and also a discussion on creative - 2 - creating artist communities at the S/A. Exhibitions 3 gallery in Santa Ana. 4 Find out more at ocfilmfiesta.org. And thank 5 you all for doing the wonderful work that you do. 6 MS. MARGOLIS: Thank you so much. Next in the 7 queue, Kebo Drew. 8 MS. DREW: Hello. I was looking for an unmute 9 button. Hello, everyone. Good afternoon. I want to 10 appreciate you for going through the decision-making 11 tool today. 12 I think it was a great process for you all to 13 engage in and for everyone else to witness. I want to 14 talk again about equity. I always talk about equity. 15 It's about repairing the harms that have happened in the 16 past, which is under capitalization deliberate lack of 17 investment into people of color communities -- Black, 18 Native American, other people of color, and the 19 organizations that were founded to serve our 20 communities, as well as the organizations led by our 21 communities. 22 And so we're also trying to repair the 23 inequities that exist in the present, and we're trying 24 to prevent further inequities. So we appreciate you 25 paying attention to the decision-making tool to look at</p>
<p style="text-align: right;">191</p> <p>1 screenings. We have discount screenings for students, 2 teachers, military veterans, and Santa Ana residents. 3 And we really want to reach these isolated, rural 4 communities and counties. You can buy one ticket and 5 watch with your whole family, a phone, tablet, Roku, 6 from your computer to a smart TV with HDMI. 7 We've got films -- Latino, African American, 8 Asian American, Middle Eastern, veterans, comedies. We 9 have a great Trini Lopez documentary, My Name is Lopez, 10 which if you're fans of Trini Lopez, amazing, amazing 11 documentary; films by Ann Kaneko, John Valadez, Tyler 12 Stallings, Gustavo Vasquez, Ferin Kidd, Diego Espana, 13 Janey Chen, a film on the Phoenix Bakery from those of 14 you who are in L.A., really wonderful. 15 So we're really a cinematic celebration of 16 California and the nation's diversity and multicultural 17 heritage. And I just wanted to take the moment to 18 invite you all, especially you Councilmembers who are 19 working very hard, to see some really wonderful films 20 that we have until the 24th. 21 And then on the 29th, we have a discussion of 22 -- and it's the 40th anniversary of Zoot Suits. So 23 we're showing a 40th anniversary screening of Zoot Suit. 24 Next weekend, we're opening up a couple of slots of 25 film, a discussion about the Zeros, the legendary punk</p>	<p style="text-align: right;">193</p> <p>1 allocations as well as allocations toward the state and 2 local partners because that would result in greater 3 inequity. 4 There are folks in the community, in the field 5 who understand equity and can help you implement and 6 operationalize equity. One of the things that I wanted 7 to say, because there's constantly a question about 8 equity, is it really starts with internally within 9 California Arts Council going from a staff of around 30 10 to a staff that's much smaller and then not being able 11 to have the capacity to manage all of the grant 12 programs, then making decisions to outsource those 13 programs from -- coming from the Councilors themselves 14 That is not an equitable division of 15 resources. And even if it seems like it's just an 16 allocation decision, it also has equity implications. 17 So I would encourage you. Continue to learn more about 18 what equity is. It isn't mere representation, it's not 19 equality, and it's not diversity. 20 It really is about how do we repair harms that 21 are, even in this moment and in this meeting, that 22 happened. I just want to put that out there. Thank 23 you. 24 MS. MARGOLIS: Thank you so much. Thank you. 25 Next in the queue, Henry.</p>

<p style="text-align: right;">194</p> <p>1 HENRY: Hi. Can you guys hear me? 2 MS. MARGOLIS: Yes. 3 HENRY: I'd like to (inaudible) I'm out here 4 in Sacramento, California. I'm -- I -- I just 5 incorporated an organization called Community Healers in 6 which we're going to be doing a lot of work back into 7 the prisons. 8 And I also our group (inaudible) prevention 9 work to -- to theater arts performances based on the 10 lifestyles that -- that -- that we all are subject to as 11 people of color impacted by violence, impacted by 12 trauma, impacted by systemic racism. 13 And I'm -- I'm also a musician. I am a 14 songwriter. And you know, I did 18 years of -- of 15 incarceration and got out about 4 years ago, been off of 16 parole almost a year now. And I did a lot of work with 17 a lot of -- right before the Arts Council grants came 18 out and Arts in Corrections started the institution back 19 into the prisons. 20 I started a program -- I -- I -- I started a 21 program called the Art of Recovering Therapy in there. 22 And basically, what most folks do in one week we were 23 doing in one day in two hours that were allocated with 24 the old arts corrections building. So in that space, we 25 did a lot of art fundraisers that we gave back to other</p>	<p style="text-align: right;">196</p> <p>1 hands raised. I'll just give it one beep here. Thank 2 you all for participating in public comment. Lilia, 3 back to you. 4 MS. GONZALES-CHAVEZ: Thank you, Kristin. And 5 thank you everyone who made comments. And now we go 6 back to item 9 on our agenda. 7 And item 9 is committee updates. And that's 8 Tab E in your -- in your book. And we will begin with 9 the Equity Committee. And Chelo or Kathy -- 10 MS. GALLEGOS: Go ahead, Chelo. 11 MS. MONTOYA: (Inaudible) I'm just pulling it 12 up right now. And I will just say that we have been 13 meeting every other week. We have an amazing team. 14 Thank you, Ayana and Katherine. 15 And after the last meeting's vote, we just 16 felt we needed more work, and there's more work to be 17 done. So we have outlined the following areas that 18 we're investigating, including discussing program 19 evaluation data, such as grantee demographics to inform 20 the racial equity outcome priorities and program 21 impacts. 22 We're also envisioning potential 23 organizational benchmarks for a racial equity/anti 24 continuum -- anti-racist continuum; to develop the SLP 25 expectations regarding racial equity. And I will -- I'm</p>
<p style="text-align: right;">195</p> <p>1 non-profits, generating about \$5,000 per fundraiser on 2 prison art. 3 We did a lot of -- you know, I organized a lot 4 of artists to teach music classes, you know. And being 5 -- and all these different amazing experiences that we 6 had as a way to heal, as a way to do something with our 7 time that was finally constructive and fun and where 8 time would, you know, transcend those walls and stuff. 9 I've worked with a lot of art folks like Ino 10 Fomata (phonetic), you know, (inaudible), and -- and a 11 lot of folks who, you know -- Mr. McCarty -- Michael 12 McCarty, a storyteller. 13 And I -- you know, the Fresno Council of Arts, 14 you know, when they're instituting their programs into 15 the prisons and stuff, you know, there was a lot of 16 struggles with the administration and the way the 17 politics are inside with guards and -- and, you know, 18 not wanting to let guys out. 19 And so I helped organize a lot of those 20 efforts there and stuff. And I definitely learned a lot 21 and participated in a lot of different classes from 22 African drumming to, you know, (inaudible) producing 23 documentary. 24 MS. MARGOLIS: Thank you so much. 25 At this point, I don't see any additional</p>	<p style="text-align: right;">197</p> <p>1 happy to report that -- that I -- I (inaudible) all -- 2 all of the SLP staff have a racial equity statement. 3 So that is great news from the previous report 4 from 2020. And also, number 4, to review the 5 Administrators of Color Program. And we know that we're 6 also awaiting the program data, the final report, to 7 evaluate that. 8 There was a lot of feedback from the field, 9 and we want to be able to support making improvements 10 wherever we can. And so yeah, that's what we have in 11 the -- in the works every other week. 12 MS. GONZALES-CHAVEZ: Great. Thank you so 13 much. And particularly, thank you for taking on the 14 Administrators of Color issue because, while we've 15 redesignated funding for that project, we did put it in 16 the B category initially because we do want to know the 17 (inaudible) of this first year so that, when we make our 18 guidelines for future years, we can incorporate that 19 information. So thank you. And now the Governance 20 Committee. Jonathan? 21 MR. MOSCONE: Hi, Lilia. 22 MS. GONZALES-CHAVEZ: Hi. 23 MR. MOSCONE: I'm so excited to have the last 24 thing I said be the last thing I said, and now I have to 25 do this. So Alex Israel and I are on the Governance</p>

<p style="text-align: right;">198</p> <p>1 Committee.</p> <p>2 First of all, I do want to say I -- I kind of</p> <p>3 -- I didn't really properly thank you and acknowledge</p> <p>4 you, Ayanna, for what you just did today to make -- to -</p> <p>5 - in your collegueship with Donn and Kathy. You're</p> <p>6 amazing.</p> <p>7 MS. KIBURI: Oh, thank you. Thank you very</p> <p>8 much, Jon.</p> <p>9 MR. MOSCONE: Yeah. Thank you. All right.</p> <p>10 So we are in this -- it's not really an update. It's</p> <p>11 going to call for -- call for volunteers amongst you all</p> <p>12 to -- to be on the Nominating Committee this year so</p> <p>13 that there will consist of two of you, two of us.</p> <p>14 And we'll -- we are appointed by the</p> <p>15 Governance Committee every year, so there's four of you.</p> <p>16 And we'll pick two. And if there's two of you, we'll</p> <p>17 pick you. And -- and -- and the Councilmembers who</p> <p>18 serve on the Nominating Committee, their remit is to</p> <p>19 shepherd the process, nominating and -- and helping --</p> <p>20 and to electing the Chair and Vice Chair and, when</p> <p>21 designated, other -- other officers. We are not at that</p> <p>22 stage. We don't have that.</p> <p>23 But that's -- that -- that is a future</p> <p>24 opportunity. So over the course of November, the</p> <p>25 Nominating Committee will (inaudible) field nominations</p>	<p style="text-align: right;">200</p> <p>1 MS. GALLEGOS: -- knowledgeable --</p> <p>2 MR. HARRIS: (Inaudible).</p> <p>3 MS. GONZALES-CHAVEZ: Good point.</p> <p>4 MR. HARRIS: (Inaudible). But I would gladly</p> <p>5 do it (inaudible).</p> <p>6 MR. MOSCONE: Thank you, Donn.</p> <p>7 MR. HARRIS: Yeah.</p> <p>8 MS. GALLEGOS: That's one.</p> <p>9 MS. EVANS: That doesn't mean it's good if</p> <p>10 you're terming out to do --</p> <p>11 MR. MOSCONE: It just means that you have no -</p> <p>12 - you're not worrying about whether you're going to be</p> <p>13 nominated or whether you're going to be voted on. It --</p> <p>14 it makes your job easier. There's -- yeah.</p> <p>15 MS. EVANS: Okay. So I'll do it.</p> <p>16 MR. MOSCONE: Jodie.</p> <p>17 MR. HARRIS: (Inaudible).</p> <p>18 MR. MOSCONE: Oh, bless. That was wonderful.</p> <p>19 Thank you, Lilia.</p> <p>20 FEMALE SPEAKER: Thank you, Donn and Lilia --</p> <p>21 Donn and Jodie.</p> <p>22 MS. GONZALES-CHAVEZ: (Inaudible).</p> <p>23 MR. MOSCONE: Thank you. You two are awesome.</p> <p>24 Thank you --</p> <p>25 (Cross talk.)</p>
<p style="text-align: right;">199</p> <p>1 from the Council. And then in our December meeting, we</p> <p>2 will actually bring that to a vote by roll call as part</p> <p>3 of the public record, and it'll be a public vote.</p> <p>4 And as we know, it is mandated by Bagley-</p> <p>5 Keene. And whether it was or not, that's what we should</p> <p>6 do. And officers serve for one year and shall consist</p> <p>7 of the Chair, one Vice Chair, and any officers that we</p> <p>8 as a Council may, from time to time, designate.</p> <p>9 So who's with me? Who's going to take it on?</p> <p>10 Who's going to be on the Nominating Committee? Is my</p> <p>11 excitement getting you going?</p> <p>12 No? Nothing? Jodie, look at you. Oh, Jodie,</p> <p>13 come on. Chelo? Oh, my gosh. Literally, no one's</p> <p>14 looking at me. This is astounding. Chelo?</p> <p>15 MS. MONTOYA: I'm already serving on three</p> <p>16 committees.</p> <p>17 MR. MOSCONE: Okay.</p> <p>18 MS. GONZALES-CHAVEZ: This is a quick one.</p> <p>19 MR. MOSCONE: Yeah. This one's quick.</p> <p>20 MS. GALLEGOS: This is going to be, like, a</p> <p>21 really quick committee. And it's also, just to throw</p> <p>22 out there, a good committee for those who perhaps may be</p> <p>23 terming out to be on.</p> <p>24 MR. MOSCONE: Oh, my gosh --</p> <p>25 (Cross talk.)</p>	<p style="text-align: right;">201</p> <p>1 MS. GONZALES-CHAVEZ: Okay. So thank you. We</p> <p>2 now have a Nominating Committee moving forward. We look</p> <p>3 forward to your nominations coming to us --</p> <p>4 MR. MOSCONE: I think -- Lilia, I'm sorry to</p> <p>5 interrupt you. Who's the staff -- who's the staff</p> <p>6 leader? Kristin, we'll be reaching out to you.</p> <p>7 MR. HARRIS: Thank you --</p> <p>8 MR. MOSCONE: Thank you very much.</p> <p>9 MS. GONZALES-CHAVEZ: Okay. Okay. Great.</p> <p>10 This is all good. I think we do not need an update on</p> <p>11 the California Creative Corps because that was, in part,</p> <p>12 presented in Anne's report. So if the Council agrees,</p> <p>13 we can waive that for today. I -- I see no objection</p> <p>14 and, by consensus, we will just waive that.</p> <p>15 And moving forward, we've already dealt with</p> <p>16 public comment. And then are there future agenda items</p> <p>17 that the Council would like to entertain? And I know we</p> <p>18 always say that, and we really have to be sure to</p> <p>19 capture those in our minutes so that the Executive</p> <p>20 Committee can act on those for the next meeting.</p> <p>21 So any future agenda items people would like</p> <p>22 to bring up? Donn?</p> <p>23 MR. HARRIS: Yes. If we -- if we could put to</p> <p>24 the -- to the programs -- the committee that's going to</p> <p>25 be -- the Program Policy Committee that's going to meet</p>

