



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

Gavin Newsom, **Governor**  
Jonathan Moscone, **Executive Director**  
2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
(916) 322-6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

**PUBLIC MEETING AGENDA**  
**August 18, 2022**  
**10 AM – 4:10 PM**

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

10:00 AM	<b>1. Call to Order</b>	L. Gonzáles-Chávez
10:05 AM	<b>2. Acknowledgment of Tribal Land</b>	A. Kiburi
10:10 AM	<b>3. Roll Call and Establishment of a Quorum</b>	K. Margolis
10:15 AM	<b>4. Chair’s Report - <a href="#">TAB A</a></b>	L. Gonzáles-Chávez
10:25 AM	<b>5. Acting Executive Director’s Report - <a href="#">TAB B</a></b>	A. Kiburi
10:30 AM	<b>6. Voting Item: Minutes from Previous Council Meeting</b> <ul style="list-style-type: none"> <li>July 28, 2022 - <a href="#">TAB C</a></li> </ul>	L. Gonzáles-Chávez
10:40 AM	<b>7. Public Comment</b> Two forms of public comment will be offered: <ul style="list-style-type: none"> <li>Written comments will be accepted online prior to and during the Council meeting</li> <li>Live comments 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.</li> </ul> <p>Access and instructions will be provided at <a href="https://arts.ca.gov/about/council-meetings">https://arts.ca.gov/about/council-meetings</a></p>	K. Margolis
11:10 AM	<b>8. Voting Item: Allocations Committee Recommendations for Funding Cycle B Grantees - <a href="#">TAB D</a></b> Allocations Committee will present allocations formulas for the Statewide and Regional Networks, Folk and Traditional Arts, CA Creative Corps and Cultural Pathways - Technical Assistance grant programs for a vote.	L. Gonzáles-Chávez
11:40 AM	<b>BREAK</b>	

11:50 AM	<p><b>9. Voting Item:</b>  <b>Programs Policy Committee Recommendations on Clarification of Fiscal Sponsor Policy - <a href="#">TAB E</a></b></p> <ul style="list-style-type: none"> <li>• Program Policy Committee will present their recommendations on how the fiscal sponsor policy will be clarified.</li> <li>• Committee will present a recommendation to approve a grantee requesting a fiscal sponsor change exception.</li> </ul>	L. Gonzáles-Chávez
12:00 PM	<p><b>10. Scansion / WolfBrown Evaluation Presentation - <a href="#">TAB F</a></b></p> <ul style="list-style-type: none"> <li>• Field Scan and Business Process Report</li> </ul>	L. Gonzáles-Chávez S. Acevedo A. Brown J. Carnwath
1:00 PM	<b>LUNCH BREAK</b>	
1:45 PM	<p><b>11. Scansion/ WolfBrown Evaluation Presentation (cont.) - <a href="#">TAB F</a></b></p> <ul style="list-style-type: none"> <li>• Executive Summary and Portfolio Review</li> <li>• Questions and Answers</li> <li>• Council Discussion</li> </ul>	S. Acevedo A. Brown J. Carnwath L. Gonzáles-Chávez V. Estrada
3:15 PM	<p><b>12. Public Comment</b>  Two forms of public comment will be offered:</p> <ul style="list-style-type: none"> <li>• Written comments will be accepted online prior to and during the Council meeting</li> <li>• Live comments 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.</li> </ul> <p>Access and instructions will be provided at <a href="https://arts.ca.gov/about/council-meetings/">https://arts.ca.gov/about/council-meetings/</a></p>	K. Margolis
3:45 PM	<b>13. Future Agenda Items</b>	L. Gonzáles-Chávez
4:00 PM	<b>14. In Memoriam</b>	C. Montoya
4:10 PM	<b>15. Adjournment</b>	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 sure you request no later than August 11, 2022 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at [kimberly.brown@arts.ca.gov](mailto:kimberly.brown@arts.ca.gov).
6. Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.
7. Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to [info@arts.ca.gov](mailto:info@arts.ca.gov) outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration and may or may not be accepted and subsequently scheduled.

# TAB A

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California Arts Council | Public Meeting | 08/18/2022

This agenda item was provided to Council as an oral report. A detailed summary will be included in the record of the meeting's minutes, published to the CAC site following Council's approval at the next scheduled business meeting.

# TAB B

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California Arts Council | Public Meeting | 08/18/2022

This agenda item was provided to Council as an oral report. A detailed summary will be included in the record of the meeting's minutes, published to the CAC site following Council's approval at the next scheduled business meeting.

# TAB C

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California Arts Council | Public Meeting | 08/18/2022



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## DRAFT MINUTES OF PUBLIC MEETING

July 28, 2022

10:00 a.m. to 4:00 p.m.

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

### PRESENT:

#### Council Members

Lilia Gonzáles-Chávez, Chair  
Consuelo (Chelo) Montoya, Vice-Chair  
Roxanne Messina Captor  
Gerald Clarke  
Vicki Estrada  
Jodie Evans  
Ellen Gavin  
Alex Israel  
Phil Mercado

#### Arts Council Staff

Jonathan Moscone, Executive Director  
Ayanna Kiburi, Deputy Director  
Kimberly Brown, Public Affairs Specialist  
Katherin Canton, Race and Equity Manager  
Mark DeSio, Director of Public Affairs  
Kristin Margolis, Director of Legislative Affairs  
Qiana Moore, Outreach & Events Coordinator

### 1. Call to Order

Chair Lilia Gonzáles-Chávez opened the meeting at 10:00 a.m.

## 2. Acknowledgement of Tribal Land

Executive Director Moscone stated the following: *“The California Arts Council (CAC) recognizes the original caretakers of these sacred lands within the state of California and throughout the United States. As guests, we pay respect to their stewardship of the air, water, and land, and uplift their legacies as they continue to build and sustain their culture and practices today, and for seven generations. As the Council does its work, it will seek ways to carry out our responsibility as stewards of the land, and our responsibility to ensure that all people are strengthened and supported.”*

## 3. Roll Call and Establishment of a Quorum

Ms. Margolis conducted a roll call.

Present: Chair Gonzáles-Chávez, Vice-Chair Consuelo (Chelo) Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Alex Israel, and Phil Mercado.

A quorum was achieved.

## 4. Chair’s Report

Chair Gonzáles-Chávez welcomed Jonathan Moscone, the new Executive Director.

The Chair expressed excitement about the Governor and Legislature having directed many new resources to the arts, and particularly to the CAC. Some of this money will allow the CAC to expand and support cultural districts, and to provide them with much-needed technical assistance and increase outreach and support to all 58 counties for literary arts programs. It will also provide an opportunity to partner with the California Department of Arts and Recreation to create new installations of public art in state and local parks.

She continued that the CAC’s responsibility now is managing these funds to ensure that they reach the intended communities in an efficient and timely manner. Much of this is one-time-only money. We need to consider how to best leverage these resources to create sustainable programs. We are seeking ways to include more voices and establish processes that make sense.

## 5. Executive Director’s Report

Executive Director Moscone expressed his appreciation for the Council and staff for working so hard and thoughtfully while he had been gone.

He was grateful to the CAC’s colleagues in the Department of Finance and the Governor’s Office for their extremely hard work in ensuring that Governor Newsom’s vision had resulted in increased support of the CAC, which will lead to increased support for our field.

Having been a Councilmember and a longstanding member of the arts community in the Bay Area, Executive Director Moscone was in awe of our colleagues around the state – Californians for the Arts, state and local partners, cultural districts, state and regional networks, all hub organizations, and every artist, culture bearer, and cultural worker – who are fighting for, creating, advocating, collectivizing, and putting in the time and service of the great goal before us. He stated this goal as he sees it: *Creating and maintaining meaningful support that enables a thriving cultural workforce to enact the essential role of arts and creativity in health and well-being of our communities.* This is the goal that drives him.

The necessity of collaboration draws him to the arts; it only works when it is done with others, and it only matters when it is done for others.

We know we are in the midst of dramatic change from the pandemic, the political realm, and the economic landscape. Change has always been the constant; plans and outcomes have always given way to change, as have security and position. Artists throughout time have told us that, and we need to listen. The one thing we know for sure in this changing world is that we need each other, now more than ever.

The Executive Director described the value of trust in relationships. As he sees so many strong relationships within the coalition throughout the state, he also sees enormous opportunity for relationships to be rectified, strengthened, built, and nurtured across all of our differences. That is where he is starting his work: internally with the staff and the Council, and continuing with colleagues and liaisons in the Administration and Legislature. We will move forward with our powerful advocacy organization, California for the Arts, as well as the coalition of State and Local Partners (SLPs), state and regional networks, cultural districts, and hub organizations.

He spoke of the value of protecting our workforce, enabling them to thrive, and of embracing our differences. Our volunteer Council and our paid staff are the same in that only together can the CAC achieve its full mission and potential.

He recognized work staff has done over time to respond to the needs of our field.

- They have streamlined the process to dramatically enable more timely payment to panelists.
- They have adjusted dates of grant periods to align with the dates when grantees receive much-deserved and needed money.
- They have listened to feedback and made changes to grant deadlines.

Under the leadership of Deputy Director Kiburi, CAC is on a hiring spree. Across the board in our field, in IT, Accounting, Operations, Administration, and Program, hiring is in process. We are bringing the full strength of our human resources back. Starting with Arts Program Specialist Josie Miller of the California Creative Corps, we are instituting more webinars, more office hours, and more routes of communication to help people along the way in applying for program grants. We are going to develop a more nimble and responsive communication flow with our field.

Executive Director Moscone listed more examples of statewide growth and change in the field that will benefit artists, culture bearers, and cultural workers.

He shared his vision for the CAC with a series of promises:

- He cannot promise outcomes, but he can promise that meetings will be places for learning as much as deciding.
- He promised greater communication earlier on in processes, to bring in more voices to inform our work.
- He promised that we will be accountable for sharing where our money goes and how it is being used.
- He promised active listening for all.
- He promised to learn and to unlearn.
- He promised that he and all of us will make mistakes.
- He promised to develop trust so that we can create simpler processes that enable more expedient disbursement of funds with a continued strong field-leading commitment to equity.
- He promised to be in relationship with the Council and staff, with creativity, curiosity, courage, and joy.

#### **6. Voting Item: [Minutes from Previous Council Meeting](#)**

Councilmember Evans moved to approve the May 12, 2022 Meeting Minutes. Councilmember Gavin seconded the motion, and requested an amendment to the minutes to clarify that she is not paid to provide her services.

A vote was taken.

Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Consuelo Montoya, Vicki Estrada, Alex Israel, Jodie Evans, Phil Mercado, Ellen Gavin.

Noes: None.

Abstain: Gerald Clarke, Roxanne Messina Captor.

The motion passed.

#### **7. Public Comment**

Chair Gonzáles-Chávez explained the purpose and prohibitions for making Public Comment at CAC meetings. Ms. Margolis explained the process and provided specific instructions.