<p style="text-align: right;">202</p> <p>1 next week and present for this meeting, can we -- can we 2 forward (inaudible) the Council meeting -- 3 (Cross talk.) 4 MR. HARRIS: -- like to go forward. How does 5 that work best without making (inaudible)? 6 MS. GONZALES-CHAVEZ: I'm going to defer to 7 Kristin because my initial thought is, sure, forward 8 them. But Bagley-Keene is a stickler. So ... 9 MS. MARGOLIS: So generally, the best place 10 would be at a Council meeting for -- just for those 11 reasons exactly. If you do happen to forward an item, 12 you would want to make sure you just forwarded that item 13 to the Chair, and -- and that would be it -- not the 14 Chair and the Vice Chair, but just the Chair. 15 MR. HARRIS: Understood. Thank you. 16 MS. GONZALES-CHAVEZ: Okay. So -- so that -- 17 that answers that question. 18 MS. BOWN-CRAWFORD: So Lilia? 19 MS. GONZALES-CHAVEZ: Yeah? 20 MS. BOWN-CRAWFORD: If -- if Kratofil would go 21 and just do a quick roll call just to make sure we're 22 not skipping anybody who's -- might have an agenda item. 23 I -- I -- I just want to make sure we -- we -- 24 MS. MARGOLIS: Absolutely. I'm happy to do 25 that.</p>	<p style="text-align: right;">204</p> <p>1 MS. GONZALES-CHAVEZ: She's in -- 2 MS. MARGOLIS: Vicki? 3 MS. GONZALES-CHAVEZ: -- her meeting. Do you 4 have any future agenda items you'd like to move forward? 5 MS. ESTRADA: I'm back. 6 MS. GONZALES-CHAVEZ: Do you have any future 7 agenda items you'd like to move forward? 8 (No audible response.) 9 MS. GONZALES-CHAVEZ: No? 10 MS. ESTRADA: Oh, a question to -- 11 MS. MARGOLIS: Vicki? 12 MS. ESTRADA: -- Jon. Jonathan, when will 13 your Governance Committee come forward with some of the 14 recommendations on the meeting format? 15 MR. MOSCONE: That was a roundabout way of 16 reminding me that we need to do that. It keeps getting 17 pushed back, to be quite honest, because of the more -- 18 the timing of things. 19 But I -- I -- I think you're -- I'm with you. 20 I -- I would -- I would -- I'm -- as soon as I'm able. 21 As soon as I'm given the space and the agenda, I -- we 22 will build that. 23 MS. ESTRADA: Thank you. 24 MS. MARGOLIS: And Vicki, it's a really 25 excellent question. I also just want to comment on that</p>
<p style="text-align: right;">203</p> <p>1 MS. GONZALES-CHAVEZ: All right. (Inaudible). 2 MS. GALLEGOS: I -- I have a question, though, 3 before that. We've been making recommendations every 4 meeting. So we should have already a list of what those 5 recommendations are. So -- 6 (Cross talk.) 7 MS. GALLEGOS: -- those recommended 8 (inaudible). So we are -- 9 (Cross talk.) 10 MS. GALLEGOS: I'm sorry. 11 MS. BOWN-CRAWFORD: No, I don't. I fully 12 appreciate that, Kathy. And we have talked about this 13 in exact that we -- we really need to be a little more 14 formalized about this and -- and capture it for the 15 record, which is why I asked Kristin to do a roll call 16 to get it written down. 17 And -- and -- and then that will appear in the 18 minutes, and we'll reflect on it again in Exec 19 Committee. 20 MS. GALLEGOS: Well, you just answered my 21 question. It should be reflected in the minutes. Thank 22 you, Anne. 23 MS. GONZALES-CHAVEZ: Yes. Okay. So Kristin? 24 MS. MARGOLIS: Okay. Estrada? 25 (No audible response.)</p>	<p style="text-align: right;">205</p> <p>1 it's -- we are expecting to get new appointees. We have 2 vacancies under Council presently, and we will have more 3 in January. 4 And so the -- the timeliness of this is really 5 important. It would be very nice to have new members 6 present for any kind of presentation. And so frankly, 7 the -- probably the best place would be at, like, the 8 January meeting. 9 MS. ESTRADA: Okay. That makes sense. 10 (Cross talk.) 11 MS. ESTRADA: That makes sense. 12 MS. ESTRADA: Start anew. 13 MS. MARGOLIS: Yeah. Okay. Evans? Jodie, do 14 you have any items for future -- 15 MS. EVANS: No, I don't. 16 MS. MARGOLIS: Gallegos? 17 MS. GALLEGOS: Yeah. I think the last meeting 18 I talked about reviewing the panelists and the whole -- 19 the process and that there has been a change. Any 20 discussions about the change? 21 MS. MARGOLIS: Kathy, did you want to be more 22 specific in that, just make sure we totally understand 23 what it is to put on the agenda? 24 MS. GALLEGOS: We -- we have to talk about how 25 we choose panelists -- how do we choose panelists, how</p>

<p style="text-align: right;">206</p> <p>1 we did it in the past, how are -- how are we doing it 2 differently this time. We have to talk about who sat on 3 -- I forgot which panel. 4 I'm not remembering right now. There was a 5 question about panel notes from panelists were not 6 provided to us. We have to talk about who those 7 panelists were that sat on -- I have to go back and look 8 at my notes. But we need to -- when we do allocations, 9 we always need to know who's going to sit on the panel 10 if we are proposing programs, agree to, you know, that, 11 yes, we approve all of these programs that the panels 12 have just allocated and just have -- have approved. 13 Now we have to know who sat on those panels. 14 And I can't remember which. Maybe it was a fellowship. 15 I'm not sure. We were not given the panelists. So we 16 need to know who the panelists are. 17 MS. MARGOLIS: So you -- you all vote on the 18 panelists. So you're saying on each specific panel. 19 MS. GALLEGOS: We have always been given the 20 list of panelists, a little -- a little bio about them. 21 And I'm saying we didn't get any of that. I think we 22 have to review that. We have to review the process of 23 our panelists selection and what the Council should be 24 given to make our decisions. 25 MS. MARGOLIS: Okay. So that sounds like a</p>	<p style="text-align: right;">208</p> <p>1 MS. GONZALES-CHAVEZ: And no, I just had one 2 more item. And -- 3 MS. ESTRADA: Oh. 4 MS. GONZALES-CHAVEZ: -- that is touring 5 grants. And it's something that programs should have 6 brought up, but we did not. And I would like to have us 7 have a conversation about historically what that looked 8 like and what we might do to bring that back again. 9 And maybe it won't be until the next funding 10 cycle. But we should be prepared to -- to drop it in if 11 we've already done all of the -- the work that's 12 required for making a recommendation. 13 MS. MARGOLIS: And -- and so, again, is that 14 like requesting a presentation on maybe what -- what 15 we've done in the past (inaudible) presenting and what - 16 - what happens in other states or something like that 17 from staff? 18 MS. GONZALES-CHAVEZ: That would be excellent 19 if staff could prepare a presentation on how many 20 touring programs did we fund in the past, what did that 21 look like, and then, moving forward, what might we like 22 to see. 23 MS. MARGOLIS: Thank you, Lilia. Next, Donn. 24 MR. HARRIS: Yes. It's been mentioned before, 25 but also, you know, I (inaudible) comment of a few</p>
<p style="text-align: right;">207</p> <p>1 presentation followed by a discussion. 2 (Cross talk.) 3 MS. MARGOLIS: And anything else, Kathy? 4 MS. GALLEGOS: That's all I can think of at 5 the moment. 6 MS. MARGOLIS: Okay. Lilia? 7 MS. GONZALES-CHAVEZ: Kind of along the lines 8 of Kathy's issue related to panels, not so much the 9 selection of panelists and who are, while I'm not 10 diminishing the value of that -- I think that's 11 important -- but the item that I'm interested in is how 12 process through the adjudication process because we have 13 heard public comment that indicates that panelists 14 appreciate the exchange of information, being able to 15 talk to one another. That didn't occur in this last 16 process. 17 And I understand that we made a shift and we 18 tried something different. But what we have heard from 19 the field now is that perhaps we have to go back to that 20 where people could engage and talk to one another. So 21 I'd like to have that addressed. 22 MS. MARGOLIS: Anything else? 23 MS. GONZALES-CHAVEZ: Oh, I -- 24 MS. ESTRADA: Are you going to send -- send 25 out a (inaudible) for them to send a meeting?</p>	<p style="text-align: right;">209</p> <p>1 committees back about making a decision around what the 2 future of committees will be. 3 It's very difficult (inaudible) dyad to bring 4 up all the issues you want to bring up because 5 (inaudible) have the whole Council there to make a 6 decision. And one idea she had was to possibly break 7 down the committee structure and have everything out 8 there in the open, maybe a couple meetings a year to 9 (inaudible) committee meetings so that everything is 10 discussed all at once. I don't know how plausible that 11 is, but I think it's worth exploring. 12 And my second item would be about visual 13 presentation of data. You know, we throw out a lot of 14 data, and we all have pieces of data that we think are 15 important to us. I would love to see visual 16 presentations of data and real serious study of data and 17 the way it's really effective. 18 MS. MARGOLIS: Thank you, Donn. And yeah, you 19 know, historically, we didn't always -- we didn't always 20 have committees. And so, again, that's something that 21 perhaps we could present a little history on or talk 22 about to help the Council in discussing it. 23 MR. HARRIS: Yeah. 24 MS. MARGOLIS: Next on the list -- Alex isn't 25 here-- Chelo.</p>

<p style="text-align: right;">210</p> <p>1 MS. MONTOYA: Hi. I am just -- the last two 2 meetings, we haven't had much time to talk about the 3 California Creative Corps. It is a huge resource, so I 4 would like to dedicate some time to that. 5 I really appreciate the open Decision Support 6 Tool. I don't know if that's appropriate. But it just 7 would be nice to walk through some of the -- the -- the 8 aspects. 9 And just to remind everyone, get the word out 10 for the November 1st deadline to recommend people for 11 the panel. And you're going to have to correct me on 12 what the name of that panel is. 13 MS. BOWN-CRAWFORD: The Community Panel. 14 MS. MONTOYA: The Community Panel. So these 15 are people in the field who are -- who could be 16 supporting the development of guidelines for this 17 important resource related to the different areas that 18 (inaudible) to address. So please get the word out. 19 MR. HARRIS: And those would go to you, Chelo, 20 those nominations? 21 MS. MONTOYA: Nope. It goes to the 22 (inaudible) the California Arts Council. Do not email 23 me. 24 MS. MARGOLIS: And so perhaps we should send 25 that out again just to -- maybe at the top of</p>	<p style="text-align: right;">212</p> <p>1 committee in the right place and not being hidden and 2 then public, as fast. 3 I think there's just the timing of it all. 4 And the way it's structure I think is going to be a 5 really powerful tool. And we saw how -- what it did 6 today. So I think that's -- that's at top of mind. And 7 I think if we can think of it for -- in time to really 8 figure out in the early part of January -- in 2022 with 9 the new class, that would be awesome. 10 MS. MARGOLIS: Excellent suggestions. Thank 11 you. Back to you, Lilia. 12 MS. GONZALES-CHAVEZ: Okay. And -- and -- and 13 -- and kind of just staying on that same note, I think 14 that I was wondering. Jonathan makes a good point about 15 the cultural districts. 16 And I'm questioning if cultural districts -- 17 if cultural districts are established under a 501(c)(3), 18 nothing precludes them from applying to the CAC for 19 funding. 20 So it is there -- or is there something that 21 precludes them from applying? Because they could apply 22 under gen ops; they could apply under impact. So there 23 is an avenue to support them. I just don't know if 24 there is some reason why they can't. Ayanna. 25 MS. KIBURI: So the cultural -- cultural</p>
<p style="text-align: right;">211</p> <p>1 everybody's inbox. 2 MS. MONTOYA: I'll do that, yeah. 3 MS. MARGOLIS: Thanks. Awesome. Thanks, 4 Chelo. And Jonathan. 5 MR. MOSCONE: I'm just still interested in -- 6 to discussing our role in us financially supporting the 7 opportunities for cultural districts. 8 The second thing is I think it's just -- a new 9 thing for me is really understanding, if we are 10 continuing online, what are the -- what are the aspects 11 of the process that are -- that -- that need to be just 12 adapted to become a little bit more -- I just want to 13 look at the process if it's online. 14 It's very different because I think the 15 community input (inaudible) that we -- that Dr. Green 16 had brought up, which was more of -- was more possible 17 in live. How do we -- how do we deal with that online? 18 The second -- and that goes into -- and the 19 third things is just -- I just want to fall in line with 20 Vicki earlier today, Donn, and then Chelo about how we 21 kind of unearth this committee structure so that, you 22 know, we're kind of in -- we're creating sort of a 23 proper debating structure that then can go into 24 committee to figure out and then come back for more, 25 something that's -- that -- so that we really place the</p>	<p style="text-align: right;">213</p> <p>1 districts program was a collaboration between the arts 2 organizations, city government, and the business sector 3 for that area. So the only issue would become who gets 4 the money and how is it then disseminated amongst the 5 partners. That would be a challenge -- 6 MS. GONZALES-CHAVEZ: That would be -- 7 MS. KIBURI: -- under -- under a different 8 model than cultural district model. And in fact, there 9 really wasn't a full model because it was just a pilot 10 at the time. So looking at what it could be moving 11 forward, I don't know if they could apply to some other 12 grant program that we have -- 13 MR. MOSCONE: Or if -- or if there were arts 14 components to cultural district work that can be applied 15 for, right, so that it's -- it's sort of inside their -- 16 one of their tracks of community investment. So that's 17 just -- 18 MS. KIBURI: Yeah. 19 MR. MOSCONE: -- something to have a deeper 20 conversation about, to Lilia's -- 21 MS. GONZALES-CHAVEZ: Yes. 22 MR. MOSCONE: -- point. Yeah. 23 MS. MARGOLIS: Okay. And I -- I would just 24 add to that, as a legislative mandate, I think there -- 25 you know, there is a duty that we have to -- to think of</p>

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1 them as this kind of cohort that exists.
 2 In addition -- and, frankly, there is a duty
 3 that the legislature and our -- our better halves
 4 because they have supported cultural districts at this
 5 point and at their inception these inaugural 14
 6 districts who have kind of set the stage for what that
 7 can look like throughout California.
 8 And I think that it's something that has a lot
 9 of support in the capitol. And so you know, as -- as
 10 this pandemic goes away, I think that that's something
 11 where possibly we could see funding and support from the
 12 legislature.
 13 MS. GONZALES-CHAVEZ: Yeah. I -- I just think
 14 that, like any collective or even SRMs, they could
 15 create their own collective that then will help them to
 16 apply for funds. So that's not -- I mean, they're not
 17 precluded from applying for funds (inaudible) so without
 18 a direct designation. And so that was just an aside
 19 there.
 20 Okay. I think we've gone through just about
 21 everything. But now Kathy is going to lead us through
 22 in memoriam prior to our adjournment.
 23 MS. GALLEGOS: Okay. Thank you, Lilia. Today
 24 we are going to be discussing two people, Ruthie Tompson
 25 and Michael Morgan. I'll be reading a little about

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1 Ruthie. And I hope Donn will be discussing Michael
 2 Morgan since he was such a good friend of him.
 3 MR. HARRIS: Yes, I can do that.
 4 MS. GALLEGOS: Thank you. So Ruthie Tompson -
 5 - she was a Disney legend. She worked with -- with the
 6 Disney corporation for 40 years, retiring in 1975.
 7 So what makes it so -- I mean, why would she -
 8 - why would there be an obit about her? She lived 111
 9 years, and she was the -- the longest surviving member
 10 of -- of the Disney crew who actually -- the last person
 11 who actually knew Walt Disney.
 12 And she -- she lived -- what her job was with
 13 Disney, she became (inaudible) -- she -- she worked as
 14 an animator and a camerawoman. And so she's kind of
 15 like -- maybe if she hadn't lived to 111, we would not
 16 have honored somebody who's kind of like a line worker,
 17 in a sense, an artistic and artist who worked in -- in -
 18 - in collaboration in a job.
 19 And we need to honor some of those people who
 20 did not seek stardom, but artists who were working
 21 within a community and a system. She -- she lived at a
 22 location that I wanted to bring up. She lived at a home
 23 at the Motion Picture & Television Fund in Woodland
 24 Hills.
 25 And I did a little -- I -- I looked them up.

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1 And it's -- it's actually a fund that was -- it was a
 2 Hollywood fund where -- where a lot of these companies
 3 put money into for their -- their retirees. And they --
 4 and when they retired from the company, they could go
 5 and live at a discount rate at this Motion Picture &
 6 Television complex in Woodland Hills.
 7 And I know at -- in the Evaluations Committee
 8 we were talking about artist housing. But we don't
 9 really speak about senior artists. And I thought it
 10 would be -- it kind of like stood out. How do we help
 11 our retired senior artists who can't live in their homes
 12 anymore?
 13 And so a little -- a little plug for thinking,
 14 you know, about housing senior artists. (Inaudible).
 15 She worked on Snow White, Pinocchio, Fantasia, Sleeping
 16 Beauty, the Aristocats, and yeah. So I'd like to close
 17 in honor of Ruthie Tompson. Donn?
 18 MR. HARRIS: Thank you. I don't know how many
 19 of you knew of Michael Morgan. Michael Morgan was the
 20 symphony conductor for the East Bay Symphony, worked out
 21 of the Paramount Theatre, was an icon to Oakland,
 22 particularly.
 23 He died on October 20th -- I'm sorry -- August
 24 20th from an infection from a kidney transplant he had
 25 received. Michael had been on dialysis and on the

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1 kidney transplant list for seven years prior to finally
 2 getting a kidney, very excited about that.
 3 And unfortunately, the infection was bad
 4 enough that he wasn't able to overcome it. It was a
 5 great, great loss to the East Bay. He did so much for
 6 the (inaudible) Bay Area. Sacramento (inaudible) for a
 7 while. He taught at the (inaudible) Conservatory, their
 8 advanced conducting class.
 9 He was just a visionary in every way. He's
 10 also known very (inaudible) for his multicultural
 11 attitude towards (inaudible). He had a series called
 12 Letters From. And every community in the (inaudible).
 13 There would be letters from Vietnam. He had (inaudible)
 14 there, classical Western traditions, I should say.
 15 But Michael was very broad in how he
 16 interpreted that. He just did wonderful things. He was
 17 also a person of great warmth and humor. And
 18 (inaudible) every event, artistic event of all sorts and
 19 was just involved with everything, just a smiling and
 20 warm presence.
 21 He was born in D.C., went to the public
 22 schools there. He was actually conducting by middle
 23 school. In his middle school, he was conducting their
 24 orchestra. He played at Overland, and then he went to a
 25 place called (inaudible) where he met Leonard Bernstein,

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1 who was very, very influential in Michael's career.
 2 (Inaudible) very important to Michael.
 3 He rarely spoke of his personal life.
 4 (Inaudible) conducted at the Atlantic Symphony, he spoke
 5 in Atlanta about the triple (inaudible) being a classic
 6 musician, being Black, and being gay. All of these
 7 things, he said, put you on the outside, and each one
 8 puts you a little further than the last one.
 9 So you get accustomed to constructing your own
 10 world because there are not a lot of clear paths to
 11 follow and not a lot of people who are just like you.
 12 That is very true. There are not a lot of people like
 13 Michael Morgan.
 14 On a personal note, I once bid for an
 15 afternoon in his studio and won. And I was going to
 16 take 12 of our friends and 12 -- many of you would have
 17 been invited to go to Michael's studio and just have an
 18 afternoon with him and pick his brain. Unfortunately,
 19 COVID stopped that from happening, and now he's gone.
 20 And I will never have -- have that opportunity. Maybe
 21 there's another way of getting his wisdom to all of us.
 22 His tenure at Oakland (inaudible) special
 23 synergy of man and the places of music and (inaudible)
 24 for generations. And I already miss him already. Thank
 25 you.

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1 MS. GONZALES-CHAVEZ: Okay. Thank you very
 2 much, Donn and Kathy. All right. If there is nothing
 3 else for the good of the order, I proclaim this meeting
 4 adjourned. I don't have -- yeah, oh --
 5 MR. HARRIS: Okay.
 6 MS. GONZALES-CHAVEZ: -- adjourned.
 7 FEMALE SPEAKER: Thank you.
 8 MR. HARRIS: Thank you, everyone.
 9 MS. EVANS: Thanks, everybody. That was
 10 beautiful. Bye.
 11 MR. HARRIS: Bye.
 12 MS. GONZALES-CHAVEZ: (Inaudible).
 13 MS. EVANS: Thank you all.
 14 (WHEREUPON, the meeting was concluded at 3:50
 15 p.m.)
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1 CERTIFICATE
 2
 3 I, Carson Axtman, do hereby certify that I reported all
 4 proceedings adduced in the foregoing matter and that the
 5 foregoing transcript pages constitutes a full, true,
 6 and accurate record of said proceedings to the best of
 7 my ability.
 8
 9 I further certify that I am neither related to
 10 counsel or any part to the proceedings nor have any
 11 interest in the outcome of the proceedings.
 12
 13 IN WITNESS HEREOF, I have hereunto set my hand this
 14 15th day of November, 2021.
 15
 16
 17
 18
 19
 20 /S/ Carson Axtman
 21
 22
 23
 24
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TAB D

California Arts Council | Public Meeting | 12/7/2021

Date: December 7, 2021

To: All Council Members

From: Programs Policy Committee – Lilia Gonzáles Chávez and Jodie Evans

Re: 2022 Grant Program Guidelines (Grant Cycle A)

The Programs Policy Committee recommends that the Council vote to approve the 2022 grant guidelines as presented in this memo authorizing staff to make minor edits as necessary.

Purpose

The purpose of this memo is to introduce recommended guidelines for the first of two grant cycles that will occur in the 2022 program year. The guidelines for Grant Cycle A (attached) are as follows:

- Arts & Cultural Organizations General Operating Relief
- Cultural Pathways
- Impact Projects
- JUMP StArts
- Reentry Through the Arts
- State Local Partners
- State Local Partners Mentorship

Background

At the October meeting, Council voted to approve allocations for the programs listed above, as well as for the programs that will be released in Grant Cycle B. The Programs Policy Committee worked with staff to draft and revise the guidelines that accompany this memo. The guidelines for the ongoing programs contain only minor revisions, other than those we highlight below. The State Local Partner Mentorship is a new program, so Council should review those guidelines with particular thoroughness.

Recommendations

The Committee has differentiated its recommendations for program revision by those that affect all or multiple programs, and those that are program specific.

General Recommendations

- Prioritization of Funding for Small Organizations
In 2021, in the General Operating Relief (Gen Ops) and Impact Projects programs combined, priority organizations with Total Operating Revenues (TORs) of under \$250k

were funded at 74% success rate, while organizations with larger TORs were funded at only a 17% success rate. A total of 1,064 applications were adjudicated in Gen Ops, with 470 of those coming from larger organizations. A total of 555 applications were adjudicated in Impact Projects, with 223 of those coming from larger organizations.

Given the data from 2021, the language of “prioritization” in the guidelines clearly did not deter larger orgs from applying. This had the impact of applicant, staff, and panelist labor on hundreds of applications that had only a small likelihood of being funded. Restricting applications in one or more programs would more clearly indicate to the field in which programs their applications would be competitive. Per the background and purpose statements in these two programs, the Committee feels that it is most in line to restrict funding to small organizations in the Gen Ops category.

RECOMMENDATION: Restrict Gen Ops program funding to only those organizations with TORs of under \$250k. Remove prioritization language related to TOR from all other guidelines.

Program-Specific Recommendations

- State Local Partners

While the pilot year of the Individual Artist Fellowship process was successful in many ways, there are opportunities for growth in this program specifically around the aspirational area regarding geographic equity in the Strategic Framework. The Committee feels that partnering more directly with the SLPs in this area might have the benefit of ensuring equal access to the program for artists in all counties, as well as providing more robust, localized support for artist applicants.

RECOMMENDATION: SLPs will collaborate with the CAC on implementing its Individual Artists Fellowship program by nominating 10 artists from their counties to be considered for those awards. The SLPs will also support those artists in preparing and submitting their applications to the CAC for adjudication.



CULTURAL PATHWAYS

2022 Grant Guidelines

Deadline: March 9, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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CULTURAL PATHWAYS

2022-2024 GRANT GUIDELINES

DEADLINE: March 9, 2022

Grant Request Amount: Up to \$30,000

Estimated Total Number of Grant Awards: 43

Grant Activity Period: July 1, 2022 – June 30, 2024
(2 years)

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs. These priorities include strengthening the creative expression of artists, artistic practice, and community collaboration as vital strategies in healing, stabilizing, uplifting, and transforming communities. Artistic projects that foster creative social change in equity and access provide crucial opportunities for sustaining strong, healthy, vibrant, safe, and resilient communities in a region.

The **Cultural Pathways** program is rooted in the CAC's commitment to serving the needs of an increasingly demographically complex California, and the belief that a healthy arts ecosystem reflects contributions from all of California's diverse populations.

The purpose of the **Cultural Pathways** program is to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups, and to anchor the cultural and creative work of these organizations into the cultural landscape of the state.

Intended Program Outcomes:

- Authentic and creative voices of all of California's diverse communities are celebrated and nurtured.
- A greater diversity of artists, organizations, and communities across the state are supported.
- Administrative, artistic, and governance personnel receive significant professional development necessary to make transformational growth within their organizations.

Program Description

Successful applicants will receive two years of general operating support up to an amount of \$30,000 (\$15,000 per year). Successful applicants will also receive technical assistance and professional development tools, resources, and training. Technical assistance may take the form of convenings, webinars, learning communities, and workshops.

Program Goals

Projects should:

- Strengthen organizational capacity of small, new, and emerging arts and cultural organizations.
- Advance specific skills and knowledge of key administrative, artistic, and governance personnel.
- Support the strategic and long-term stability of an organization.
- Increase access to best practices in nonprofit and public sector management.

Program Requirements

General operating support is intended to support the organization or group in carrying out their mission. **Cultural Pathways** funding is *not* intended to support a specific project.

- The applicant must complete general operating support activities aligned with the program's purpose.
- All activities to be funded by the CAC must occur within the two-year Grant Activity Period.
- The organization must support a community of color, recent immigrant community, refugee community, tribal or indigenous group.
- The organization must include and represent the communities to be served.
 - Organization mission, staff, and board (or other advisory or governing body) must remain deeply rooted in and reflective of the identified community or group.
 - Provided arts activities, programs and/or services must be culturally relevant and responsive to the identified community or group.
- All CAC-funded programs, services, information, and facilities, including online spaces, where funded activities take place must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Successful applicants will be required to:

- Participate in *Technical Assistance* and *Professional Development* activities offered remotely and in person through the CAC and program partners
- Contribute to the learning community of the grantee cohort
- Attend one regional convening per year (travel assistance provided)

Technical Assistance may include the following areas:

- Online grants management system support
- Grant evaluation and reporting
- Additional areas as identified by the grantee cohort

Professional Development may include the following areas:

- Strategic planning and implementation
- Leadership and board development
- Nonprofit financial management
- Fund development strategies
- Marketing and outreach
- Data and systems management
- Arts presenting
- Communicating the value of your work
- Program evaluation
- Developing and maintaining partnerships
- Additional areas as identified by the grantee cohort

Applicant Organization Eligibility

Applying for the Impact Projects grant does not restrict an organization from applying for other CAC grants.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **California-based** - Documentation of having a principal place of business in California.
- Applicants must have a total operating revenue of **less than \$150,000** for each of the last two completed fiscal years.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.

- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
 - The fiscal sponsor cannot be changed during the Grant Activity Period.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of CAC fiscal sponsors.
- **Racial Equity Statement** - Description of the organization's commitment to equitable policies and culture.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have "active status" with the California Secretary of State (SOS) showing evidence of "good standing" at the time of application. You can verify your organization's status by conducting a search using the SOS online [Business Search](#) tool. An indication of "active" (versus "suspended," "dissolved," "cancelled," etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Request Amounts

Applicant organizations can request up to \$30,000 for the two-year grant period.

Funding Restrictions

- The total request for funding in this two-year grant program cannot exceed 100% of an organization's total operating revenue from the most recently completed fiscal year.
- The **total of all requests for CAC support during the same year of funding** cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year..

Applicants to this program are not restricted from applying for CAC project-based grants.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Management and Leadership: Experience and qualifications of key administrative personnel. Level of involvement, engagement, and support provided by staff, volunteers, and, if applicable, advisory groups and board of directors. Letter of support from a key external stakeholder, partner, or collaborator, affirming the organization's capacity to serve the community.

Application Questions and Required Documents:

1. Identify administrative, artistic, and/or governance personnel who will participate in Technical Assistance (TA) and Professional Development (PD) and peer-to-peer activities related to the program (minimum 40 hrs per year).
2. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in your organization. Include name, title, whether to be supported by CAC funds, relevant experience, and role.
3. Describe the level of involvement, engagement, and support provided by staff, volunteers, and if applicable, advisory groups and board of directors, as well as the greatest areas of need for your organization.

4. Upload a Two-year budget snapshot table: Provide revenue and expense amounts. Upload a letter of support from a key external stakeholder, partner, or collaborator, affirming the organization's capacity to serve the community.

Community Impact: Demonstration that organization is rooted in, reflective of, and responsive to the identified community benefiting from its work. Evidence of ability to nurture authentic and creative voices from within the identified community.

Application Questions and Required Documents:

1. Describe the specific community your organization is rooted in and how your organization is reflective of and responsive to the identified community benefitting from its work.
2. Describe how your organization nurtures authentic and creative voices from within the identified community.

Communication and Documentation: Ability to communicate programs and services to constituents. Ability to document the relevance, impact, and benefits of the organization's programs and services, including both qualitative (storytelling) and quantitative methods.

Application Questions and Required Documents:

1. Describe how your organization will communicate programs and services to constituents.
2. Describe how you will document the relevance, impact, and benefits of the organization's programs and services, including both qualitative (storytelling) and quantitative methods.
3. Provide a timeline for key high-level organizational arts programming and/or services that will occur within the Grant Activity Period.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organizations' leadership and participants centers cultural, ethnic, and racial diversity.

Application Questions and Required Documents:

1. Describe the elements of racial equity that are included in the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - A description of your region's landscape and how systemic racism has impacted your communities and field.
 - How your organization is addressing issues of systemic inequities through racially equitable policies and practices.

- A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach.
2. Describe how the elements of racial equity show up in the programming/services and policies.
 3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
 4. Describe any strategies or progress the organization has made towards your racial equity principles that you are proud of and would want to share with the field.

Accessibility: Demonstrates that its programs, services, information, and facilities, including online spaces, where funded activities are totake place will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Application Questions and Required Documents:

1. Describe your organization’s approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications andwork samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts basedon panel rank and available funding.

Program Timeline

Application Opens	January 19, 2022
Application Deadline	March 9, 2022
Panel Review	Approx. March – April 2022
Funding Decision	Approx. May 2022
Funding Notification	Approx. June 2022
Grant Activity Period	July 1, 2022 – June 30, 2024
Interim Report Deadline	June 30, 2023
Final Report Deadline	August, 2024

Staff Assistance

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Organizations seeking technical assistance should contact:

Natalie Peeples
she/her/hers
Arts Program Specialist
California Arts Council
natalie.peeples@arts.ca.gov



Arts Council Members

Lilia Gonzáles-Chávez, Chair

Kathleen Gallegos, Vice Chair

Vicki Estrada

Jodie Evans

Stanlee Gatti

Donn Harris

Alex Israel

Consuelo (Chelo) Montoya

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Executive Director, Anne Bown-Crawford
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Sacramento, CA 95814
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www.arts.ca.gov

Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

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- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

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Appendix A: Resources for Applicants

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Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

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- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** – To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Interim Report**- Provide an interim report summarizing grant-funded activities and accomplishments within 30 days of the midpoint of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
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- **What We Do Not Fund**

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- **Definition of Signature**

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Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:

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Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



ARTS & CULTURAL ORGANIZATION GENERAL OPERATING RELIEF



2022 Grant Guidelines

Deadline: March 9, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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ARTS & CULTURAL ORGANIZATIONS GENERAL OPERATING RELIEF 2022 GRANT GUIDELINES



DEADLINE: March 10, 2022

Grant Awards: Up to \$30,000

Estimated Total Number of Grant Awards: 429

Grant Activity Period:

July 1, 2022 – June 30, 2023

Total Operating Revenue: Eligible applicants must be at or below \$250,000.

Matching funds: This program requires a 1:1 match of award funds.

Apply at: calartscouncil.smartsimple.com

Background & Purpose:

The California Arts Council's Strategic Framework prioritizes racial equity and broad geographic reach into communities of all sizes and needs. Recent data and community input demonstrate the need for greater access to general operations funding in support of maintaining California arts and cultural organizations during this uncertain time.

The **Arts & Cultural Organizations General Operating Relief** grant program intends to provide relief funding to arts and cultural organizations who have experienced economic hardships due to the COVID-19 pandemic.

This grant supports the well-being of California's cultural vitality by helping sustain a robust and diverse arts workforce and infrastructure. **Funds may be used to support any eligible expenses associated with the general operations of an arts or cultural organization, including but not limited to rent, utilities, and staff salaries.** Applying for this grant does not restrict an organization from applying for other CAC project-based grants. General Operating grants are intended to support the applicant organization in carrying out its mission. Funding is *not* intended to support a specific project.

Arts Organizations Defined

An arts and cultural organization are defined as an entity with a primary purpose of providing arts, creative, or cultural programming/services. Assessed by CAC staff, this purpose is determined by the organization's mission, purpose statement, and/or by its summary of core organizational programs and services.

Ineligible Organizations

- Organizations applying for the CAC's Statewide and Regional Networks, State Local Partner, or Cultural Pathways grant programs
- Organizations that do not have principal place of business in California.
- Public and private colleges and universities
- K-12 school districts

- County Offices of Education
- Social service or non-arts/cultural nonprofits

Eligible Organizations

- 501(c)(3) organization as applicant or fiscal sponsor - Non-governmental applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- Local government - an arts-based unit of municipal or county government; or a tribal government
- Applicant Organizations using fiscal sponsors - An applicant organization that is without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding. For-profit businesses and individuals may not use a fiscal sponsor to apply to CAC organizational grants. Types of applicant organizations eligible to apply using a Fiscal Sponsor include, but are not limited to, artist collectives, guilds, and 501(c)(6) organizations.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed by a representative from both parties and submitted with the application. A blank signature field will not be accepted. If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.
 - A fiscal sponsor change is not permissible during the grant activity period with rare exceptions.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).

Applicant requirements

- **California-based** - Documentation of being a California-based nonprofit arts/cultural organization; an arts-based unit of municipal or county government; or a tribal government, or nonprofit social service organization with regular ongoing arts programming and/or services and a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,”

“dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

- **Racial Equity Statement-** Description of the organization’s commitment to equitable policies and culture.

Request Amounts

Applicant organizations can request up to \$30,000.

Funding Restrictions

Applicants to this program are restricted from applying for the CAC Statewide and Regional , State Local Partner, and Cultural Pathways grants.

Small Organization Prioritization

This program prioritizes small organizations, defined as those with total operating revenues of \$250,000 or less.

Matching Funds

This program requires a 1:1 match of award funds. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application, if applicable. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending, or committed.

Matching funds can be met with any combination of in-kind and cash sources.

- **In-kind match** refers to goods or services rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match but can demonstrate the capacity to carry out the activities in the grant application through other sources.
- **Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- In-kind contributions may only be provided by third parties.
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the applicant.

- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

Click here for additional information on CAC in-kind contributions. If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff prior to beginning your application (see Staff Assistance).

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, SouthAsian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources page](#) of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Management and Leadership: Demonstrates effective management. Organization is economically vulnerable or at risk of closure due to impacts of COVID-19. When applicable, fiscal sponsor demonstrates effective fiscal management and sound relationship with the applicant organization.

Application Questions and Required Documents

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in your organization. Include name, title, relevant experience, and role.
2. Upload a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.

3. Upload a matching funds table. Indicate the source type, identify the source, enter the amount, and indicate the status (Committed, Pending, or Projected).

Arts and Cultural Engagement: Uses culturally relevant and responsive outreach strategies to engage systemically marginalized communities. Organization is responsive to the needs and priorities of the community(ies) it serves through its programming and services.

Application Questions and Required Documents

1. Describe the arts and cultural programs and services your organization offers that engage and support the community(ies) it serves.
2. Describe the culturally-relevant and responsive outreach strategies for engagement that your organization uses.
3. Describe the arts and cultural priorities of your organization, including 1) how it collects input from the audiences/community(ies) it serves to identify these priorities, and 2) what actions are being taken to address these priorities.

Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Principles of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organizations' leadership and participants centers cultural, ethnic, and racial diversity.

Application Questions and Required Documents:

1. Describe the principles of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - A description of your region's landscape and how systemic racism has impacted your communities and field.
 - How your organization is addressing issues of systemic inequities through racially equitable policies and practices.
 - A description of the racial equity principles that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach.
2. Describe how the principles of racial equity* show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made towards your racial equity principles that you are proud of and would want to share with the field.

Accessibility: Demonstrates that its programs, services, information, and facilities, including online spaces, are accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Application Questions and Required Documents

5. Describe your organization’s approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
6. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

Application Opens	January 19, 2022
Application Deadline	March 9, 2022
Panel Review	Approx. March – April 2022
Funding Decision	Approx. May 2022
Funding Notification	Approx. June 2022
Grant Activity Period	July 1, 2022 – June 30, 2023
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IMPACT PROJECTS

— 2022 Grant Guidelines

Deadline: March 9, 2022

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IMPACT PROJECTS

2022 GRANT GUIDELINES

DEADLINE: March 9, 2022

Grant Request Amount: Up to \$20,000

Estimated Total Number of Grant Awards: 150

Grant Activity Period: July 1, 2022 – June 30, 2023

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs. These priorities include strengthening the creative expression of artists, artistic practice, and community collaboration as vital strategies in healing, stabilizing, uplifting, and transforming communities. Artistic projects that foster creative social change in the areas of equity and access provide crucial opportunities for sustaining strong, healthy, vibrant, safe, and resilient communities in a region.

The **Impact Projects** grant program intends to support collaborative projects that center artists and artistic practice in responding to issues facing California at this time, including the pervasive social, political, and economic inequalities experienced by those communities most vulnerable to, and adversely affected by, the COVID-19 pandemic. This program prioritizes local artists and forms of arts and cultural expression that are unique to, and/or historically rooted in, the specific communities to be served.

Impact Projects grants support arts organizations for collaborations between local artist(s) and community members to develop and express their own creative and artistic goals and address a community-defined need. Collaborative projects will utilize various creative practices to impact social issues affecting their communities, including but not limited to systemic/structural racism, education, poverty, health disparities, housing insecurity, violence, food insecurity, cultural/social justice, intergenerational learning, environmental sustainability, and the digital divide.

Project Requirements

- Applicant organization must develop and complete a project addressing the goals of the program to be completed within the project timeline. The project description must include an anticipated timeline for completion within the Grant Activity Period.
 - Projects must be collaboratively developed between local artist(s) and community members to develop and express creative and artistic goals and address a community-defined need. Projects must utilize creative practices to impact social issues affecting a community.

- Project planning, implementation, and evaluation must reflect a commitment to include and represent the communities to be served.
- All aspects of the project should be free to community participants.
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Individuals to be compensated by this grant may not be full-time students in a degree program directly related to any type of compensation/credit for this project.
- All CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Applicant Organization Eligibility

Applying for the Impact Projects grant does not restrict an organization from applying for other CAC grants.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal**

sponsor becomes the legal contract holder with the California Arts Council.

- The fiscal sponsor cannot be changed during the Grant Activity Period. Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of CAC fiscal sponsors.
- **Racial equity statement** - Description of the organizations commitment to equitable policies and culture.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Request Amounts

Applicant organizations can request up to \$20,000 for the grant period.

Funding Restrictions

For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.

Small Organization Prioritization

Funding decisions for this grant program will prioritize small organizations, defined as those with total operating revenues of \$250,000 or less. Organizations with larger operating budgets may apply and will be considered for funding depending on availability. Organizations of all sizes are eligible to request the full award amount regardless of the organization’s annual total operating revenue.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color;

Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Project Design: Indicates clear objectives that address a community-identified need or opportunity and includes a realistic timeline of activities that support the realization of those objectives. The project budget is detailed, includes all expenses relevant to the stated project activities, and includes rates of pay that appropriately compensate the labor of all individuals working on the project.

Application Questions and Required Documents

1. Provide a detailed description of your project's objectives outlining how you will address a community-identified need or opportunity. Include a timeline of activities that support the realization of project objectives.
2. Select the topics your project addresses:
 - Cultural & Social Justice
 - Education
 - Health & Wellness
 - Intergenerational Learning
 - Race & Equity
 - Sustainability & Environment
 - Other:
3. Upload a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.