### **Live public comment:**

Peter Comiskey, from the Balboa Park Cultural District and representing the California Cultural District Coalition, welcomed Executive Director Moscone. Mr. Comiskey stated the goal of the California Cultural District: to unify California cultural districts to advance advocacy and collaboration in arts and culture. It is important to note that the funding provides great opportunity for new designations of cultural districts throughout the state. While the \$13 million is one-time funding to be spent for the cultural districts, the work of the California Cultural District Coalition begins today to work with both existing and new cultural districts to communicate and educate legislators about the importance of ongoing support for cultural districts, and arts and culture in general. For the Balboa Park Cultural District in particular, substantial work is currently planned to undertake a detailed experience plan.

Julie Baker (she/her), CEO of Californians for the Arts, listed the arts allocations in the final state budget: \$30 million for the cultural districts program, \$25 million for arts and parks in collaboration with Parks and Recreation, \$178K for a Poet Laureate position at the CAC, and \$20 million in cultural institutions relief funding. Californians for the Arts encouraged engaging in transparent and community-based decision-making to build out these allocations and programs. No appropriation was made for the California Creative Workforce Act in the 2022-23 budget. Californians for the Arts will continue to work for this critical and historic legislation to address not only the estimated 100,000 jobs lost in our industry since 2019, but also to address diversity and living wages. Ms. Baker noted that for nonprofit performing arts organizations under \$2 million, including fiscally sponsored orgs, grants up to \$75,000 are available for payroll support through the California Office of Small Business Advocate. Last, she thanked Executive Director Moscone for bringing a spirit of collaboration, trust, authenticity, and accountability.

Steven Liang (they/them), a filmmaker based in Rosemead who partners with fiscal sponsor API Rise, stated that they were notified on May 17 that their request for re-entry to the arts grant was approved by the CAC in the amount of \$47,500. They submitted all required documents on the July 1 deadline. On June 24, they notified the CAC that API Rise had moved its (c)(3) incorporation under Community Partners for improved operational management effective May 1. On July 21 they had been informed via email that CAC had withdrawn the application. API Rise made its (c)(3) change in good faith, believing it would put the organization in a better position to comply with grant policies required by its very funders such as the CAC. It was an honest oversight. They would like to work with the CAC to petition for reconsideration of this decision.

Rick Stein, President and CEO of Arts Orange County, representing leaders of the Coalition of County Arts Agencies, described the functions of that body. They are CAC's best resource for reaching out and serving the entire state. They look forward to working closely with CAC to continue growing and improving this important and productive partnership.

Sharon Robinson, facilitator with Marin Shakespeare Company at the program at Mule Creek State Prison, stated that CAC is defunding that program next year and she was very concerned about this loss. The drama department can be the place of unconditional acceptance for the geographically isolated, psychologically isolated, vulnerable incarcerated population at Mule

Creek. She read from an example of the work they have done: a poem written about the experience of a transgender inmate.

Mario de Mira (he/him), a member of Soma Pilipinas from San Francisco's Filipino cultural district, welcomed Executive Director Moscone to the Council. They have worked with him in San Francisco, where he had a deep impact on addressing equity and inclusion issues, and integration of large arts institutions with the broader community. Mr. de Mira also expressed gratitude to Governor Newsome, the California Arts Council, and Californians for the Arts for ensuring that the cultural districts remained in this year's budget.

Joseph Pagaduan (he/him) voiced concern about the CAC's defunding of the Marin Shakespeare Company and many other organizations that serve incarcerated persons. He was recently released after 24 years in prison. Without the growth, healing, and self-discovery he found through programs offered by the Marin Shakespeare Company, he would not be who he is now. The programs and staff offered him the opportunity for a better future, by expanding his world into art and by their continued support in and out of prison. He urged the CAC to revisit its grant processes.

Rachel Osajima (she/her), Director of the Alameda County Arts Commission, spoke on behalf of the Coalition of County Arts Agencies. She thanked Executive Director Moscone for the inspiring statement earlier. She and the State-Local Partners agreed that they must trust each other and work together to serve others. The State-Local Partner designation is established through an official legal resolution approved by each county's elected Board of Supervisors. This official position ensures alignment at the local level, transparent and accountable systems, and responsible and accessible public service. The Coalition of County Arts Agencies looks forward to continuing to build this 40-year partnership with the CAC.

Diane Ujiiye, Co-Director of API Rise, respectfully requested CAC to reconsider withdrawing funding from Steven Liang Productions and API Rise. Out of approximately 30 grantees, API Rise is the only organization focused on the API community. The grant would have provided storytelling workshops, as well as film production job training and therapy to formerly incarcerated APIs and their communities. API Rise is still developing its internal operation with a modest yet growing budget, which is why they sought out Community Partners for services such as staff benefits and administrative support. The change to Community Partners has not affected any other funding for API Rise. Incarcerated and formerly incarcerated APIs are already a significantly underserved community, often identified only as "other" in the system. Steven Liang helps API Rise address this critical problem through a collaborative and innovative program design.

Nanette Hunter (she/her/hers), Arts and Correction Coordinator and co-founder of We Heart Art Academy, stated that as a small business, the cost points for the RFP 2022-01 benefit companies that travel far. Because of this they have missed grant opportunities to support their local artists and local incarcerated community. The cost points in the RFP do not benefit small businesses.

Marie Acosta of the Tonga Tribe of Southern California commented on the administrative organization process. She had counted 10 programs currently managed by third parties, incurring high administrative and operating costs, as opposed to being managed by CAC staff which would allow for more funds going directly to artists and arts-producing organizations. Ms. Acosta urged caution regarding outsourcing. How are you assuring that the funding is going to the communities for which it is intended to serve? How are you monitoring and evaluating these programs? Has a financial analysis been conducted of the funds going to artists and arts-producing organizations versus funding to support administrative costs via subcontractors? The field was clear last fall that using third parties was not a desirable option to fund the arts. Last, it is discouraging to hear that the Marin Shakespeare and API organizations were not funded.

Billy Taing (he/him), Co-Director of API Rise, kindly requested that the decision to withdraw funding from Steven Liang Productions and API Rise be reconsidered. He was incarcerated for 21 years. If it hadn't been for the storytelling and the work Mr. Liang had done with API Rise, he would not be here today. In 2018, as Mr. Taing faced imminent danger of being deported, Mr. Liang suggested making a short documentary film of his life story. Because of the huge amount of community support, Governor Brown had granted him a full and unconditional pardon with Mr. Liang's film playing a crucial role. API Rise had made the change to Community Partners without knowing that it would violate grant guidelines. Mr. Taing sought clarification on steps to take or additional information necessary to support reconsideration with the new fiscal sponsor.

Amy Ericksen, Director of Angels Gate Cultural Center in San Pedro, stated that the California Cultural District Coalition has really come together to work with other local partners to help support bringing the funding to the budget this year and keeping it there. Her organization appreciated CAC's challenge in being given this much money and moving forward with it; they looked forward to seeing how they could be a part of that conversation.

Karen Altree Piemme, Director of the Red Ladder Theatre Company, said that this is a social justice theater company that has been providing arts programming to its most vulnerable community members for the last 30 years. Among the communities they serve are individuals experiencing incarceration. They offer a lifeline to community members who are often forgotten and are seldom given the opportunity to express their innate creativity. They appreciate the CAC's ongoing provision of arts in corrections programs. There are still a number of programs that have been provided in prison institutions for many years that have not been recommended for funding moving forward. This is because the total amount of funding available for these programs is less than it has been in the past. As a result, some individuals who count on these programs will no longer receive them. Ms. Piemme requested that the CAC make more funds available for these vital programs.

Rima Thierry (she/her), Director of Advancement at Sovern.la, introduced the organization, founded in 2020. They are half art gallery/half wellness center. They provide free and low-cost subsidized art and wellness programming designed to improve the community's health and well-being. They champion up-and-coming artists, healers, and activists of color. They also support

maternal mental health and subsidize childcare for mothers and artists in the community. They provide free and low-cost holistic and mental health services which includes art workshops.

Alexandra Urbanowski of Silicon Valley Creates (the CAC State and Local Partner for Santa Clara County), stated that they have served as the County Arts Agency for 35 years. They provide over \$1 million annually in grants and other resources for a diverse portfolio of small, multicultural, and culturally specific arts organizations. She thanked the CAC for their longtime support. During the pandemic they partnered with several government and institutional funders to provide pandemic relief funding to individual artists and arts groups.

Phillip Leyva (he/him), a teaching artist with the Marin Shakespeare Company, reminded the CAC of the Acting for Veterans program which also has lost its funding. Mr. Leyva saw combat in Afghanistan and went on to achieve college degrees and teach in the public schools. He emphasized the significance of funding programs for veterans, and also that incarcerated veterans have a distinguishable trait: many incurred their trauma and mental disabilities in the service of this country. According to the VA, the veteran population each year becomes increasingly non-white. The Acting for Veterans program falls well within the strategic framework of the CAC. Let's not leave behind the people who have served our country.

Alejandra Wahl, a teaching artist with the Marin Shakespeare Company, stated that theater art had saved her life. In her work she has seen how performing arts in theater has provided a platform for incarcerated participants to rediscover their voice and agency, come into their power, and feel the rehabilitative effects of Arts In Corrections. She expressed grave concern about the recent defunding of Marin Shakespeare and other organizations by Arts In Corrections, which has goals of promoting healing in California state prisons. Losing these programs is a huge loss for someone who experiences trauma on a daily basis, not to mention the loss of diversity in programming. This population is already severely underserved and overlooked.

Lesley Currier (she/her) of Marin Shakespeare commented that the recent scoring of the RFP for Arts In Corrections was rushed and included numerous mathematical errors. A last-minute change to the RFP allowed an individual organization to receive up to 18% of the total funds available, where previously the CAC had made a commitment to equitable distribution of no more than 15% of total funds to go to a single organization. This resulted in a loss of diversity of programming. She shared the news last Saturday of the loss of funding and it caused anguish to the participants. She asked that CAC try to do what it can to continue successful programming that serves so many people.

#### **Written public comment submissions:**

- Linda Grimes (She/Her/Hers), San Pedro Waterfront Arts District, Los Angeles County

On behalf of the San Pedro Waterfront Arts District, lead agency of the San Pedro Arts&Cultural District, (one of 14 districts in the state), we are grateful for the California Arts Council's support of our ongoing operations.

California Cultural Districts represent the best and brightest of the many reasons to attract businesses, visitors and tourism. Once the funding is allocated, we look forward to mentoring new districts. Your support of the Cultural District program is vital and allows us to employ the lessons learned over the past 5 years to recalibrate our own district.

We thank you for understanding the importance of continuing the work of being arts and cultural stewards in our area.