4. Upload a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.

Community Engagement and Social Impact: Demonstrates the ways in which the project will result in the healing, stabilizing, uplifting, and transforming of a community particularly vulnerable to and adversely affected by the COVID-19 pandemic. The proposal centers community members' voices throughout the entirety of the project, including project development, implementation, and evaluation. The community actively participates in shaping the project outcomes, documentation strategies, and measures of success.

Application Questions and Required Documents

1. Describe how your project will address the healing, stabilizing, uplifting, and transforming of a community particularly vulnerable to and adversely affected by the COVID-19 pandemic.
2. Describe how you plan to center community members' voices throughout the entirety of the project, including project development, implementation, and evaluation.
3. Describe how the community actively participates in shaping project outcomes, documentation strategies, and measures of success.
4. Select up to four communities that will be most deeply impacted by this project Arab, MENASA (Middle Eastern, North African, South Asian), Asian, Black/African American, California Native American / Indigenous, Currently Incarcerated / Experiencing Incarceration, Disabled, Elders, Seniors, Health Workers, Indigenous, Tribal, Latinx/Chicanx, LGBTQIA+, Low Income, Native Hawaiian, Neuro-Divergent, Pacific Islander, People of Color, Rural, Returned, Residents / Formerly Incarcerated, Students of Color, Trans and/or Non-Binary People, Immigrants (Documented and/or Undocumented) / Refugees / Asylum Seekers / Migrants, Unhoused / Transient, Veterans (defined as an individual who has previously served in the United States military, or an individual who has previously served in a similar military capacity alongside and/or at the request, direction, and command of U.S. military forces), Youth (0-24), Other:

Local Artist Support: Demonstrates the capacity to support deep collaboration between local artists and the community for the duration of the project. The artist(s) leading the project identify as members of the community that will be engaged and have expertise in the forms of arts and cultural expression that are unique to, and/or historically rooted in, that community.

Application Questions and Required Documents

1. Provide a written statement from the lead artist(s) describing their vision for the project and their connection to the community to be engaged.
2. Describe how local artists will collaborate with the community for the duration of the project.
3. Describe how the artist(s) leading the project identify as members of the community that will be engaged and have expertise in the forms of arts and cultural expression that are unique to, and/or historically rooted in, that community.
4. Provide brief biographies of all project artists, culture bearers, administrators, and other individuals to be compensated through this CAC grant award. Describe how the artists leading the project identify as members of the community that will be engaged and have expertise in the forms of arts and cultural expression that are unique to, and/or historically rooted in that community.
5. Select the artistic discipline(s) your project uses:
 - Folk and Traditional Arts
 - Literary Arts
 - Media Arts
 - Interdisciplinary Arts
 - Performing Arts
 - Visual Arts
 - Other:

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organizations' leadership and participants centers cultural, ethnic, and racial diversity.

Application Questions and Required Documents:

6. Describe the essential elements to the program/service and organization policies/culture that address Racial Equity. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - A description of your region's landscape and how systemic racism has impacted your communities and field.
 - How your organization is addressing issues of systemic inequities through racially equitable policies and practices.

- A description of how racial equity supports how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach.
7. Describe how racial equity* is addressed in the programming/services and policies.
 8. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
 9. Describe any strategies or progress the organization has made towards y racial equity that you are proud of and would want to share with the field.

Accessibility: Demonstrates that its programs, services, information, and facilities, including online spaces, where funded activities are totake place will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Application Questions and Required Documents

10. Describe your organization’s approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
11. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts basedon panel rank and available funding.

Program Timeline

Application Opens	January 19, 2022
Application Deadline	March 10, 2022
Panel Review	Approx. March – April 2022
Funding Decision	Approx. May 2022
Funding Notification	Approx. June 2022
Grant Activity Period	July 1, 2022 – June 30, 2023
Interim Report Deadline	November 20, 2023
Final Report Deadline	August, 2023

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large printis available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

Natalie Peeples
she/her/hers
Arts Program Specialist
California Arts Council
natalie.peeples@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair

Kathleen Gallegos, Vice Chair

Vicki Estrada

Jodie Evans

Stanlee Gatti

Donn Harris

Alex Israel

Consuelo (Chelo) Montoya

Jonathan Moscone

Executive Director, Anne Bown-Crawford
Deputy Director, Ayanna L. Kiburi, M.P.H.

1300 I Street, Suite 930
Sacramento, CA 95814
(916) 322-6555
Toll Free (800) 201-6201
FAX: (916) 322-6575
www.arts.ca.gov

Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

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

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance, or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** – To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click here to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

- **Definition of Signature**

- **Appeals Process**

Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



JUMP STARTS



2022 Grant Guidelines

Deadline: March 9, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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JUMP StArts Program

2022 GRANT GUIDELINES

DEADLINE: March 9, 2022

Grant Request Amount: Planning grants
\$2,500; Project Grants up to \$50,000

Estimated Total Number of Grant Awards: 51

Grant Activity Period: July 1, 2022 – June 30, 2023

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes a commitment to ensuring that art is accessible to all Californians, including the young and vulnerable, specifically those whose lives have been impacted or interrupted by the justice system.

These may be youth and young people who were dismissed from middle, high and/or continuation schools; have been subjected to racial profiling; have been arrested or are on probation; are currently incarcerated at a juvenile justice facility or attending a court-appointed educational institution; are undocumented; are unhoused and/or migratory; are refugees; have incarcerated parent(s) or guardian(s) and/or are pregnant or young parents themselves. The CAC's commitment to system-engaged, system-impacted, and/or at-promise youth is also reinforced by the State of California Budget Act of 2020 that maintains a mandate to invest in the JUMP StArts program this fiscal year.

The **JUMP StArts** program supports arts and culture education, apprenticeship and or mentorship via artists-in-residence programs for system-engaged, system-impacted, and/or at-promise youth and young people through the age of 24. Activities may take place during or outside of traditional school hours in state- or county-operated correctional facilities; public settings; online; and in arts and culture venues, community centers, school sites, youth centers, and intergenerational settings.

Projects should prioritize system-engaged, system-impacted, and/or at-promise youth or youth who are especially vulnerable to be impacted by or engaged in the justice system, and the project should be tailored specifically to respond to their needs.

The JUMP StArts program has two project grant strands in which organizations may apply for and receive funding simultaneously:

- JUMP StArts – State Facilities
- JUMP StArts – Community Spaces and/or County Facilities

Planning grants are also available to support arts organizations in the process of developing an arts project for system-engaged, system-impacted, and/or at-promise youth.

Project Requirements

- Applicant organization must develop and complete a project addressing the program's purpose to be completed by the end of the Grant Activity Period. The project description must include an anticipated timeline for completion within the Grant Activity Period.
- Project planning and completion must reflect a commitment to include and represent the communities to be served; this includes youth, young adults, and/or individuals who were previously system-impacted, system-engaged, or at-promise input.
- The project plan must describe activities, partnership responsibilities, intended artistic and youth development outcomes, and documentation strategies.
- The project design must be human-centered, provide safe, healthy, and appropriate learning environments for youth and young people.
- The project must include professional development training for teaching staff in both facility protocols and; healing and/or trauma-informed practice.
- Project team members to be compensated and supported by this grant must show relevant experience and be based in California.
- Rates of compensation for individual California teaching artists and cultural practitioners to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Individuals to be compensated by this grant may not be full-time students in a degree program directly related to any type of compensation/credit for this project.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Request Amounts

Applicant organizations can request:

- \$2,500 for a planning grant
- Up to \$50,000 for a full project grant

- Up to \$52,500 for a planning and project grant **if each request is in different funding strand**: Community Spaces and/or County Facilities *and* State Facilities

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA2S+; Low Income; Neuro-Divergent; Hawaiian; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Funding Priority: Small and Economically Vulnerable Organizations

Funding decisions for this grant program will prioritize small and economically vulnerable organizations with total operating revenues of \$250,000 or less, at risk for closure or halting of activities due to economic impacts from the COVID-19 pandemic. Organizations with larger operating budgets may apply and will be considered for funding depending on availability. Organizations of all sizes are eligible to request the full award amount regardless of the organization's annual total operating revenue.

Community Spaces and/or County Facilities Program Strand

Applicants applying to the Community Spaces and/or County Facilities program strand must partner with at least one of these entities serving youth engaged by the juvenile justice system, including but not limited to:

- County juvenile halls and camps
- Court schools
- Community schools
- Social service agencies or nonprofit organizations supporting priority youth populations

State Facilities Program Strand: Partnership with the Division of Juvenile Justice (DJJ)

Applicants to the State Facilities program strand must provide service at one or more of the following locations:

- N.A. Chaderjian Youth Correctional Facility

- O.H. Close Youth Correctional Facility
- Ventura Youth Correctional Facility

Applicants proposing a project in partnership with the DJJ must be in touch with Teresa Perez at Teresa.Perez@cdcr.ca.gov or (916) 683-7450 to plan the project and to secure a letter of support.

Applicants should be prepared to discuss the following when contacting DJJ:

- Type of program and proposed service to be provided
- Specific plan for space, time (length, duration, time of day), equipment, and participation of artists and DJJ staff
- Intended youth population and desired outcomes of efforts toward youth participation
- Outcomes and evaluation metrics appropriate to the scope of the project
- Training needs (facility safety and behavioral protocols) for participating teaching artists proposing to interact with DJJ youth

More information about the DJJ’s mission and guiding principles are available on the [DJJ page](#) of the California Department of Corrections and Rehabilitation website.

All applicants must be in touch with an appropriate contact at the facility(ies) to plan the project and to secure a letter(s) of support.

JUMP StArts Planning Grant

Planning grants are available to support arts organizations that have identified a juvenile justice or social service partner and are in the process of developing an arts project to serve these priority youth. Planning grants give organizations the opportunity to take the time to design the project thoughtfully and include meaningful contributions from both partners. The planning grants also can be used to pilot aspects of the program and conduct any necessary training and/or professional development for the project staff. Given the transient context for system-engaged, system-impacted, and/or at-promise youth, applicants are encouraged to consider partnering with multiple agencies that serve youth in various aspects of their incarceration, probation, and re-entry to ensure consistent engagement and to maximize program impact.

Planning grants are ranked “Fund” or “Not Fund” based on the strength and merit of the plan.

- **Applicants may not apply for a planning grant** in a strand (i.e., Community Spaces and/or County Facilities or State Facilities) **in which they have previously been funded.**
 - For example: If an organization has received a JUMP StArts grant to do work in a county facility or community space, they may not apply for a planning grant to work with another county or community

facility. However, the organization may apply for a planning grant to work at a state facility.

- **Applicants may not receive a JUMP StArts planning grant and a JUMP StArts project grant in the same strand during the same funding cycle.**

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be reviewed, ranked, and considered for funding.

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
 - The fiscal sponsor cannot be changed during the Grant Activity Period. Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of CAC fiscal sponsors.
- **Racial equity statement** - Description of the organizations commitment to equitable policies and culture.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to

conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Funding Restrictions

For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year, as it appears in the Budget Snapshot.

Matching Funds

This program does not require matching funds.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Project Design & Implementation: Provides detailed and meaningful objectives, including a timeline and key activities, outlining how the project will address current challenges and/or opportunities addressing system-engaged, system-impacted, and/or at-promise youth. The project budget is detailed, includes all expenses relevant to the stated project activities, and lists rates of pay that appropriately compensate the labor of all individuals working on the project.

Application Questions and Required Documents:

1. Provide a detailed description of your project, including a timeline and key activities, outlining how your project will address current challenges and/or opportunities addressing system-engaged, system-impacted, and/or at-promise youth. These may include youth who were dismissed from middle, high and/or continuation schools; are subjected to racial profiling; are arrested or on probation; are incarcerated at a juvenile justice facility or at a court-appointed educational institution; are undocumented; are unhoused and/or migratory; are refugees; have incarcerated parent(s) or guardian(s) and/or are pregnant or parents themselves.
2. In addition to the development of artistic skills, describe the student outcomes your organization seeks to achieve through its JUMP StArts project.
3. Upload a project Budget.

Community Engagement: Demonstrates how the project design and implementation reflects a commitment to include and represent the communities to be served.

Application Questions and Required Documents:

1. Describe how you plan to engage and elevate system-engaged or system-affected youth voices throughout the project to help shape the project outcomes, documentation strategies, and measures of success. Demonstrate how your project design and implementation reflects a commitment to include and represent the communities to be served.
2. Describe your organization's protocols and best practices in working with system-engaged youth, to ensure that they will be in a physically and emotionally safe, nurturing, and creative learning environment.

Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organizations' leadership and participants centers cultural, ethnic, and racial diversity.

Application Questions and Required Documents:

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - A description of your region's landscape and how systemic racism has impacted your communities and field.
 - How your organization is addressing issues of systemic inequities through racially equitable policies and practices.
 - A description of the racial equity principles that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach.
2. Describe how the elements of racial equity* show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made towards your racial equity principles that you are proud of and would want to share with the field.

Accessibility: Demonstrates that its programs, services, information, and facilities, including online spaces, are accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Application Questions and Required Documents

1. Describe your organization’s approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

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Organizations seeking technical assistance should contact:

Natalie Peeples
she/her/hers
Arts Program Specialist
California Arts Council
natalie.peeples@arts.ca.gov

Governor of California

Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair

Kathleen Gallegos, Vice Chair

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Jodie Evans

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Donn Harris

Alex Israel

Consuelo (Chelo) Montoya

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Deputy Director, Ayanna L. Kiburi, M.P.H.

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- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

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Appendix A: Resources for Applicants

Grantee Requirements

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- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** – To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click here to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

- **Definition of Signature**

- **Appeals Process**

Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of factual information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



REENTRY THROUGH THE ARTS



2022 Grant Guidelines

Deadline: March 9, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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REENTRY THROUGH THE ARTS

2022 GRANT GUIDELINES

DEADLINE: March 9, 2022

Grant Request Amount: Up to \$50,000

Estimated Total Number of Grant Awards: 30

Grant Activity Period:

July 1, 2022 – June 30, 2023

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose:

The California Arts Council's (CAC) policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs. This includes a commitment to ensuring that art is accessible to all Californians, including those who have been incarcerated.

The Reentry Through the Arts grant program is rooted in the CAC's belief that the arts are a societal cornerstone with the ability to build community, heal, and provide hard and soft skills transferable to other areas of life. Reentry Through the Arts supports arts and culture programs for adults who have been incarcerated within correctional institutions. It reinforces the direct impact that arts and culture have on the health, welfare, and economic well-being of all Californians and their communities.

Through this program, CAC has been able to expand its funding opportunities to include projects specifically designed for Returned Residents¹, utilizing arts participation as an effective instrument for healing, community integration, and skill building. Successful projects also include the perspective of one or more people affected by incarceration as active participants in the design, planning, and implementation of the project.

By focusing on the principles of restorative justice, transformative justice, and healing-centered approaches, Reentry Through the Arts elevates projects that utilize arts and culture as part of a holistic approach to supporting the most successful transition of Returned Residents back into their communities.

Project Requirements

- All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- The proposed project must include arts and culture as a central component of a holistic and integrated approach to reentry that also includes other community-based support services, including but not

¹ The California Arts Council uses the language of "Returned Residents" when referring to people who have experienced incarceration. We also recognize that individuals from this community may prefer varying language such as "Returned Citizens" or "Formerly Incarcerated" when referring to themselves and their experiences.

limited to:

- Mental Health Services
 - Addiction Treatment and/or Counseling
 - Job Skills Training and/or Job Placement
 - Higher Education and/or Trade School Enrollment
 - Housing Placement and Services
 - Food Security
 - Behavioral Health
 - Family Reunification Services
- The project must include the perspective of one or more people affected by incarceration as active participants in the design, planning, and implementation of the project.
 - The project should demonstrate significant planning and reflect a collaborative relationship between the partnering entities, as evidenced by the signed ²Letter of Agreement between partners.
 - Programming must be free of charge for project participants.
 - Project should include culturally responsive approaches that are relevant to the participants and the community and that foster the principles of restorative justice transformative justice, and/or healing-centered approaches.
 - All project participants must be compensated via stipends, honorariums, gift cards, or other form of compensation
 - Project team members to be compensated and supported by this grant must show relevant experience and be based in California.
 - Individuals to be compensated by this grant may not be full-time students in a degree program directly related to any type of compensation/credit for this project.
 - All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, but not limited to individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Applicant Organization Eligibility

Applying for the Reentry Through the Arts grant does not restrict an organization from applying for other CAC grants.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include

² See definition of a signature in Appendix A.

the listed items at the time of submission in order to be considered for funding.

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
 - The fiscal sponsor cannot be changed during the Grant Activity Period. Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of CAC fiscal sponsors.
- **Racial equity statement** - Description of the organization's commitment to equitable policies and culture.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have "active status" with the California Secretary of State (SOS) showing evidence of "good standing" at the time of application. You can verify your organization's status by conducting a search using the SOS online [Business Search](#) tool. An indication of "active" (versus "suspended," "dissolved," "cancelled," etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

Applicant organizations can request up to \$50,000 for a full project grant.

Matching Funds

Matching funds are not required for this grant.

Funding Priority: Small and Economically Vulnerable Organizations

Funding decisions for this grant program will prioritize small and economically vulnerable organizations with total operating revenues of \$250,000 or less. Organizations with larger operating budgets may apply and will be considered for funding depending on availability. Organizations of all sizes are eligible to request the full award amount regardless of the organization's annual total operating revenue.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicana; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources page](#) of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions will address these same criteria.

Project Design and Implementation: Project design indicates a realistic timeline, clear artistic and community-based objectives, and achievable goals. The project budget is detailed, includes all expenses relevant to the stated project activities,

and lists rates of pay that appropriately compensate the labor of all individuals working on the project. Organization has a commitment to this community which can be demonstrated through staff and teaching artists being representative of the communities served.

Application Questions and Required Documents

1. Provide a detailed description of your proposed project for returned residents.
2. Describe the timeline of the free arts and culture activities and how they are relevant and meaningful to participants. Describe the project objectives or goals and how they're achieved.
3. Describe the roles and responsibilities of the applicant organization and each partner in planning and implementing the project.
4. Provide a joint Letter(s) of Agreement signed by the Applicant Organization and the partnering organization(s) or artist(s).
5. Upload a project budget.

Community Impact: Project clearly demonstrates a commitment to include and represent the communities to be served, through aspects including but not limited to curriculum, staffing, history of engagement, and meaningful takeaways. Proposal clearly allows for the project to meaningfully integrate with reentry support services and skills.

Application Questions and Required Documents

1. Describe how the project demonstrates a commitment to include and represent the communities to be served through aspects, including, but not limited to, curriculum, staffing, history of engagement, and meaningful takeaways.
2. Describe specific reentry support services or skills that will be offered through this project.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organizations' leadership and participants centers cultural, ethnic, and racial diversity.

Application Questions and Required Documents:

1. Upload your agency racial equity statement that could include, but is not limited to:
 - A description of your region's landscape and how systemic racism has impacted your communities and field.
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- A description of the racial equity principles that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach.
2. Describe the principles of racial equity that are essential to the program/service and organization policies/culture.
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Accessibility: Demonstrates inclusive practices to follow the leadership of, serve, reach, and uplift people with disabilities through the organization's policies, program/services, facilities, and organizational culture. Organization demonstrates an understanding that people with disabilities come from a wide range of backgrounds, ethnicities, cultures, and identities and therefore include principles of inclusion that are responsive to and led-by these community members.

Demonstrates the use of the NEA Brief Accessibility Checklist to ensure that physical and online spaces, are accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

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- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** – To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
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Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click here to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

- **Definition of Signature**

- **Appeals Process**

Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of factual information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



STATE-LOCAL PARTNERS

2022 Grant Guidelines

Deadline: March 9, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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STATE-LOCAL PARTNERS

2022 GRANT GUIDELINES

DEADLINE: March 9, 2022

Grant Awards: Up to \$60,000

Estimated Total Number of Grant Awards: 53

Grant Activity Period: July 1, 2022 – June 30, 2023

Matching funds: One-to-one match is required for organizations with Total Operating Revenues of \$1,000,000 or more



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The **State-Local Partnership** (SLP) program provides general operating support and technical assistance for county-designated **local arts agencies**. The purpose of the program is to foster cultural development on the local level through a partnership between the State and the counties of California. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership. The partnership enables individuals, organizations, and communities to create, present, and preserve the arts of all cultures to enrich the quality of life for all Californians.

A **local arts agency** is defined as the official county-designated organization that supports arts and cultural activity in service to individuals and communities throughout an entire county. Local arts agencies provide financial support, services, or other programming to a variety of arts organizations, individual artists, and the community. A local arts agency can be an agency of local government, a nonprofit organization, or a hybrid of the two.

The CAC's Strategic Framework, adopted in 2019, indicates a number of aspirational areas regarding the agency's relationship with its SLPs:

- State-Local Partner Funding
 - Action: Conduct a review to determine a timeline and process for increasing the amount of funding granted to the SLPs. This timeline should include a detailed process for assessment, capacity building, bolstered support, and compliance checks, as well as a plan for establishing participation by and benefits for all 58 counties.
 - Root Cause Rationale: This action will acknowledge the ability of SLPs to understand and respond to their local needs. In addition, financially committing to building capacity at the local level will position SLPs to have more control, ownership, responsibility, and a deepened connection to the CAC.
- State-Local Partner Capacity Building
 - Action: Increase technical assistance and training to SLPs that meets the unique needs of each organization, as identified by research and evaluation. Ensure that SLP contracts are written to require adherence to

key CAC policies and expectations, clearly outlining the role of the state-county partnership. Develop strategies to align SLP priorities with the priorities of the CAC, while allowing for flexibility and self-determination. Support the development and implementation of local plans that result in consistent quality and equity of service across counties.

- Root Cause Rationale: The state's arts and creativity infrastructure should be strong at every level. The larger emphasis on funding the SLPs should be accompanied by a larger emphasis on requirements and support to align the SLPs with the CAC's stated values. Explore tools to support values alignment, such as requiring local plans to state how these values will be operationalized. Include attention to root causes such as implicit bias and lack of representation on boards. By developing trainings of trainers at the local level, along with the expectation that SLPs engage in this process with their grantees, there will be a rippling effect with those who ultimately receive CAC funds and are recruited to serve on CAC panels.

The Council voted to increase the annual maximum request amount for the SLP grant to \$60,000 as a first step in supporting these aspirational areas.

State-Local Partners serve as **Poetry Out Loud** partners and will receive additional financial support through this grant program to facilitate an annual Poetry Out Loud program throughout their county either through direct programming or in partnership with another local organization/agency. Poetry Out Loud funds will not be based on panel ranking and will be in addition to the \$60,000 maximum request amount.

Beginning in 2022, SLPs will also collaborate with the CAC on implementing its Individual Artists Fellowship program by nominating 10 artists from their counties to be considered for those awards. The SLPs will also support those artists in preparing and submitting their applications to the CAC for adjudication. This collaboration will help address another aspirational area of the Strategic Framework regarding geographic equity:

- Geographic Equity
 - Action: Explore how to best address grantmaking equity for the disparate regions of the state. Utilize data analysis to assess present-day regional disparities among CAC grantees. Seek guidance from existing funding models that address how to identify and give preference to disadvantaged communities.
 - Root Cause Rationale: There are varying degrees of arts and culture infrastructure throughout the state, based on historic and current variations in investment and other factors, so a one-size fits-all approach to funding regionally will perpetuate existing inequities. Geographic locations with fewer resources will benefit more by gaining greater access to CAC resources.

Program Goals

Projects should address the following State-Local Partnership program goals:

- Support the work of local arts agencies in fostering the countywide arts and cultural ecosystem.
- Provide funds to address priorities identified at the local level in alignment with State-Local Partnership program requirements.
- Promote race equity in programming and services for artists, arts organizations, communities, cultures, and creative practices throughout each county with a designated State-Local Partnership.
- Serve every county in the state through a designated State-Local Partner in each county.

Program Requirements

- Funding for general operating support is awarded as a contract between the State-Local Partner grantee and the California Arts Council. State-Local Partner grantees will be expected to:
 - Maintain an accessible public office operated by, at minimum, one full-time staff member. *In unique situations, exceptions can be made.*
 - Reflect a commitment to include and represent the communities to be served.
 - Attend CAC convening(s) (if applicable).
 - Host meetings for the CAC as needed.
 - Promote CAC grant opportunities, workshops, and other resources to county constituents.
 - Collect demographic and other identifier data on the individual artists, organizations, and community members that are served and supported by their activities and programming, and the existing gaps in service to specific communities. These data will be included in the Final Report at the end of the grant period.
 - Participate in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the local arts agency.
 - Participate in program evaluation.
- The applicant must complete general operating support activities aligned with the program's purpose by June 30, 2023.
- All activities to be funded by the CAC must occur within the two-year Grant Activity Period (see Timeline).
- Proposals must address how the applicant organization:
 - Provides access to diverse art forms that facilitate public participation
 - Offers programs and services that include and support the cultural diversity and traditional arts of the entire county

- Facilitates an annual Poetry Out Loud program in partnership with the CAC through either direct programming or in partnership with another local organization/agency
- Identify 10 artists residing within the county to nominate for the CAC's Individual Artists Fellowship program, according to the goals of that program, and support those individuals in preparing and submitting their applications.
- Proposals should explain how the applicant organization achieves at least two of following local arts agency activities or services:
 - Engage in community development through the arts or contribute to creative placemaking activities
 - Conduct cultural assessment and planning that encourages input from community members
 - Foster local and regional partnerships and collaboration through convenings or other means
 - Provide stewardship of a community's art collection(s)

 - Engage in programs that promote arts advocacy efforts at the local, state, or national level
 - Provide and/or support arts learning (preK-12, adult education, creative aging, etc.)
 - Manage a public art program
 - Produce or present programs such as festivals, community theatre, concerts, literary events, workshops, etc.
 - Grant or provide financial support to cultural organizations or artists
 - Facilitate economic development efforts that support the creative economy through arts industries
 - Manage one or more cultural facilities in the county
 - Provide public relations or marketing services for State-Local Partner arts programs and/or services, and for other arts and cultural activities in the county
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including but not limited to individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

Applicant Organization Eligibility

- Applicant organization must be designated by their County Board of Supervisors to serve as the State-Local Partner in the county.
 - **Multi-county Partnerships:** Partnerships that serve multiple counties may be eligible to apply. A Multi-county Partnership must be designated as the State-Local Partner by the county Board of Supervisors in all counties represented. Funding is prorated based on the number of counties in the partnership. Multi-county Partnership applicants must give evidence of service and program equity to all participating counties.
- Applicant Organizations using **Fiscal sponsors** - An applicant organization that is non-profit in nature but without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding. For-profit businesses and individuals may not use a Fiscal Sponsor to apply to CAC organizational grants. Types of applicant organizations eligible to apply using a Fiscal Sponsor include, but are not limited to, artist collectives, guilds, and 501(c)6 organizations.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed by a representative from both parties and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
 - The fiscal sponsor may be changed during the Grant Activity Period on a case-by-case basis.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).

Applicant Requirements

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **Racial Equity Statement** - Description of the organization's commitment to equitable policies and culture.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have "active status" with the California Secretary of State (SOS) showing evidence of "good standing" at the time of application. You can verify your organization's status by conducting a search using the SOS online [Business Search](#) tool. An indication of "active" (versus "suspended," "dissolved," "cancelled," etc.) confirms that your nonprofit

corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Request Amounts

Applicant organizations can request up to \$60,000.

Funding Restrictions

- Statewide and Regional Networks, Cultural Pathways, and General Operating Support for Arts and Culture Organizations grantees are not eligible for State-Local Partner support in the same fiscal year.
- Applicants to this program are not restricted from applying for and receiving additional CAC project grants.