- Eli Wirtschafter (He/Him/His), KALW's Uncuffed

I am the director of Uncuffed, the radio and podcast program offered at San Quentin and Solano Prisons, with Arts In Corrections support since 2017. We proudly share participants' audio stories on KALW public radio, and throughout CDCR on institutional TV and tablet computers. We constantly see the transformative impact of arts programs on the entire culture of the prisons. Arts in Corrections one of California's best investments in community well-being.

We're fortunate to have good relationships with the staff at the prisons we work at. Still, slow responses and inaction from prison staff have been a chronic problem for us and our peer organizations.

In order for the CAC's partnership with CDCR to be successful, CDCR needs to prioritize these healing programs. There seems to be no accountability for CDCR staff to implement Arts In Corrections programs. There needs to be better communication between the AIC and CDCR staff. Staff at CDCR headquarters (within DRP, the Division of Rehabilitative Programs) need to enforce the implementation of programs, through better communication with wardens and prison staff.

Thank you for supporting these life-changing arts programs!

- Suraya Keating (She/Her/Hers), Marin Shakespeare Company  
Re: Arts In Corrections (AIC) Presentation

As a Teaching Artist and Shakespeare for Social Justice Director for Marin Shakespeare's prison programs since 2005, I was deeply saddened to learn that CAC is discontinuing funding for the large majority of our programs. I have witnessed firsthand the huge positive impact of Shakespeare on hundreds of individuals who are incarcerated. Participants repeatedly express how Shakespeare gives them an opportunity to access gifts, talents and capacities that were previously denied, of how Shakespeare helps them cultivate self-esteem and emotional intelligence, and to build friendships across racial and ethnic lines. Participants have shared about the incredible blessing it has been to be a valued member of a supportive community where they are embraced for their humanity and wisdom, and encouraged to bring forward their authentic self. Not only does Shakespeare positively impact the individual participants in our program: I have also seen Shakespeare's effects ripple out into the prison community and the

free world. After seeing our shows, prison staff have spoken about how they now see the actors in a different light, and thus gained a new respect for their courage, efforts and talents. Those in the free world who have seen our performances also speak of how the experience transformed their attitudes about people who are incarcerated. I urge you to re-consider your decision and to continue to support this extremely valuable and impactful program.

- Anonymous

Thank you for the opportunity to comment. The Impact and Operations grants had the same deadline this year. Both serve small organizations. Completing two such critical grants at the same time is extremely challenging for small organizations with limited staff.

Would it be possible to stagger these so that there is at least a month in between - or move one to cycle B?

- Marianne Shine (She/Her/Hers), Marin Shakespeare, Marin County  
Re: Arts In Corrections (AIC) Presentation

I'm appealing the decision of the AIC to cut funding to all except one of Marin Shakespeare's Social Justice prison programs in the California prisons. Professionally I am a LMFT and a registered Drama Therapist. I have been a teaching artist at San Quentin since 2014. By using Shakespeare's texts, we explore the character's emotions that drive human behavior and then we engage in self-reflection. This crucial step of self-awareness expressed creatively through performance is where I have witnessed true transformation among the incarcerated men, many of whom have been released and cite our class as a turning point in their personal growth. This seems in direct alignment with the AIC's mission statement: using the arts to inspire change, transformation and growth. I ask you to please reflect on your decision and reconsider keeping at least a few more of our programs running that have proven to be so effective.

- Hadassah Young (Chief), Los Angeles County  
Re: Discussion Item: Administering Organizations

Musicians and radio performers should be paid fair wages for their work. The American Music Fairness Act is designed to provide royalty payments to artists, session musicians, and vocalists when their recordings are in DEMO SOUND or performed and broadcast over AM and FM radio.

The American Music Fairness Act will:

Ensure performers are compensated when their songs are played on terrestrial radio.

Treat competing music platforms the same and create a fair market value for music performance royalties by including terrestrial broadcasts in the existing Section 114(d)(1) of title 17 of United States Code.

Protect small, local radio broadcasters through an exemption for stations with less than \$1.5 million in annual revenue and whose parent companies make less than \$10 million in overall annual revenue. For less than \$2 per day (\$500 annually), small and local stations can play unlimited music.

Exempt qualified public, college, and other noncommercial stations (who would only pay \$100 a year), and super small stations.

### Support Musicians

CONTRACTS Protect songwriters publishers, ensuring no harmful impact on the public performance rights and royalties payable to songwriters, musical work copyright owners, and publishers.

This is OUR bill. The AFM worked closely with the MusicFIRST Coalition and members of Congress to help craft this bill designed with your concerns in mind as a musician.

It's time to compensate music creators and artists for their work!

- Eric Powell (He/Him/His), Eric Powell Studio (public artist / sculptor ), Alameda County

Dear CAC Committee,

I am a sculptor and highly experienced public artist based in the Bay Area (Berkeley).

I'm very interested in creating integrated, long-lasting and beautiful works of art for the Caltrans Art Program as well as the Clean California Art Program.

Recently I spoke with Rose Bishop, the director of the Caltrans Art Program.

Rose suggested I contact the California Arts Council to find out more.

As you know, the role of public art in place-making, whether in infrastructure (including highways), private development or cities, is intrinsically linked to the economic and cultural vitality of a community. Public art can define, celebrate and enhance a community's emerging identity as well as give tribute to its cultural heritage.

Here are my questions:

—How does an artist connect to projects with the Caltrans and CC art programs?

—Is there a listing that shows which Caltrans projects include public art?

—How are budgets for Caltrans and CCC art projects determined and allocated?

—Is there a formula for budgets, such as the Percent for Arts programs in cities?

—If not, why not? :)

—Has consideration given to climate change and how that will affect landscaping on Caltrans projects and how integrating long-lasting artistic elements can enhance and expand on the landscaping?

I look forward to talking with you and exploring these opportunities!

Best regards,

Eric Powell

- Linda Grimes (She/Her/Hers), San Pedro Arts&Cultural District, Los Angeles County

On behalf of the San Pedro Arts&Cultural District, we appreciate being one of 14 California Cultural Districts in the 5 year pilot program.

We look forward to the next five years and the opportunity to apply for additional funding. We are making plans to apply again, when the grant guidelines are published.

We welcome new Cultural Districts and will make ourselves available for mentoring and advice. Thank you California Arts Council for recognizing the importance of supporting hyper-local expression of our arts and culture.

- Sharon Robinson (She/Her/Hers), Marin Shakespeare Company, Amador County  
Re: Arts In Corrections (AIC) Presentation

After years of serving incarcerated populations, Marin Shakespeare Companies programming is being dealt a death blow through lack of funding from the CAC. I facilitate a program for hugely underserved vulnerable and isolated incarcerated individuals at Mule Creek State Prison. Please continue to fund this vital program that no other organization is providing

- Julie McNeil (She/Her/Hers, They/Them/Theirs), Humboldt County  
Re: Arts In Corrections (AIC) Presentation

Dear CAC Staff,

I am a teaching artist living in a remote part of California- a rural area with few diverse opportunities for our communities. My daughter attended public schools from kindergarten through high school here, and rarely had access to art classes. I have made my living as a contract itinerant artist for 30 years, at community centers, libraries, community colleges and state universities, art schools and other programs, while also working as a waitress, maid, factory

worker, etc... to put food on the table. I consider myself privileged to have accessed a college education - the first in my family to do so.

I was informed last Wednesday that the art classes I conduct at Pelican Bay State Prison were to be cancelled, due to the rejection of the proposal by the facilitating arts organization. I have taught visual arts there since 2014. Unlike San Quentin and other urban prisons, PBSP lacks diverse programming/volunteers, so this is devastating for my participants. Currently, both the teaching artist for guitar/music and myself, mentor/instruct about 50 participants each month, from the A, B,C (SHU), D, and RCGP facilities. These 50 people will now lose these classes. And hundreds of others in the year ahead.

Please re-consider your cancellation of our classes at PBSP. Thank you for your time.

J. McNeil,

Eureka, CA.

- De Hong (He/Him/His), Los Angeles County

My name is De Hong. I have volunteered in several California State Prison since 2013 teaching Buddhist Psychology and Mindfulness Meditation.

I am writing on behalf of Steven Liang Productions. Steven Liang Productions was approved for the grant which was withdrawn due to a technicality.

I respectfully disagreed and felt compelled to voice my view.

Steven Liang Productions works with formerly incarcerated individuals, men and women, to support them in their re-entry to society. I have known Steven for over six years and worked with him in supporting formerly incarcerated people and ensuring their success.

I hope that you re-consider your decision.

Best,

De Hong, Ph. D.

- sharon robinson (She/Her/Hers), Marin Shakespeare Company, Amador County  
7. Public Comment, 9. Arts In Corrections (AIC) Presentation

To add a comment, what chair person Moscone expressed as the goals of the CAC is absolutely what MSC does-please re-visit the grants especially for a geographically isolated prison like Mule Creek, which has very few programs.

- Donn Harris (He/Him/His), Color Me Human, Nevada County
6. Voting Item: Approval of Minutes from Previous Council Meeting - May 12, 2022, 8.  
Discussion Item: Administering Organizations

Welcome, new members. I was CAC Chair from 2015-18, and completed 8 yrs. of service in Jan '22. In 2013 we had \$1m to work with, and grew each year until we had \$34m in 2020. We created programs to match need and available \$\$\$. Today, CAC still operates with a 2005 infrastructure. With Creative Corps funds and Cultural Districts recognized, a new look at the architecture of grant distribution and service to artists is warranted. In the May minutes the public asked you to do dozens of things, the requests ranging from San Diego to the far north. On an org chart all arrows would point to the CAC, with no intermediary regional support, where solutions could be more immediate and specific. Managing the resources of 2022 with the systems of 2005 will not do justice to the governor's programs. There are bureaucratic slowdowns now, even before the 2022 funds are part of the mix. Regional leadership tied to the CAC, responsive to its direction, may be the way to serve artists effectively. The make-up of this regional leadership can evolve organically for each region. There are many entities ready to step in, with the SLPs positioned to co-lead this effort. Artists are concerned about funds going to admin. and costs should be kept low, but they will be better served by building local identity. More visibility for the Leaders of Color would be a great addition here by having them be CAC ambassadors to these regional groups. CAC needs a field presence to create awareness and build trust.

#### **8. Discussion Item: Administering Organizations**

Chair Gonzáles-Chávez stated that this agenda item had been brought to the Council because there are varying opinions about the value and efficacy of using administering organizations (AOs). This item will be moved to a committee for further study.

The Chair explained that AOs are sought out to partner with the Council in its grant-making process. When a grant application goes out, it requests responses from organizations that feel they can administer a project. An example is the Council's fellowship program. One organization, or a coalition of organizations working together with a lead organization, will apply to manage funds in particular regions. This separation by region helps to ensure that the funds are distributed across the state more equitably. The assumption is that if AOs are more familiar with a region and its artists, they will more effectively distribute funds, ensuring that they reach the intended audience.