Matching Funds

This program requires a 1:1 match of award funds for organizations with Total Operating Revenues (TORs) of \$1,000,000 or more in their most recently completed fiscal year. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application, if applicable. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending, or committed.

Matching funds can be met with any combination of in-kind and cash sources.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants**

create an online profile well in advance of the application deadline. More information can be found on the [Grant Resources page](#) of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Local Arts Programming, Services, and Networking: Organization serves as a cultural resource for individual artists, arts organizations and social service organizations with ongoing arts programming, general public, and the broad arts ecosystem of the county. Organization contributes to community arts development and maintains an active relationship with the county government.

Application Questions and Required Documents

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in your organization. Include name, title, relevant experience, and role. (Demographic information and identity indicators optional.)
2. Upload a two-year projected budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
3. Indicate the source type, identify the source, enter the amount, and indicate the status of matching funds.

Community Impact: Reach and depth of engagement across the entire county is demonstrated. Creation, presentation, and/or preservation of diverse arts and cultural practices represented in the county is evident in demographic data provided or visual representation of events and activities in photographs. Programs and services respond to community needs, values, and priorities. Development, implementation, and evaluation of programs and services involve significant community participation, particularly from individuals and organizations representing historically marginalized communities.

Application Questions and Required Documents

1. Describe the arts and cultural programs and services your organization offers that engage and support the community(ies) it serves.
2. Describe the culturally relevant and responsive outreach strategies for engagement that your organization uses.
3. Describe the arts and cultural priorities of your organization, including 1) how it collects input from the audiences/community(ies) it serves to identify these priorities, and 2) what actions are being taken to address these priorities.

4. **Work Sample Materials:** Provide up to three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Management and Leadership: Ability of applicant organization to fulfill programs and services identified in proposal. Strategies to strengthen organizational capacity, diversity of revenue sources, representative staff leadership and appropriate compensation for staff, effective governance policies and organizational structure are evident and consistent with what is possible given the organizations budget. Overall fiscal and managerial health of applicant is evident.

Application Questions and Required Documents

1. Describe the arts and cultural programs and services your organization offers that engage and support the community(ies) it serves.
2. Describe the culturally relevant and responsive outreach strategies for engagement that your organization uses.
3. Describe the arts and cultural priorities of your organization, including 1) how it collects input from the audiences/community(ies) it serves to identify these priorities, and 2) what actions are being taken to address these priorities.
4. Provide up to three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organizations' leadership and participants centers cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - A description of your region's landscape and how systemic racism has impacted your communities and field.
 - How your organization is addressing issues of systemic inequities through racially equitable policies and practices.
 - A description of the racial equity principles that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community

partnerships, mentorship, arts and cultural programming, accessibility, and outreach.

2. Describe how the elements of racial equity* show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made towards your racial equity principles that you are proud of and would want to share with the field.

Accessibility: Demonstrates that its programs, services, information, and facilities, including online spaces, are accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

Application Opens	January 19, 2022
Application Deadline	March 9, 2022
Panel Review	Approx. March – April 2022
Funding Decision	Approx. May 2022
Funding Notification	Approx. June 2022
Grant Activity Period	July 1, 2022 – June 30, 2023
Final Report Deadline	August, 2023

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Josy Miller, Ph.D.

she/her

Arts Program Specialist California Arts Council

josy.miller@arts.ca.gov

Governor of California

Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair

Kathleen Gallegos, Vice Chair

Viki Estrada

Jodie Evans

Stanlee Gatti

Donn Harris

Alex Israel

Consuelo (Chelo) Montoya

Jonathan Moscone

Executive Director, Anne Bown-Crawford

Deputy Director, Ayanna L. Kiburi, M.P.H.

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www.arts.ca.gov

Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

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

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
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- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click here to review the list of activities and expenses that CAC does not fund.

- **In-kind Matching Funds**

Click here for additional information on CAC in-kind contributions.

- **Sample Fiscal Sponsor Letter of Agreement**

- **Definition of Signature**

- **Appeals Process**

Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of factual information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



STATE-LOCAL PARTNER MENTORSHIP

2022 Grant Guidelines

Deadline: March 9, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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STATE-LOCAL PARTNER MENTORSHIP

2022 GRANT GUIDELINES

DEADLINE: March 9, 2022

Grant Awards: Up to \$40,000

Estimated Total Number of Grant Awards: 4
(Current State-Local Partners only)

Grant Activity Period: July 1, 2022 – June 30, 2023

Matching funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The **State-Local Partnership Mentorship** (SLP-M) program is intended to support the establishment of a county-designated **local arts agency** in each of the four counties in which no such agency has currently been identified (Alpine, Glenn, Kings, San Joaquin). Grant funds will go to four existing State-Local Partners to foster the development of new SLPs in these counties.

A **local arts agency** is defined as the official county-designated organization that supports arts and cultural activity in service to individuals and communities throughout an entire county. Local arts agencies provide financial support, services, or other programming to a variety of arts organizations, individual artists, and the community as a whole. A local arts agency can be an agency of local government, a nonprofit organization, or a hybrid of the two.

The CAC's Strategic Framework, adopted in 2019, indicates aspirational areas that will be directly addressed by this grant program:

- State-Local Partner Capacity Building
 - Action: Increase technical assistance and training to SLPs that meets the unique needs of each organization, as identified by research and evaluation. Ensure that SLP contracts are written to require adherence to key CAC policies and expectations, clearly outlining the role of the state-county partnership. Develop strategies to align SLP priorities with the priorities of the CAC, while allowing for flexibility and self-determination. Support the development and implementation of local plans that result in consistent quality and equity of service across counties.
 - Root Cause Rationale: The state's arts and creativity infrastructure should be strong at every level. The larger emphasis on funding the SLPs should be accompanied by a larger emphasis on requirements and support to align the SLPs with the CAC's stated values. Explore tools to support values alignment, such as requiring local plans to state how these values will be operationalized. Include attention to root causes such as implicit bias and lack of representation on boards. By developing trainings of trainers at the local level, along with the expectation that SLPs engage in this process with their grantees, there will be a rippling effect with those who ultimately receive CAC funds and are recruited to serve on CAC panels.

- Geographic Equity
 - Action: Explore how to best address grantmaking equity for the disparate regions of the state. Utilize data analysis to assess present-day regional disparities among CAC grantees. Seek guidance from existing funding models that address how to identify and give preference to disadvantaged communities.
 - Root Cause Rationale: There are varying degrees of arts and culture infrastructure throughout the state, based on historic and current variations in investment and other factors, so a one-size fits-all approach to funding regionally will perpetuate existing inequities. Geographic locations with fewer resources will benefit more by gaining greater access to CAC resources.

Program Requirements

- Grantees will be required to accomplish the following within the grant activity period:
 - Convene a standing committee of community members and stakeholders to support development of new SLP structure and strategic framework.
 - Model race equity practices and principles in the development of new SLP mission, vision, programming, and services.
 - Identify and retain a dedicated staff member to lead new SLP and provide mentorship to that individual.
 - Identify and maintain an accessible public office space for the new SLP.
 - Create a proposed operating budget for new SLP.
 - By the end of the grant activity period, establish an active SLP in the identified county, either as a unit of County government or an independent 501(c)(3).
 - Obtain resolution from the County Board of Supervisors naming the new SLP as the official partner of the CAC in that county.
- All activities to be funded by the CAC must occur within the one-year Grant Activity Period (see Timeline).
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including but not limited to individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Applicant Organization Eligibility

- Applicant must be current grantees in the CAC State-Local Partnership Program.
- Current SLPs may only apply to support one county in the development of their new SLP.

- A **letter of commitment** from the County Administrator in the county in which the new SLP is to be established is required at the time of application. County Administrators may provide letters of commitment to multiple applicants, with the partnership contingent upon grant award.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

Applicant organizations can request up to \$40,000.

Funding Restrictions

Grantees may use up to 10% of the grant funds for administrative expenses incurred towards the development of the new SLP. All other funds must directly support the establishment of the new SLP in salary for that SLP’s staff, rental of office space and related operating expenses, stipends to community participants, and other related expenses.

Matching Funds

Matching funds are not required for this grant.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, SouthAsian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC’s online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the

deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources page](#) of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below.

Organizational Capacity and Readiness

- Key project personnel must demonstrate a history of experience working at their current SLP or another Local Arts Agency in the areas of strategic planning, organizational development, and/or organizational leadership.
- Applicant organization must demonstrate ability to consistently achieve goals of the SLP program, including providing robust local arts programming, services, and networking; making significant impact in the community; demonstrating strong management and leadership; and demonstrating commitment to equity and accessibility both internally in organizational policy and culture, and externally via programming and community engagement.

Application Questions and Required Documents

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in your organization. Include name, title, and relevant experience. [Demographic information and identity indicators optional.]
2. Please provide a brief history of your organization and its success in consistently achieving the goals of the SLP program.
3. Two-year budget snapshot table: Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits in the Budget Snapshot Notes.
4. Work Sample Materials: Provide up to three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Program Design and Implementation

- Applicant organization must propose a clear plan to support the development of a new SLP in a partnering county, including commitment of key personnel to the project, relationships with stakeholders in that county, a plan for community engagement and organizational development within the grant activity period, and a budget that realistically supports the proposed plan of action.

Application Questions and Required Documents

1. Describe your plans for developing a new SLP in a partnering county, including the roles of key personnel and relationships with stakeholders in that county. Indicate how your organization plans to achieve each of the following requirements within the grant activity period:
 - Convene a standing committee of community members and stakeholders to support development of new SLP structure and strategic framework.
 - Model race equity practices and principles in the development of new SLP mission, vision, programming, and services.
 - Identify and retain a dedicated staff member to lead new SLP and provide mentorship to that individual.
 - Identify and maintain an accessible public office space for the new SLP.
 - Create a proposed operating budget for new SLP.
 - By the end of the grant activity period, establish an active SLP in the identified county, either as a unit of County government or an independent 501(c)(3).
 - Obtain resolution from the County Board of Supervisors naming the new SLP as the official partner of the CAC in that county.
2. Letter of Commitment: Provide a signed letter from the County Administrator (in the county in which the new SLP will be established) indicating support for the establishment of an SLP and the commitment of the County to partner in that work.
3. Project Budget: Upload a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.

Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organizations' leadership and participants centers cultural, ethnic, and racial diversity.

Application Questions and Required Documents:

1. Describe the principles of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process.
2. Your racial equity statement could include, but is not limited to:
3. A description of your region's landscape and how systemic racism has impacted your communities and field.
4. How your organization is addressing issues of systemic inequities through racially equitable policies and practices.

5. A description of the racial equity principles that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach.
6. Describe how the principles of racial equity* show up in the programming/services and policies.
7. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
8. Describe any strategies or progress the organization has made towards your racial equity principles that you are proud of and would want to share with the field.

Accessibility: Demonstrates that its programs, services, information, and facilities, including online spaces, are accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline:

Application Opens	January 19, 2022
Application Deadline	March 9, 2022
Panel Review	Approx. March – April 2022
Funding Decision	Approx. May 2022
Funding Notification	Approx. June 2022
Grant Activity Period	July 1, 2022 – June 30, 2023
Final Report Deadline	August 30, 2023

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Josy Miller, Ph.D.

she/her

Arts Program Specialist California Arts Council

josy.miller@arts.ca.gov

Governor of California

Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez Chair

Kathleen Gallegos, Vice Chair

Vicki Estrada

Jodie Evans

Stanlee Gatti

Donn Harris

Alex Israel

Consuelo (Chelo) Montoya

Jonathan Moscone

Executive Director, Anne Bown-Crawford

Deputy Director, Ayanna L. Kiburi, M.P.H.

1300 I Street, Suite 930

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FAX: (916) 322-6575

www.arts.ca.gov

Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

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

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxation Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click here to review the list of activities and expenses that CAC does not fund.

- **In-kind Matching Funds**

Click here for additional information on CAC in-kind contributions.

- **Sample Fiscal Sponsor Letter of Agreement**

- **Definition of Signature**

- **Appeals Process**

Before requesting an appeal, check that your request qualifies by reading the following.

Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of factual information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.

TAB E

California Arts Council | Public Meeting | 12/7/2021



Memorandum

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

Date: December 7, 2021

To: Council

From: Governance Committee, Alex Israel & Jonathan Moscone

Re: Council Member Appointments

The Governance Committee has been informed that four gubernatorial council vacancies will not be filled until the new year. The Council encourages members of the public who are interested in serving on the California Arts Council to apply for this appointment via the Governor's website: <https://www.gov.ca.gov/appointments/>.

It is the goal of the Governance Committee to conduct a Council Handbook overview when the council vacancies are filled to best support the Council as a whole.



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

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

To: **Council Members**

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

Date: **December 7, 2021**

Re: **California Arts Council Legislative Outreach Plan for 2022**

It is the goal of the Legislative Committee to meet with members of the legislature to apprise the legislature on the work of the Council and how this work and our grant programs impact their constituency. Attached is a one-page overview the Legislative Committee requested be prepared for distribution to the legislature. The purpose of the document is to provide the legislators with a snapshot of the work being done by the Council to serve their constituents. Staff has presented this document to legislators and staffers in meetings along with a list of grantees in their corresponding districts.

On November 16, 2021, the Legislative Committee met with the Speaker of the Assembly, Anthony Rendon, who provided an overview of the Senate Roster. The purpose of this meeting was to help the Committee determine a more focused list of members to meet with in the Senate. The meeting with the Speaker will also help the Committee provide recommendations for appointments to the Joint Committee on the Arts, which is comprised of both Assemblypersons and Senators.

The Committee plans to meet with the Joint Committee on the Arts (JCA) Chair Senator Allen and other JCA members and staffers via zoom in December and then January after the release of the Governor's budget to discuss the plans for the 2022 session.

The Committee has enlisted the help of council member Estrada to schedule a meeting with Senate President pro Tempore Toni G. Atkins who appointed council member Estrada.