The Chair continued that the question that sometimes arises is whether having AOs shaves off funding for direct service. In most instances these organizations are providing service to the field already – they are in fact arts organizations – so they continue to do their arts work in the community. Another issue about AOs is that when the Council puts an application out, it may not get a response because the community served by that program believes that the traditional AO is going to apply for the grant, and there is no need for them to apply.

After Council discussion, the program's Policy Committee (comprised of Alex Israel and Jodie Evans) will review the information and present a recommendation for action.

Councilmember Messina Captor felt that having an AO that knows the community and area is an excellent idea; however, we need to be very careful about how that is "administered." We could put the organization on a one-year trial to see how well they do in administering these funds in their community. Are they partial to certain people and organizations in their community to whom they would prefer the funds to go?

Councilmember Gavin stated that she wanted information: What percentage of the CAC is going to AOs? How uniform are the guidelines? Are AOs effective? She wanted to see the CAC administering our programs, creating a statewide sense of community, and creating statewide education and learning. She would like to see the Council move back to having simple, accessible, responsive applications so that everyone understands the ground rules. She wanted CAC staff to be doing grant-making, not just sending money off to others to do grant-making. She really liked the idea of traveling Council member meetings, to open the whole process up to the point where we are in communities to hear about their issues and traveling to rural parts of the state to hear what they are feeling. She maintained that there are some organizational support programs, individual artist programs, and solid CAC programs that would benefit from having CAC staff managing them. She was also very much in favor of having clear, direct, uniform guidelines so that artists' time is not wasted. She noted that every re-grant program takes a chunk of administrative money, with the result that the money is not going out to artists.

Councilmember Estrada said that of course it makes sense for CAC to have better relations with all the AOs. Because the AOs are not all equal, the challenge is going to be creating a consistent evaluation for each of them. As we go forward in this process, we need to look at how we treat each individual organization.

Vice-Chair Montoya requested a set of minutes to be provided to the committee immediately after the meeting. She underscored the need for baseline staffing. If we do not have the course staffing to facilitate the robust amount of baseline grants that the CAC offers, that is one issue. In addition, we have one-time grant funds that often pile on top of our baseline budget. One solution is staffing. She also asked which of CAC's grant programs are more effective with AOs. Last, she emphasized the importance of consistency in our guidelines in order to provide equitable access to the opportunities.

Executive Director Moscone informed the Council that right now, we have five grant programs that are operating with AOs:

- Arts Administrators Pipeline Fellowship
- Individual Artists Fellowship
- Folk and Traditional Arts
- Arts and Accessibility
- California Creative Core

He addressed Councilmember Gavin's question: it is too early to know which are the programs where this actually does make sense? Some of this does have to do with staff capacity, and his job is to figure out capacity issues. We need to figure out a way to assess it as we go, so we can make adaptations.

Chair González-Chávez addressed the other aspect: when you have AOs, there is a percentage allowed for administration. The question has come up regarding the inconsistency of the amount allowed for administrative fees. She requested the committee to look at an appropriate percentage for administration. Is it based on the dollar amount that is going to be available? Is it a sliding fee scale so that organizations can determine what their workload will be?

Councilmember Gavin asked about the five grant programs operating with AOs: do we know the percentage of the total allocation to the CAC that is being administered by AOs? She would like to use the percentage (possibly 20%) to build the CAC staff. Some AOs have capacity, and what they need is funding to deliver. Others are developing capacity – maybe they represent the disabled or rural community. She noted an issue that has come up before: people sometimes throw money at the CAC, but they don't throw capacity.

Vice-Chair Montoya pointed out that previously, Folk and Traditional Arts was operated by the Alliance for California Traditional Arts (ACTA). It was shifted because it needed to be a more open process with more candidates to be considered. However, this does not always end up with a complete coverage of California – you will get AO organizations of varying sizes. It is hard to determine who is going to apply and who is going to take that grant. There are many different configurations of what it could be, and that is one of the major challenges of this AO model. Arts and Accessibility is another example: there may be a few major organizations that could do it, but can they cover California? Also, how do you let them try it on and see how effective they can be, when every time we offer this opportunity they have to reapply? We may be lacking in outreach and awareness of who is going to apply, with the result that California is not covered. There are multiple problems within this model.

Executive Director Moscone noted that the SLP granting is a form of AO – it just has not been listed in quite the same language. We do have some data with which we can inform this decision. We need to look at where this makes sense and where it does not, as Vice-Chair Montoya said. Could this be a hybrid model?

Chair González-Chávez commented that AOs had gotten thrust onto the grant process; we started it without any real dialogue about how it should be done. We are now learning. Some of the AOs have worked while others have not.

Deputy Director Kiburi stated that the data sets would be available by the time the committee meets. We will know how much is actually going out for admin and the total for all AOs.

Councilmember Clarke wondered if there are other state agencies or councils that have already asked this same question, and if there is a proven formula out there to help us determine a good

percentage for the administrative costs. He agreed that seeing the data will help immensely in making a decision.

## **9. Arts In Corrections (AIC) Presentation**

Chair Gonzáles-Chávez noted that the Executive Committee had requested this presentation because there was a time when the Council was told that their responsibility was limited to the Local Assistance Fund. However, the Legislative Council opinion identifies clearly that the CAC's responsibility is for the entire agency and all of its programs. Staff has now provided an overview of the AIC so that the Council can start on the same page with an understanding of what that program is.

Deputy Director Kiburi stated that some of the contractors who had spoken during Public Comment could request specific information from staff on why their applications had not passed for funding.

Deputy Director Kiburi thanked former Program Manager Mariana Moscoso for growing and managing the AIC program. Jonathan Estrada is the new AIC Program Analyst. Deputy Director Kiburi also thanked Roman Sanchez, Stephanie Anderson, and Marybeth Barber for the work they had done with the AIC program.

Deputy Director Kiburi listed the program values. She illustrated the impact of having arts in the institution with the quote:

*“With each arts engagement comes a new opportunity to tap an individual’s creativity, illustrate their potential, and strengthen resolve.”*

Deputy Director Kiburi stated that as a result of a robust and positive relationship with the California Department of Corrections and Rehabilitation (CDCR) for the last six years, the AIC budget has grown from \$2.5 million to \$8 million annually. It allows CAC to provide art services in all 35 institutions in California. CAC has expanded the disciplines to include visual, literary, media, and performing; as well as cultural, folk, and traditional arts.

The structure is such that when CAC receives the funds from CDCR, it releases them through contracts (not grants). CAC develops an RFP for which organizations can apply. There are 26 contracted coordinating organizations (COs) that enable engagement of artists in the community who actually provide the programs in the institution.

AIC was very much impacted by the pandemic with reduced services in 2020-21; CAC is now re-upping those services. The COs supported modified programming (distance learning curricula) and creative ways to continue engagement with those incarcerated. Much learning happened when the various COs exchanged training modules and modalities.

Deputy Director Kiburi expressed gratitude for the COs, dedicated teaching artists, and staff within the institutions. She ended with a quote from a returned resident who had found that

involvement in the creative arts and his faith were the two main factors that got him through his incarceration.

Deputy Director Kiburi pointed out that there are many opportunities right now to look at the way we run the AIC program, such as the RFP, which could possibly be reviewed by a committee; and to look at the panel, which could include the involvement of Council members and returned citizens.

Councilmember Estrada asked which prisons receive the benefit of AIC; whether there are any prison administrators who resist having AIC; and whether we distinguish between local, state, and federal prisons. Deputy Director Kiburi answered that the AIC prisons are all adult state prisons – no private or juvenile prisons. In terms of wardens who resist AIC, there have been some in the past; but the CRMs, who work more closely with those incarcerated, insist on the programs because they help to reduce violence and behavioral challenges in the prison. We have seen an uptick in support for having the programs. When the programs were closed and the artists could not go in, it negatively impacted the environment and culture of the institution.

#### **10. Update on Innovations in Government**

Chair Gonzáles-Chávez stated that staff had applied for and received this grant to provide a service in the community.

Race and Equity Manager Katherin Canton provided an overview. In 2017 we joined the Government Alliance on Race and Equity (GARE), for the purpose of developing and bolstering our racial equity outcomes and practices as a government agency. In 2020 we received funding from Race Forward, the GARE parent organization, for “government agencies to confront structural racism using arts and culture strategies to shift narratives in a more inclusive direction.”

The CAC made GARE a pilot program to address structural racism through arts creation. We collaborated with artists and cultural practitioners through an application organization. The outcome of this collaboration was the co-creation of a series of public online interactive workshops and a workbook.

Ms. Canton provided the details of the invitation to apply, which was sent to 49 past Cultural Pathways grantees. CAC was invested in reducing barriers for under-resourced organizations, and wanted to reduce the high decline rate. There is one award for a total of \$23,600.

She showed the timeline in which the application opened in March 2022. The peer review panel made a decision in June, when funding notification was also given. The grant activity period is July through December, and public workshops and the workbook launch will be in November-December – it is a very quick-moving program.

Ms. Canton strongly encouraged all Councilmembers and staff to attend the workshops; this is a racial equity training that staff is excited to share with the field.

Councilmember Estrada referenced the second to last page of that item in the meeting materials which referenced barriers for under-resourced organizations. Ms. Canton explained that the barriers were the application process itself because it was too technical and long, and the invitation-only process because it was one-time funding of a relatively small amount.

## **11. Discussion Item: Council Committee Structure**

Chair Gonzáles-Chávez reviewed the committees.

- Allocations: Lilia Gonzáles-Chávez, Vicki Estrada
- Programs: Alex Israel, Jodie Evans
- Legislative: Chelo Montoya, Lilia Gonzáles-Chávez
- Governance: Vicki Estrada, Ellen Gavin
- Race Equity: Chelo Montoya, Gerald Clarke
- Strategic Framework and Aspirations: Phil Mercado, Roxanne Messina Captor

Chair Gonzáles-Chávez presented the question before the Council: the Bylaws identify that CAC can invite members of the community to participate in ad hoc committees, but the Bylaws do not say that CAC can invite members of the community to standing committees. We are looking for a recommendation from the Governance Committee based on our discussion today as to whether we would like to include appointment of members of the public on our standing committees. The Bagley-Keene Act requires CAC to have only two members serving on a committee unless it is a publicly noticed committee. If we can bring members of the public to our committees, we can have more robust decisions with stronger recommendations to bring to the Council as a whole.

Councilmember Messina Captor felt that it is not a great idea because our meetings are public, and we need someplace where we can discuss and work on our issues without a public forum.

Councilmember Gavin felt we should open it up; the issues are substantial and it would be beneficial to have participation from public people who know what they are talking about. When we have large amounts of money to give out, she would like other input. Could we have committee meetings that are the working public sessions, and have follow-up meetings that are just the two Councilmembers? Chair Gonzáles-Chávez said that it is a possibility and will be part of the discussion that the Governance Committee will have.

Councilmember Estrada felt that it is critical for the CAC to be as open as we can be. She very much liked the idea of bringing community voices into the committees. With the hybrid configuration where just the two committee members meet later, it feels a bit exclusive.

Councilmember Mercado agreed that we do need to have people who are vetted in some way and are goal-oriented in the same way as the Councilmembers. Yet having public members could potentially work against us in other ways.

Executive Director Moscone felt that a hybrid version is important because that is where decisions are made. Sometimes at the public meetings, we are in post-decision or we cannot incorporate public comment in the same way.

Councilmember Gavin mentioned the parameters; she would like a selection process if there is a way to vet the public member before inviting them to be a committee member. However, if we have to do public notice, we would have public comment from anyone. She was hoping for some guidance from people who understand the actual legislative parameters.

Deputy Director Kiburi asked Chair Gonzáles-Chávez for the list of the committees and members. She also double-checked that the Bylaws state that community members can join an ad hoc committee meeting. Chair Gonzáles-Chávez responded that it goes to the Governance Committee because this issue would have to be a recommendation to amend our Bylaws to include that the Chair can appoint members of the community to committees, as well as establish ad hoc committees with community members. Or, the Governance Committee may say that each committee will identify its community partner that it wants to engage. It is up to the Governance Committee to come back with a recommendation.

Councilmember Messina Captor asked if staff is invited to these meetings. Chair Gonzáles-Chávez confirmed that staff is present at the committee meetings.

## **12. Committee Updates**

### **Race Equity Committee**

Vice-Chair Montoya emphasized that they wanted to uplift the SLP equity impact assessment process included in this year's scope of work. They want to invest in this baseline assessment so they can better collaborate with the SLPs in this endeavor to support California. They want to be intentional about integrating their existing processes. Some questions have been outlined that they hope to answer in this process. The goal is to receive these answers in time for the next granting cycle.

### **Legislative Committee**

Vice-Chair Montoya noted the \$30 million allocated for the 14 designated cultural districts. Staff is actively working with the coalition of 14 cultural districts to develop the timeline; guidelines will follow shortly after. Vice-Chair Montoya mentioned the literary arts program; included in the budget is \$173,000 for the Council to provide outreach and assistance to all 58 counties in literary art programs, including Poet Laureate, Youth Poet Laureate, and Poetry Out Loud. She thanked Senator Stern for expanding this to include Youth Poet Laureate, and Senator Allen for co-authorship on that bill. Ms. Margolis, who has been involved over the last decade

on this project, emphasized the importance for all Councilmembers to stay in communication with the people who appointed them.

### **13. Future Agenda Items**

Chair Gonzáles-Chávez pointed out that the next meetings are scheduled for August 18, September 15, October 26 or 27, and December 8. Deputy Director Kiburi stated that on August 18, the Council will be voting on the SRN, Folk and Traditional Arts, and Cultural Pathways Technical Assistance grants; there will also be a presentation on the evaluation. On September 15, the Council will vote on Arts and the full complement of Arts Ed grants, as well as Arts and Accessibility; and they will discuss the 2023 docket. At the special October meeting the Council will vote on the Arts Administrators Pipeline and the Individual Artist Fellowship Program.

Executive Director Moscone reiterated the promise to create more learning opportunities at Council meetings.

Councilmember Messina Captor asked if the meetings will continue at the same time. Executive Director Moscone responded that he finds shorter meetings better. We are going to try to get way ahead of the game to identify the time. The 10:00 start time tends to be best.

Executive Director Moscone continued that when meetings are online, more people can access them. We do not want to lose that value. Yet it is important for us to be together. For hybrid meetings there is much that staff must do to prepare. It will take us some time to make it both successful for the Council meeting and workable with staff capacity.

Chair Gonzáles-Chávez noted the importance of having the Council meet in different arts institutions throughout the state and being able to hear firsthand from people in the community about their experiences in the arts and with the CAC.

Councilmember Estrada asked about the format of the meeting itself in terms of public comment. Is that an issue for the Governance Committee to discuss, and come up with a recommendation for the Council? Chair Gonzáles-Chávez stated that the Council would have to direct the committee to take that action. She thought that since we are considering whether to do in-person meetings, maybe it is fair to give staff a bit of time before we enact a policy saying this is when that will occur.

Councilmember Estrada then requested of the Council that the Governance Committee re-evaluate the format of regular meetings in terms of when Public Comment occurs, and whether or not people are allowed to comment after individual items before the Council votes.

Councilmember Gavin commented that it would be helpful to have a lot of lead time for in-person meetings because people are so busy. She also suggested that the first time we do it, maybe we could have dinner together or have more intense conversations the next day. She emphatically thanked staff and others involved for the reorganization of the reading materials.

There were no objections to Councilmember Estrada's request to look at the format of CAC meetings. The Governance Committee was directed to discuss the item.

Deputy Director Kiburi asked for Council agreement on the October meeting date. Chair Gonzáles-Chávez responded that an electronic poll should be conducted among the Councilmembers. A hand vote showed that the Council was amenable to meeting in person in October; if that were not possible, they would really like to meet in December.

#### **14. In Memoriam**

Vice-Chair Montoya acknowledged El General, Esteban Villa, a muralist and founding member of the Royal Chicano Air Force, which is a collective of artists, professors, and students that was formed during the Chicano's push for social and political rights. Villa was a Professor Emeritus at Sacramento State University.

Vice-Chair Montoya also acknowledged Louise McGuinness, former Councilmember. Deputy Director Kiburi said that Louise was a jewelry maker and was extremely dedicated to the work of the CAC.

Chair Gonzáles-Chávez acknowledged Janice Stevens, a freelance writer for the *Fresno Bee* and writing professor at Fresno State University. Chair Gonzáles-Chávez named her works and awards. Ms. Stevens was a highly praised and beloved author and contributor to the arts community in Fresno.

Vice-Chair Montoya acknowledged and celebrated the former First Lady of San Francisco, Gina Moscone, who passed away on June 7 at age 91. She was Executive Director Moscone's mother, and played a significant role in the political and artistic life of San Francisco.

#### **15. Adjournment**

Councilmember Evans moved to adjourn. Councilmember Gavin seconded. The Council voted unanimously in favor and the meeting adjourned at 1:01 p.m.

# TAB D

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California Arts Council | Public Meeting | 08/18/2022



## Memorandum

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

**Date: August 18, 2022**

**To: Council Members**

**From: Allocations Committee- Lilia Gonzáles-Chávez, Vicki Estrada**

**Re: Recommendations for 2022 Cycle B Grant Allocations**

**The Allocations Committee recommends Council approve allocations in the amount of \$63,398,894 for a portion of the slate of 2022 Cycle B grant programs including Cultural Pathways-Technical Assistance, Statewide Regional Networks, Folk and Traditional Arts, and California Creative Corps.**

### **Purpose**

The purpose of this memo is to provide funding allocation recommendations for four of the 2022 Cycle B grant programs, listed above, for Council vote. Funding allocation recommendations for the remaining Cycle B grant programs will be presented for Council vote at the September and October 2022 meetings.

### **Background**

The Allocations Committee met to review the final ranks for 117 applications adjudicated for the Cultural Pathways-Technical Assistance, Statewide Regional Networks, Folk and Traditional Arts, and California Creative Corps grant programs, and to develop recommended funding scenarios.

### **Panel Process**

Panelists were selected from the panelist pool approved by Council. Staff selected panelists that represented diversity across geography, race, age, arts discipline, and specific experience. Additionally, panelists received implicit bias training. Each panelist committed to participating in an orientation, a mid-point check-in, and a final meeting.

Staff presented a standardized virtual orientation for panelists, which included an overview of the CAC and our grant making process, a thorough review of the program guidelines and review criteria, ranking scale, and an in-depth orientation on using the online portal to access the applications and submit their ranks. Applications were reviewed and ranked according to a 1-6 ranking system as described in the guidelines and based on the Review Criteria. Panelists

were required to make notes based on each review criterion that documented the extent to which the application met each criterion.

The Initial Ranks and Notes of at least half the assigned applications were submitted by panelists prior to attending the mid-point check-in meetings, during which CAC staff reviewed the grant program guidelines, review criteria, and ranking scales. Panelists had an opportunity during the mid-point check-in to submit questions to ensure their preliminary ranks and notes were in line with the grant guidelines and review criteria. After the mid-point check-in meetings, panelists reviewed and confirmed all application ranks. If needed, panelists contacted CAC staff to ask any final questions and request technical assistance prior to submitting final ranks.

**Panelists that served on Cycle B panels for Cultural Pathways-Technical Assistance, Statewide and Regional Networks, Folk and Traditional Arts, and California Creative Corps are listed below.**

*\*Panelists Listed in alphabetical order*

### **CPTA, SRN, and FTA Panelists**

#### **Candice Foster; Sacramento**

##### ***Artistic Area of Experience: Visual Arts***

Can Foster is the Youth Program Director & Community Youth Engagement Coordinator at Sol Collective. Her job is to create an uplifting and interactive environment for youth through the projects that she curates. Can's goal is for the youth in our community to learn and engage in valuable programming that young people see fit and beneficial to their lifestyles. Can enjoys gardening, listening to books, building, being outdoors, cooking, organizing, drawing, crafting and listening to music.

#### **Cawelti Sean; Sun Valley**

##### ***Artistic Area of Experience: Theatre / Performing Arts***

Sean graduated from the University of California Irvine with his BA in Drama with honors in Directing. He has been a puppeteer since he was four, after convincing his parents to buy him his first puppet while at a swap meet. Sean studied puppetry at Tisch School of the Arts at NYU and is a member of the Puppeteers of America and LA Guild of Puppetry. Sean worked for many years as an Art Director at the California Science Center in Los Angeles. In 2012 Sean left his day job and became a freelance artist full time dividing his time between being the Artistic Director for Rogue Artists Ensemble and working as a Director and Puppet, Mask and Video Designer.

Sean has won awards for his work as a designer, director and playwright and was honored with a UNIMA Citation of Excellence for directing the puppet-infused adaptation of Nicolai Gogol stories titled Gogol Project. In 2011 he was selected by the City of LA's Cultural Affairs Department to travel to Brazil for two months to study woodcarving and Candomblé, a religion born of African and Catholic traditions. Sean was awarded the 2015 Sherwood Award by the Center Theater Group in Los Angeles for his work as a director.

**Emil Wilson; San Francisco**

***Artistic Area of Experience: Literary Arts***

I've worked as a creative in the advertising industry for three decades. During that time, I have also worked as a freelance illustrator and writer, pitching and creating artwork for publications and marketing campaigns. I've been part of several writing workshops (Squaw Valley, Hey Homowriter, a workshop of writers from marginalized communities led by Junot Diaz). Three years ago, I left advertising and enrolled at The Center for Cartoon Studies (Vermont) to study sequential storytelling, the graphic novel, drawing, etc. I want to dive further into the stories of my history: as a gay man and having worked/volunteered during the AIDS crisis, etc. Since completing the program at CCS last year, I am exploring what it means to be an older, queer creator who has seen culture—especially as it pertains to various LGBTQ+ communities—evolve and change. I am currently working on several projects: a book of illustrated poetry about aging, a memoir about AIDS in a small community set during the first years of the epidemic, and a graphic novel about a girl coming to terms with her personal superpowers. In terms of additional qualifications, I have reviewed work for Salon's Cartoonist Studio Prize in 2020 and 2021.