**CALIFORNIA
ARTS COUNCIL**
A STATE AGENCY

CREATING A BETTER TOMORROW MEANS BEING HERE FOR THE ARTS TODAY.



Grantee: Duniya Dance and Drum Company | Photo by Crystal Birms

At the **California Arts Council**, it's our mission to strengthen arts and culture as the tools to cultivate a better California for all. We envision a state of the arts, where all people flourish with universal access to and participation in creative expression.

Our statewide grant opportunities fund authentic, accessible, and sustainable arts engagement and infrastructure in support of community well-being, resilience, and vitality.

Leading with Race

The California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming. Pursuit of justice in this arena benefits everyone by taking a critical eye to systems of oppression—systems that undercut fairness across multiple demographics, conditions, and experiences.

Read our full Racial Equity Statement at
<https://arts.ca.gov/about/racial-equity-statement>.

2022 Grant Opportunities

Administrators of Color Fellowships

Support for an inclusive workforce for the field of arts and culture.

Arts and Accessibility

Support for enhanced opportunities for arts participation by people with disabilities.

Arts in Corrections

Support for rehabilitative arts services designed to have a positive impact on the social and emotional well-being of people experiencing incarceration inside state adult correctional facilities.

California Creative Corps

Support for public awareness related to COVID-19, water and energy conservation, and emergency preparedness, relief, and recovery; and civic and social justice and community engagement.

Creative Youth Development

- **Artists in Schools**
Support for projects integrating community arts partners as part of the regular school day.
- **Arts Integration Training**
Support for arts integration training for educators facilitated by teaching artists.
- **Arts Education Exposure**
Support for student attendance at arts performances and exhibits.
- **JUMP StArts**
Support for high-quality arts education and artists-in-residence programs for priority youth and young people impacted by the justice system.
- **Youth Arts Action**
Support for arts projects for youth outside of traditional school hours.

Cultural Pathways

Support for arts programs in communities of color, recent immigrant and refugee communities, or tribal groups.

Folk and Traditional Arts

Support for California's rich and diverse cultural traditions, its culture bearers and practitioners.

General Operating Support

Operational funding for arts and cultural organizations, prioritizing small organizations.

Impact Projects

Support for collaborative projects that center artists and artistic practice in responding to issues currently faced by California's communities, prioritizing projects of small organizations.

Individual Artist Fellowships

Support to recognize, uplift, and celebrate the creative practices of California artists at key career levels.

Reentry Through the Arts

Support for arts projects for return residents who have experienced incarceration.

State-Local Partners

The State-Local Partnership program provides general operating support and technical assistance for county-designated local arts agencies.

Statewide and Regional Networks

Support for arts service organizations providing practical resources for the communities they serve.

First round applications open early 2022. Program-specific details, dates, and guidelines are coming soon to www.arts.ca.gov/grants.

COVID-19 Support

CARES Funding

State-Local Partners regrant federal funding for arts organizations serving socially vulnerable populations within their communities.

California Relief Fund for Artists and Cultural Practitioners

Support for artists and cultural practitioners statewide who have been economically impacted by the COVID-19 pandemic.

*This document is interactive. All the links and most headers are hyperlinked. Click on them for more information.





Memorandum

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

Date: December 7, 2021

To: Council Members

From: Equity Committee: Kathleen Gallegos and Consuelo Montoya

Re: Discussion Item - Racial Equity Considerations for the 2022 Grant Guidelines

Purpose

The purpose of this memo is to provide racial equity considerations for the 2022 Grant Guidelines discussion. The Equity Committee has reviewed the 2021 Grant Guidelines to provide items for the Council's guidelines discussion. By providing this information and perspective the committee is inviting the full Council to participate in a robust discussion on these items and to consider them during the voting process.

Background

The Equity Committee members have reviewed the previous grant guidelines for State-Local Partnership (SLP), Individual Artist Fellowships, and Administrators of Color Fellowship programs. In reviewing these guidelines, the committee members also discussed the Strategic Framework to better align the programs to the Racial Equity Statement and the Council's Aspirations.

State-Local Partnership

At the October 2021 Council meeting, the Council decided to offer the 2022 SLP award for one year. Part of the intention with this one-year grant was to provide time to better understand the capacity of the SLPs in taking on additional re-granting responsibilities within their communities. At this Council meeting, it was also decided that there would be a new SLP Development grant program to build up capacity and support in counties that do not have an SLP.

Racial Equity & the Strategic Framework

Committee members reviewed the Strategic Framework for additional tools on our racial equity learning journey. Appendix C provides an overview of racial equity impact assessment, the purpose, some examples, and a starting point for conducting one at the CAC. The racial equity impact assessment, like the Decision Support Tool, is a tool to prompt and document explorations of racial equity impacts. This assessment is then used to develop programs or processes that create more racially equitable outcomes for all communities.

Examples of racial justice equity impacts (Source: CAC [Strategic Framework](#), pg.68)

- Proposed Racial Equity Impact Policy: St. Paul, MN - If approved by the city council, a Racial Equity Impact Policy would require city staff and developers to compile a “Racial Equity Impact Report” for all development projects that receive a public subsidy of \$100,000 or more.
- Race Equality Impact Assessments: United Kingdom - Since 2000, all public authorities required to develop and publish race equity plans must assess proposed policies using a Race Equality Impact Assessment, a systematic process for analysis.

What is Racial Equity?

Racial equity means closing the gaps so that race no longer predict one's success, while also improving outcomes for all. To close the gaps, we center communities of color to focus improvements for those most impacted by racial inequity, moving beyond services to transform policies, institutions, and structures. (Government Alliance for Racial Equity)

To the CAC, racial equity means that we use a race explicit and not race exclusive approach to systems change. For example, disaggregating data by race to see the real impacts of our investments across various communities. We are also learning from Disability Justice organizers and Kimberlé Crenshaw's work on intersectionality. The CAC understands that many intersecting experiences and identities contribute to a community or individuals' experience of systemic oppression, therefore our understanding of racial equity is grounded in an intersectional approach.

Why should government lead with race?

Systemic racism is the most pervasive and entrenched form of inequity in the United States. Government agencies on all levels have historically perpetuated and enforced racial inequities. It is our role as a government agency to not only acknowledge this history, but to create new structures to benefit all communities.

Discussion

- (1) State-Local Partnership 2022 Guidelines – The Equity Committee would like the Council to consider adding a Racial Equity Impact Assessment (Assessment) as an activity for SLPs during this funding cycle. The implementation of the Assessment would be a collaborative effort between the SLPs, and staff. The intention would be to work with SLPs to build in the Assessment into their regular convenings and trainings. It may also require additional meetings or trainings to meet the goals of the Assessment. The Council could then use the findings of the Assessment to update the SLP guidelines for the 2023 grant cycle. The Assessment would provide a concrete understanding of SLP capacities, competencies, and resources. This process increases the Councils transparency within the field by bringing in data to support our decision-making.
- (2) SLP Development Grant – The committee recognizes the need for funds and support to counties that do not have an SLP. This grant was quickly decided upon at the last Council meeting and the Equity Committee would like the Council to consider releasing these guidelines in the second 2022 grant cycle. This would allow staff and Council to be in conversation with SLPs and counties without an SLP to better understand the needs in these communities and to craft guidelines based on those needs.

(3) Race forward language – The Equity Committee would like the Council to consider using race forward language in guidelines, and in future processes and policies. Race forward language means that as a policy-making body, the Council understands that language matters, for example shifting from “at-risk youth” to “disenfranchised youth”, or “equity” to “racial equity.” These shifts encourage the Council to be more precise in our meaning and allows us to express more nuanced and complex understanding of the field and our work. The committee would like the Council to discuss how the 2022 Guidelines can be updated to reflect race forward language.

TAB F

California Arts Council | Public Meeting | 12/7/2021



Memorandum

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

Date: December 1, 2021

To: Council members

From: Allocations Committee- Kathleen Gallegos

Re: Recommendations for Additional 2022 Individual Artist Fellowship (INA) Awards

The Program Allocations Committee recommends that the Council approve 4 additional 2022 Individual Artist Fellowship awards in the amount of \$25,000 based on the funding formula.

Background

Funding allocations for Individual Artist Fellowships were approved by the Council at the October 21, 2021 meeting. After that meeting, staff discovered a technological error that disadvantaged a small percentage of applicants such that they were not initially adjudicated. Staff identified those applications, and they were adjudicated and ranked.

Considerations

Staff used panelists that had served in the previous INA application adjudication at the same tiers and used the same review criteria in adjudicating this pool of applicants.

Recommendations

The Allocations Committee recommends that the 4 artists (3 Emerging Tier, 1 Established Tier) be funded per the formula detailed in the attached allocations spreadsheet.

Application ID	Applicant Name	Select a Fellowship tier.	Grant Request Amount	Average Final Rank	Recommended Award Amount
INA-21-14414	bryan ida	Legacy	\$ 50,000	5.3	\$ -
INA-21-9878	Laurie Steelink	Legacy	\$ 50,000	5.3	\$ -
INA-21-9916	amy franceschini	Legacy	\$ 50,000	5.2	\$ -
INA-21-10076	Suzanne Shifflett	Legacy	\$ 50,000	4.8	\$ -
INA-21-9943	piero golia	Legacy	\$ 50,000	4.8	\$ -
INA-21-9900	Martin Durazo	Legacy	\$ 50,000	4.6	\$ -
INA-21-9923	Lenard Smith	Legacy	\$ 50,000	3.8	\$ -
INA-21-9905	Viva Vinson	Legacy	\$ 50,000	3.8	\$ -
INA-21-10329	Benito Bautista	Established	\$ 10,000	5.7	\$ 10,000
INA-21-10005	Carl Bradford	Established	\$ 10,000	5.0	\$ -
INA-21-9962	Labkhand Olfatmanesh	Established	\$ 10,000	4.7	\$ -
INA-21-9933	Constance Strickland	Established	\$ 10,000	4.7	\$ -
INA-21-9911	KENDRA WARE	Established	\$ 10,000	4.7	\$ -
INA-21-9891	Michelle Lee	Established	\$ 10,000	4.7	\$ -
INA-21-14246	nina waisman	Established	\$ 10,000	4.3	\$ -
INA-21-9994	Danielle Dean	Established	\$ 10,000	4.3	\$ -
INA-21-9957	Sharmi Basu	Established	\$ 10,000	4.3	\$ -
INA-21-14085	Millicent Ward	Established	\$ 10,000	4	\$ -
INA-21-13554	Alexandra Armstrong	Established	\$ 10,000	4	\$ -
INA-21-13505	Kevin Seaman	Established	\$ 10,000	4	\$ -
INA-21-11351	Helena Min	Established	\$ 10,000	4	\$ -
INA-21-10818	Leah Gonzales	Established	\$ 10,000	4	\$ -
INA-21-10583	Micah Kavros	Established	\$ 10,000	4	\$ -
INA-21-9958	Ramekon O'Arwisters	Established	\$ 10,000	3.7	\$ -
INA-21-13417	혜정 손	Established	\$ 10,000	3	\$ -
INA-21-11522	Ananthanarayanan Vaidyanat	Established	\$ 10,000	3	\$ -
INA-21-13822	Pu-Sheng Wang	Emerging	\$ 5,000	5.7	\$ 5,000
INA-21-10045	Jeni Barrett	Emerging	\$ 5,000	5.7	\$ 5,000
INA-21-9889	Stephen Nolly	Emerging	\$ 5,000	5.7	\$ 5,000
INA-21-13413	Sara Cohen	Emerging	\$ 5,000	4.7	\$ -
INA-21-9976	Allison Butler	Emerging	\$ 5,000	4.7	\$ -
				TOTAL	\$ 25,000

SCENARIO 2			
	Rank	# of Applicants	Total Award
Emerging	5<	3	\$ 15,000
Established	5.3<	1	\$ 10,000
Legacy	5<	0	\$ -
Total Allocation:			\$ 25,000

* Finalists in the Legacy Tier received an average rank of 5.9 or above in the initial panel ranking. No applicant in this round received a rank high enough to be invited to interview as a finalist.

TAB G

California Arts Council | Public Meeting | 12/7/2021

Memorandum

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

Date: December 7, 2021

To: Council

From: Nominating Committee, Jodie Evans

Re: Election of Council Officers

Jodie Evans and Donn Harris were appointed by the Governance Committee to serve on the Nominating Committee. The Governor's appointments office has notified us that council member Harris will no longer be a voting member at the December meeting, and therefore, council member Evans will run the election of officers on December 7, 2021. Officers serve for one-year and shall consist of Chair and Vice Chair.

Election Process:

- Council member Evans will ask the council if anyone wishes to make a nomination in the form of a motion for Chair. Self-nominations are acceptable.
- Once the nominations are confirmed for Chair, discussion and/or additional nominations from the rest of the body will be entertained. At this time, Councilmember can remove themselves from nomination.
- Council member Evans will call for the vote for Chair and ask staff to conduct a vote by roll call, so that selections will be part of the public record, as mandated by Bagley-Keene.
- Staff will call each member individually and ask for the name of their chosen candidate for Chair. The candidate who gets the majority of votes for office, will be announced Chair. In the case of a tie, staff will call for a second vote, and continue until we have a majority.
- Council member Evans will ask the council if anyone wishes to make a nomination in the form of a motion for Vice Chair. Self-nominations are acceptable.
- Once the nominations are confirmed for Vice Chair, discussion and/or additional nominations from the rest of the body will be entertained. At this time, Councilmember can remove themselves from nomination.

- Council member Evans will call for the vote for Vice Chair and ask staff to conduct a vote by roll call, so that selections will be part of the public record, as mandated by Bagley-Keene.
- Staff will call each member individually and ask for the name of their chosen candidate for Vice Chair. The candidate who gets the majority of votes for office, will be announced Vice Chair. In the case of a tie, staff will call for a second vote, and continue until we have a majority.
- Council member Evans will announce the new officers for 2022.