**Feliciano Roberta; San Pablo**

***Artistic Area of Experience: Visual Arts***

Roberta Feliciano is an artist and city planner residing in the beautiful Bay Area. She is a Senior Planner at the City of Richmond and serves her community as the Chair of the San Pablo Planning Commission. At the age of nine, she immigrated to California from Manila and has lived in Southern and Northern California. She holds a BA in Economics with a minor in Music History from UCLA and a Master of Architecture from CAL. Her work has been exhibited at StoreFrontLab and the SPUR gallery in San Francisco. She is passionate about art, painting, design, architecture and community engagement.

**Hadassah Young; Los Angeles**

***Artistic Area of Experience: Theatre / Performing Arts***

SEMINOLE.

Performing Arts

Talented Professional

Genres

Film & Television, Music, Other, Radio/Video/Digital

Contact Information

Hadassah Young

Artist Links

Current project

Completed Exhibit

THEEAURA

Aura Sound Photographed

Captured®

Artist Work

Destijl Magnolia (Performing Artist)®

A Program established through K-12 Federal Programming. In institute designed to teach in; Through Performing Arts, California Literature English and the Language Arts. K-12. Common Standards.

**Hally Bellah-Guther; Berkeley**

***Artistic Area of Experience: Theatre / Performing Arts***

Hally moved to Berkeley, at the age of 5 where her Harvard professor's father moved his wife and 4 daughters. She grew up in the tumultuous Bay Area in the 60's and '70s: integration, Vietnam War protests, a renaissance of music, art, and performance art were exploding onto the scene. Since the age of two, she dreamt of being a visual artist, which later morphed into becoming a professional dancer; another form of visual art in which the body is the paintbrush. In 1982 she received a BFA in Dance from The University of The North Carolina School of the Arts.

After an international dance career, she settled in the Bay Area with her family in 2000. While working as a ballet teacher and personal trainer for the better part of 20 years, she began moonlighting as a board member of the Oakland Technology & Education Center in 2012. This is the non-profit that her partner and co-founder of AfroComicCon, Michael James, co-founded in 2001. A few projects and several years later, in 2016 Michael came up with the concept of AfroComicCon. Positive life changes have come about for many both professionally and economically, in part due to Hally's tireless efforts to advance the social justice goals of AfroComicCon!

**Hannah Rubalcava; Santa Maria**

***Artistic Area of Experience: Decline to state***

A native Californian, I have lived and worked in northern Santa Barbara County for over 20 years. For 7 years I have been the Grants and Contracts Manager for the SB County Office of Arts & Culture, providing the administrative backbone to the organization, maintaining the office's grants, contracts, finances, and budget. Annually, I administer 4 grant programs, totaling over \$350,000, and any additional grant opportunities (e.g. Disaster Relief Grant) as they arise. I am the liaison for grant subcommittees for the City and County of Santa Barbara's grant programs, which develop the application and review processes adapting them to meet the needs of our constituents. I am the coordinator of the SB County Alliance for Arts Education, focusing on creating equitable access to arts education in SB County and was recently elected the president of the Santa Maria Arts Council. I also serve on the steering committee which developed the cultural arts master plan for the county. I graduated with honors from both Chico State University, receiving my BS in Community and Commercial Recreation Management, and University of La Verne where I received my MBA with a concentration in Organizational Leadership.

**Jayanthi Balachandran; Pleasanton**

***Artistic Area of Experience: Dance***

Jayanthi has learnt Bharathanatyam (South Indian Classical Dance) for many years under the tutelage of Chitra Visweswaran, one of India's finest exponents. She enjoys teaching students of varying ages and backgrounds and presents them in solo and group programs. It is her conviction that "Arts Transcends Barriers" and is a universal language which brings people

together. She augments her arts endeavors with a multi-disciplinary and creative approach through "Speaking Through Dance" vignettes, writing, narrating/compering, voice overs, arts events planning/management, collaborating with artists and community outreach and development.

**Joan Lucchese; Walnut Creek**

***Artistic Area of Experience: Folk/Traditional Arts***

I have been the Executive Director of the Gardens at Heather Farm since Nov of 2015. The Gardens is a non-profit public botanical garden open to the public for free. In 2017, I started our Artist in Residence program which invites four artists a year to display their art in the garden, as well as working in our space and interacting with our visitors. This has allowed me to meet and vet some very talented artists in our region. I am responsible for all development at The Gardens, so I have seven years of grant writing experience and am familiar with the grant-making process.

In addition, I have been an art quilter for over 20 years. I have had my work displayed in national shows. I am a professional member of Studio Art Quilt Associates.

**Juan Silverio; Los Angeles**

***Artistic Area of Experience: Visual Arts***

Juan Silverio (they/them) is an interdisciplinary artist and arts professional from unceded Tongva Land (Los Angeles). They have held curatorial assistant and intern positions at 18th Street Arts Center, UCSB Special Collections Library and the Getty Research Institute. Juan is currently an inaugural Benton Museum AllPaper Seminar Fellow currently works at Los Angeles Contemporary Exhibitions as the Exhibitions and Operations Manager.

**Kari Thompson; Newman**

***Artistic Area of Experience: Folk/Traditional Arts***

I am a member of the Board of Directors for the West Side Theatre Foundation, a non-profit that serves to educate and promote the arts on the west side of Stanislaus County and maintain and renovate the historic West Side Theatre in Newman, Ca. As a previous artisan gallery owner, I continue to work with local artists to exhibit and market their original works of art. I facilitated the installation of an art gallery hanging system in the West Side Theatre and the use of street-side gallery windows for local art exhibits. I seek, book and promote local cultural performing artists as chair of the Newman Fall Festival entertainment committee, a local non-profit that organizes an annual community festival held on Labor Day weekend.

**Michael Dawson; Lafayette**

***Artistic Area of Experience: Visual Arts***

Michael Dawson has been a practicing digital photographer for the past six years. His work has been shown in galleries in California, Pennsylvania and South Korea, and newspapers located in Contra Costa County. Michael won first and second prize for the 2018 Berkeley Lab Physics Photowalk. Prior to his work in photography, Michael has been an award-winning wine maker and brewer. His work experience includes 20 years in the high tech industry, most recently at Google. In 2017, Michael co-founded Save Lafayette Trees with his wife Gina Dawson in order to help preserve the natural environment in Contra Costa County while promoting better gas pipeline safety.

**Michelle Roshanzamir; Beverly Hills*****Artistic Area of Experience: Theatre / Performing Arts***

I'm Michelle Roshanzamir, a consultant, grant writer, and producer helping creatives, founders, artistic directors, and leaders bring their ideas to life and develop their businesses.

I work with a range of creatives and leaders to bridge the gap between the creative and idea side and the business, coordination, and management side of the equation.

My clients include creatives, leaders, and entrepreneurs typically working in the arts, entertainment, and culture sector.

This has included those working in the creator economy; writers, artists, and filmmakers; to leaders, founders, artistic directors, and managers at nonprofit and for-profit organizations.

I've worked with individuals and organizations to:

- Strategy and operations development & implementation
- Coordinate and manage events, productions, and projects
- Determine and go after funding opportunities, including grant writing

**Peter Ellenstein; North Hollywood*****Artistic Area of Experience: Theatre / Performing Arts***

Peter comes from a theatrical family and has spent 35 years in professional theatre, film and television as an Artistic Director, Producing Director, producer, director, consultant, actor and teacher. For the last 20+ years he has held leadership positions in prominent theatres and academic organizations and consulted with many theatres and schools on both artistic, managerial, marketing and development issues.

Peter has been lucky enough to work with some of the very best artists in the American theatre. He served thirteen years as Artistic Director of the William Inge Center for the Arts at Independence Community College in rural Kansas, and seven years as Producing Director of the Los Angeles Repertory Company. At the Inge Center, he produced thirteen William Inge Theatre Festivals (named state theatre festival of Kansas during his tenure), hosted several-hundred professional guest artists, aided the development of more than fifty full-length plays and hundreds of short plays, and created both local and nationally recognized programs and partnerships.

**Sakina Ibrahim; Laguna Beach*****Artistic Area of Experience: Dance***

Sakina Ibrahim, MFA, knows the value she brings to the table and is not afraid to write about it. Her unique style has earned her an NAACP Image Award nomination for writing "Big Words To Little Me." Sakina has spent over a decade studying and teaching dance all over the world.

She has unparalleled experience in the arts and entertainment industry, working with many legends such as Kenny Gamble (The Sound of Philadelphia), Phylicia Rashad, Donald McKayle, Anthony Burrell, Shelly Garrett, and more. Sakina's work centers on supporting girls and women in identifying, healing, and creating new love-filled narratives for their lives through the arts and wellness

**Zhukovsky Katherine; Irvine*****Artistic Area of Experience: Visual Arts***

I am a queer, Jewish immigrant from the former Soviet Union working as an artist in Orange County and Los Angeles. I work closely with artist communities in both areas. I also previously

worked as a scientist (biology/genetics) and later as a grant manager at a state university, so I am very familiar with the grant process more broadly. I am currently enrolled in the West Hollywood Artist's Bootcamp.

### **California Creative Corps Panelists**

*Note on California Creative Corps: Three separate panels were convened for the California Creative Corps program. Each panel was made up of six panelists and three alternates, and they adjudicated 10-12 applications from three of the nine specific service areas. Two panelists and one alternate on each panel represented each of the service areas being reviewed by that panel.*

#### **Alan Yaffe; Fort Bragg**

##### ***Artistic Area of Experience: Theatre / Performing Arts***

40 years of experience in professional arts management, assessments of integrated arts education programs and as a professor and director of an MBA/MA arts administration program. Managing Director of Shakespeare & Company and an African-American professional theatre at Brown University, Marketing Director at the Pittsburgh Symphony and the Coconut Grove Playhouse, a consulting career encompassing strategic planning, marketing, fundraising, and arts education, and a professor and theatre arts producer at the College-Conservatory of Music, University of Cincinnati.

#### **Alison Sotomayor; Anaheim**

##### ***Artistic Area of Experience: Media Arts***

Alison Sotomayor is a TV producer, independent documentary filmmaker, and an East Los Angeles native with countless credits in local journalism. From 1990-2000, she produced the critically acclaimed, news and public affairs series, Life & Times, at California's flagship PBS station, KCET-TV in L.A. She produced programs on local history, arts and culture, and politics, but was especially interested in the socially relevant narratives that emerged out of L.A., California and the West.

As a filmmaker, Sotomayor produced the national PBS documentaries, The Rise and Fall of the Brown Buffalo, Bridging the Divide: Tom Bradley and the Politics of Race, and The New Los Angeles, as well as the educational documentary, Tom Bradley's Impossible Dream. Furthering a broader sensibility of social justice and racial equity for American Latinos, Sotomayor has served as director of communications for the National Hispanic Media Coalition, a media reform nonprofit. She also served as producer of LATINAFest and producer of The Chicano Rebellion Reconsidered: 50 Years Later.

Sotomayor is a member of the Academy of Television Arts & Sciences, has won two Emmy Awards, five Golden Mikes, a Telly Award, and has earned a B.A. in Sociology from UCLA.

#### **Andi Garcia; Santa Barbara**

##### ***Artistic Area of Experience: Multidisciplinary***

I am an early retiree from UCLA. I currently work as a grants coordinator for Small and Micro business grants cradle to grave duties in collaboration with federal fund and private fund sources. I have over 19yrs experience in post award grant administration. My passion is

community development and am currently the primary for #occupyortgapark mural saving project in my city.

**Benjamin Ginsberg; Oxnard**

***Artistic Area of Experience: Theatre / Performing Arts***

Ben Ginsberg is an L.A.-based pianist and composer who has music directed and/or accompanied over 125 musical theatre productions across Southern California, Seattle and New York City, for numerous theatre companies, including 5 Star Theatricals (Thousand Oaks, Calif.), Center Theatre Group (Los Angeles), the Wallis Annenberg Center for the Performing Arts (Beverly Hills), and the AfterWorks Theatre Project (NYC). He is associate accompanist for the Gay Men's Chorus of Los Angeles. With the Santa Barbara Youth Ensemble Theatre he has music directed and performed twice for Ms. Oprah Winfrey. In 2013 he was nominated for a BroadwayWorld Award for Best Musical Direction for the Southern California premiere of *Carrie* at Out of the Box Theatre (Santa Barbara). His song "Heaven" premiered on American Idol Season 17. He earned his B.F.A. in Piano from CalArts -- where he gave the Wild Beast Music Pavilion concerto premiere -- and his M.A. (with distinction) in Music Industry Administration from C.S.U. Northridge. His 15-minute musical, *A View From the Moon*, premiered in August 2020 at the Academy for New Musicals. Since Fall 2020 he has been a proud member of N.Y.U. Tisch's Cycle 31 of the Graduate Musical Theatre Writing Program.

**Blackmon Tavarus; Sacramento**

***Artistic Area of Experience: Multidisciplinary***

Tavarus Blackmon, also known by the Anglo-Saxon, Blackmonster, is a devoted, Black, Father and Partner with three children in the City of Trees, Sacramento, California. He earned his MFA as Provost Fellow at the University of California Davis and his MA in Studio Art at CSU, Sacramento. He has been under Fellowship at the Headlands Center for the Arts and is the recent Parent Artist Fellow at the Kala Art Institute. He is the recipient of the 2020-2021 Kala Art Institute Fellowship and the Curatorial Fellowship at Root Division. He is the winter, 2021, AiR at Caldera Arts in Sisters, OR. His practice is interdisciplinary and intermedium.

**Brehm Qathryn; Crestline**

***Artistic Area of Experience: Visual Arts***

I have been a studio artist all my adult life and have exhibited mostly in Southern California over the years. I have a current exhibit in the Fine Arts Building, a landmark building in Downtown Los Angeles that has been there though COVID for close to 2 years.

I am currently the executive director of the Downtown LA Art Walk and guiding the organization through this time of uncertainty.

Have always believed in community and know that art connects us in so many ways. From the lives we live to the stories we tell. Art should always be encouraged and celebrated, shared and taught.

My early years as an artist were working as a muralist with interior designers. Later, I had my own business working with painted background supplying photographers with their creative background requirements. Have always had a camera in hand so this was an easy career transition.

Four-years ago I moved from the Arts District in Downtown Los Angeles to the San Bernardino Mountains, where I have my studio. I am on the board of the International Association of Arts

USA, an NGO organization under the UNESCO umbrella. I am a founding member and past president of the USA Chapter and am currently serving as a Vice-President.

**Bridgett Rangel-Rexford; Mount Shasta**

***Artistic Area of Experience: Visual Arts***

Bridgett Rangel-Rexford is a Latinx artist residing in Mount Shasta, CA. She was awarded honors at UCSD wherein she received her B.A. in Art History/Theory and Criticism. A forever learner, she also received her A.A. in Graphic Design. One summer she served as the art director for Camp Krem (a camp for people with disabilities). Another summer she directed birthday parties and designer flyers for the Crocker Art Museum's events. Whenever she isn't working, her heart is dedicated to reaching out to the local art community as the President of the Siskiyou Arts Council.

Her 2020 project was titled, "Quotes of the Revolution". Since social media algorithms push posts into the internet abyss minutes after they are posted, her series document and illustrates the revolution 2020 brought a quote at a time.

Currently, she is working on her podcast titled, "How You Frame It". As a Latinx art critic, she realizes there is a need for more Hispanic art critics voices to be heard. She enjoys giving people the opportunity to explore their creativity and unique ways of framing the world around them.

**Buchanan Barbie; Yuba City**

***Artistic Area of Experience: Media Arts***

A proven leader and dedicated individual offering a blend of academic experience and hands-on experience managing a diverse department providing community services under multiple programs. Major strengths include communication skills and the ability to learn and adapt quickly, efficient, organized and productive. Additional strengths include problem solving, accounting, writing, editing, cultural competency, attention to detail and enjoys challenging work. I have worked serving the Native American population in a rural area for more than 15 years in varying job scopes. I am currently serving as Director of Community Services on a reservation administering all human services programs for the tribal community.

**Burns Larry; Riverside**

***Artistic Area of Experience: Literary Arts***

Larry Burns writes about regional arts and culture as an author of two books, "100 Things to do in Riverside Before You Die" (2017) and "Secret Inland Empire" (2019). Other publishing credits include the novella "Being Wendall" (2006), poetry chapbook, "do your chores, love dad" (2017), and "Trash Novel" (2020). The last two were also made into interactive art exhibits using found materials for Riverside Art Museum.

In late 2021, he took over as artist in residence of Sunvale Village, an interactive outdoor art installation created on 10 acres of desert outside Joshua Tree CA by the late artist Cathy Allen. He spends the best parts of his day repairing the 90+ installations on the property, developing new original work with found materials, and writing the narratives used to tell the story of Sunvale Village through social media.

He is one of several founding members of the Inlandia Institute, a non-profit literary organization established in 2007. He teaches English at Riverside City College and Humanities at Southern New Hampshire University.

**Byers Meghan; Chico*****Artistic Area of Experience: Visual Arts***

For the past 3 years, I have worked at Chico State Enterprises, a non-profit auxiliary of CSU, Chico. As a Development Specialist, I work with university faculty and staff, as well as our other auxiliary departments to develop successful grant and project proposals.

In addition to this experience, I have degrees in Studio Art, Art History (with an emphasis in Museum Studies), and have completed a course of grant writing classes through Butte Community College.

I was also a member of the Board of Directors for the Museum of Northern California Art (Monca) for seven years. During that time, I worked with a small team of board members to build a museum from the ground up. This included assisting with grant writing, creating educational outreach programs, planning events, fundraising, writing exhibit and project proposals, and curating exhibitions.

**Holly Unruh; Monterey*****Artistic Area of Experience: Multidisciplinary***

Holly Unruh is the Executive Director of the Arts Research Institute at the University of California, Santa Cruz (UCSC). Prior to joining UCSC, Unruh served as the Associate Director of the Undergraduate Research Opportunities Center (UROC) at CSU Monterey Bay, where she also served as Faculty Fellow for Undergraduate Research, Student Engagement, and Academic Initiatives. From 2006-2014 she was Associate Director of the University of California Institute for Research in the Arts, a statewide program dedicated to supporting and promoting arts practice and research across the University of California system, a position she held concurrently with her appointment as the Associate Director of the UC Santa Barbara Interdisciplinary Humanities Center (2004-2009). Dr. Unruh holds a Ph.D. in the History of Art and Architecture from UC Santa Barbara, and has taught Art History and Cultural Studies at CSU Channel Islands, Santa Barbara City College, and Westmont College. She has served as a member of the Santa Barbara County Arts Commission (2004-2014; chair, 2005-2007); and on the boards of the Santa Barbara Cultural Development Foundation and the Isla Vista Arts Initiative.

**Hudgins Selina; San Diego*****Artistic Area of Experience: Visual Arts***

I bring an extensive background to galvanizing fundraising and communication efforts across various nonprofits; an academic background that includes a BA degree from Wayne State University in Public Relations; a nonprofit management certificate with Nonprofit Management Solutions (San Diego, CA); and a certificate in fundraising management with Indiana University's Lilly Family School of Philanthropy. Past Board commitments vary and include a role as a Public Arts Commissioner for the City of Escondido Public Art Commission. From 2013 to 2020 I led the development program for the Museum of Photographic Arts in San Diego (Balboa Park); followed by my current role with the Jacobs Center for Neighborhood Innovation a community-based organization focused on programming for culturally diverse communities within San Diego Promise Zone. Direct experience in fundraising (individual, membership, events, and grant writing) and non-profit management for almost 20 years, growing philanthropic revenue, and collaborative approach culminating in inspiration and engagement to grow and sustain nonprofit organizations and their respective mission.

**Joselynn Ordaz; San Diego*****Artistic Area of Experience: Media Arts***

Joselynn (J) is a queer Mexican graphic designer and artist based in San Diego, California. They received their Bachelor of Arts in Communications from the University of California, San Diego. Their work is heavily influenced by their identity as a transmasculine individual and topics of visibility and representation. With a deep interest in user experience and visual storytelling, J utilizes a diverse mix of disciplines to approach their design practice with intention. They work directly with local art nonprofits and community based organizations that serve + center underrepresented communities.

**Kara Smith; Sacramento*****Artistic Area of Experience: Visual Arts***

Kara Q. Smith is currently Manager of Programs and Organizational Advancement with Californians for the Arts. Prior, Kara was the executive director of Gallup MainStreet Arts & Cultural District in Gallup, NM. She has more than 13 years of experience working for museums, galleries, and non-profit institutions. She has curated exhibitions, spoken at art fairs and symposiums, officiated workshops and lectures, and written for numerous publications. Kara also currently holds an adjunct faculty position in Sierra Nevada University's Interdisciplinary Arts MFA program. She holds an MA from San Francisco Art Institute and a BA from Birmingham-Southern College.

**Kat High; Topanga*****Artistic Area of Experience: Folk/Traditional Arts***

Kat High is a non-enrolled Native Californian of Hupa descent. She is the past Chair of the American Indian Scholarship Fund of Southern California. She served as the Director and Program Coordinator for the Haramokngna American Indian Cultural Center for over 15 years. Kat is an advisor to the Satwiwa American Indian Cultural Center, The Autry National Center, and the Antelope Valley Indian Museum. Kat is a non-voting member of the California Indian Basketweavers Association, and Neshkinukat, the California Indian artists network. She is a vendor for LA County Libraries, vendor #119405, and also presents workshops at LA City Libraries, Environmental Centers, and schools. Kat is a member of the California Indian Storytelling Association, and has done storytelling at libraries, schools, the Dorothy Ramon Learning Center, and other locations in Southern California. She is also active with the Sacred Places Institute.

Kat is the founder of Giveaway Song Productions, and produced several award-winning documentaries on the connections between California Indians and Native Hawaiians, and over 200 public access TV programs on Indigenous culture.

**Marcus Mitchell; Los Angeles*****Artistic Area of Experience: Visual Arts***

Based in Los Angeles, Marcus Mitchell is the founder and director of Capital Integrated Arts, an independent public art consulting agency providing administrative and project management services to municipal agencies, artists, cultural organizations and private developers commissioning new artworks in response to diverse architectural, cultural and socio-economic contexts. Prior to founding Capital Integrated Arts, Marcus served as the Arts and Science Council's Director of Public Art at Charlotte Douglas International Airport where he was

responsible for refreshing the mission, strategy and vision for the airport's rapidly growing City ordinance-funded permanent art collection. As Project Manager with Creative Time and art consultant Suzanne Randolph Fine Arts, he provided project management and community engagement support to internationally renowned artists, curators and museums realizing ambitious and critically-acclaimed public art projects in close partnership with cultural institutions, heritage sites and communities located in Harlem, Brooklyn, Queens and the Bronx. Marcus holds a master's degree in Curating Contemporary Art from the Royal College of Art and a bachelors degree in Art History from USC.

**Maymanah Farhat; Santa Cruz**

***Artistic Area of Experience: Visual Arts***

Maymanah Farhat is an art historian who has written widely on twentieth and twenty-first century art. Since 2005, she has contributed to edited volumes, artist monographs, and museum and gallery catalogs. She has also written for Brooklyn Rail, Art Journal, Journal of Middle East Women's Studies, Callaloo: A Journal of African Diaspora Arts and Letters, Vogue Arabia, Harper's Bazaar Arabia, Art + Auction, Art Asia Pacific, and Apollo.

Farhat has curated exhibitions throughout the U.S. and abroad, notably at the Minnesota Museum of American Art, Minnesota Center for Book Arts, San Francisco Center for the Book, Pro Arts Gallery & Commons, Oakland, Center for Book Arts, Manhattan, Arab American National Museum, Virginia Commonwealth University Gallery in Doha, Qatar, Art Dubai, and the Beirut Exhibition Center. In 2014, she was included among Foreign Policy's annual list of 100 Leading Global Thinkers in recognition of her scholarship on Syrian art after the uprising. She holds a Master of Arts degree in Museum Administration from St. John's University, New York.

**Melissa Russo; Redlands**

***Artistic Area of Experience: Visual Arts***

Russo has served as the Director of the San Bernardino County Museum since 2015. The museum maintains a robust calendar of exhibits and programs developed from the museum's collection of 3 million objects including fine art, archaeology, anthropology, history, earth sciences, and natural history. Over the last 4 years the museum has received 13 National Association of Counties (NACo) awards for excellence in Arts & Culture.

In 2019, Russo was appointed to a 5 yr term on the 9-member American Alliance of Museums Accreditation Commission, which determines and monitors standards of excellence in museums across the US.

Russo's previous positions include Director of Institutional Advancement at Chabot Space & Science Center, and Executive Director of the Western Museums Association. She has also served on numerous boards including the Western Museums Association, Civil Rights Institute Inland Southern California, The Crucible (Industrial Arts, Oakland), and Piedmont East Bay Children's Choir. She currently serves on the artist selection committee for the San Bernardino County Dec 2 Terrorist Attack Victims National Memorial.

Russo has an MA in Art History from the University of Illinois, Chicago, and a BA in Economics from UCLA.

**Molina Lea; Bakersfield*****Artistic Area of Experience: Media Arts***

My name is Lea Molina and I am a fellow at the Arts Council of Kern in Bakersfield, Ca. I am a queer black ceramist and I have been involved in the arts for most of my life. Professionally I have experience in marketing and event planning. I also served as the president of the Black Student Union during my undergraduate degree. I received the leadership award at the Black Recognition Ceremony. I have an undergraduates degree in communications; public relations and a master's degree in business administration. I also served as event relations coordinator for a non-profit called Womxn of Color Summit where I was in charge of developing the sponsor program, coordinating events, and interviewing potential panelist. I currently own my own website design and virtual management company.

**Natalie Crüe (nee Johnson); Stockton*****Artistic Area of Experience: Multidisciplinary***

Natalie is an arts advocate, cultural producer, arts educator, event and social producer and is also a co-founder of #CultureFix, In 2014, Natalie co-founded #CultureFix, a global collaborative network of artists, influencers, and cultural producers who use arts and culture to create social change globally and has partnered with organizations like ONE, BBC, #HipHopEd, and AJ Stream, as well as has consulted for a laundry organizations and artists. I currently organize and produce events with AOR/C which has featured prolific creative change makers such as Anida Youe Ali (Cambodia), Bread + Puppet (Vermont). She also directs and co produces BacanaFest in Brazil. Other projects include the London Hip Hop Festival, consulting for the pioneering arts education organization SOH NUP alongside DJ Spazecraft, a cultural agent with the U.S. Department of Arts and Culture is an action network of artists and cultural workers mobilizing creativity in the service of social justice and most recently, Laugh Aid which featured Adam Sandler, Bob Saget and a slew of prolific comedians and raised over 350,000 for ComedyGivesBack. I also run the Arts for Change FB group which I have helped to grow to over 6,000 members.

**Nobleth Rochelle; Madera*****Artistic Area of Experience: Visual Arts***

Rochelle was Executive Director of the Madera Co. Arts Council from July 2016 through Dec. 2019. She graduated cum laude from Fresno State with a degree in art. Attended a "Semester at Sea" studying international art while circumnavigating the globe. Her background includes 40 years of management in retail, screen printing, embroidery, signs and logo design. She has extensive experience with non-profits: marketing director for the largest feline sanctuary in the USA; Board Member and Past President of the State Center Community College Foundation; president of the Madera Downtown Assn. for 10 years; first female president of the Kiwanis Club. Rochelle's leadership has been recognized: Top 20 Women Owned Businesses in the Central Valley; California Small Business of the Year; Excellence in Business Award, Business Woman of the Year, Top Ten Business Women of the San Joaquin Valley, Business Supporter of the Year, "Crystal Tower Award" and the "2019 Friend of Education". She was a successful grant writer for the Madera Co. Arts Council, securing 100% funding from the Whitney Foundation, and scoring 6 out of 6 on her California Arts Council State/Local Partnership Grant.

**Patricia Zamora; San Francisco**

***Artistic Area of Experience: Multidisciplinary***

As a Creative/Visual Artist, I honor traditional culture, family, and community as part of my social practice with the aspiration for personal and ancestral healing. I directed the award winning Citywide Creative Arts at Boys & Girls Clubs of San Francisco (BGCSF). My experience at BGCSF was diverse ranging from grant writing, exhibitions, program development, community partnerships, youth voice, leadership and development and working with established and emergent art groups. Currently, I serve on the Board of Arts Education Alliance for the Bay Area and San Francisco Human Rights Commission Working Group for Equity in Arts. I am the 2020 Community Artist Intern for Southern Exposure in partnership with Mission Girls and facilitating PLACE teens. I serve as a Co-Coordinator on the PLACE Leadership Team. I have launched PAZWORKS (based in SF and Central Valley) whose mission is to HEAL-THY: ONE WOMXN AT A TIME. Other community projects: Founding member of Tenderloin Safe Passage, Lead Staff reopening of Boeddeker Park. Founder of Chicago Public School Restorative Justice Peer Jury Program

**Sabrina Garcia; Elk Grove**

***Artistic Area of Experience: Visual Arts***

Bree Garcia is an educator and creative. She is a graduate from the University California, Davis with a BA in Art History and a MA in Education. She has spent many years being of service to local non-profit arts organizations such as Sacramento Help Portrait, The Latino Center of Art & Culture, The California Museum, and Crocker Art Museum. She has an extensive background in arts integration & education and served many years as an art docent in public schools. She has also served as a panelist for the National Endowment of the Arts & California Arts council, work she feels ensures equity in funding, especially amongst underserved communities and minority populations.

**Townsend Julie; Redlands**

***Artistic Area of Experience: Multidisciplinary***

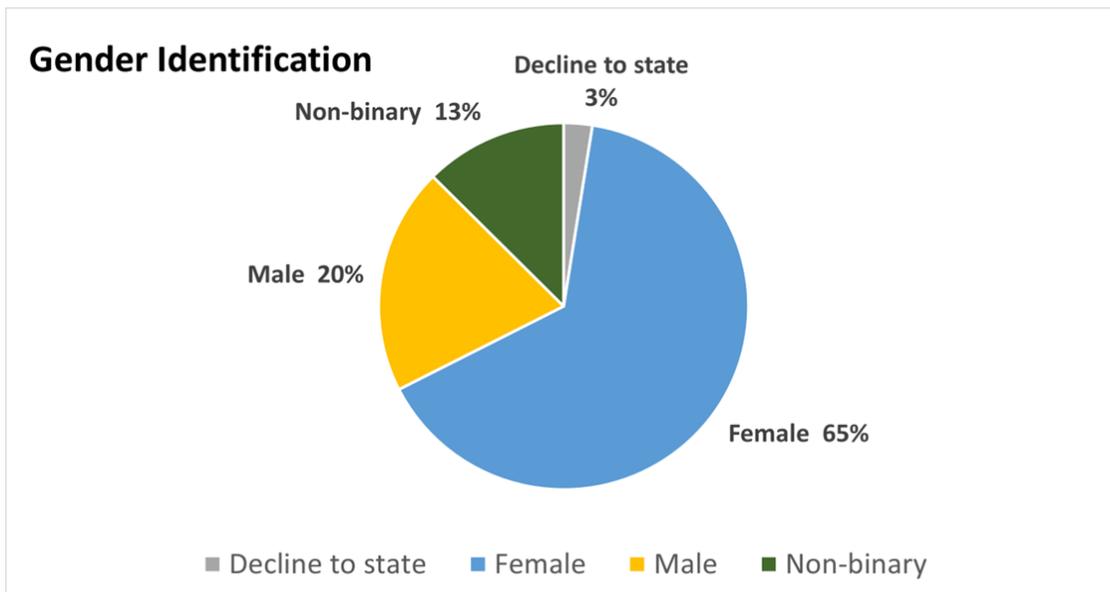
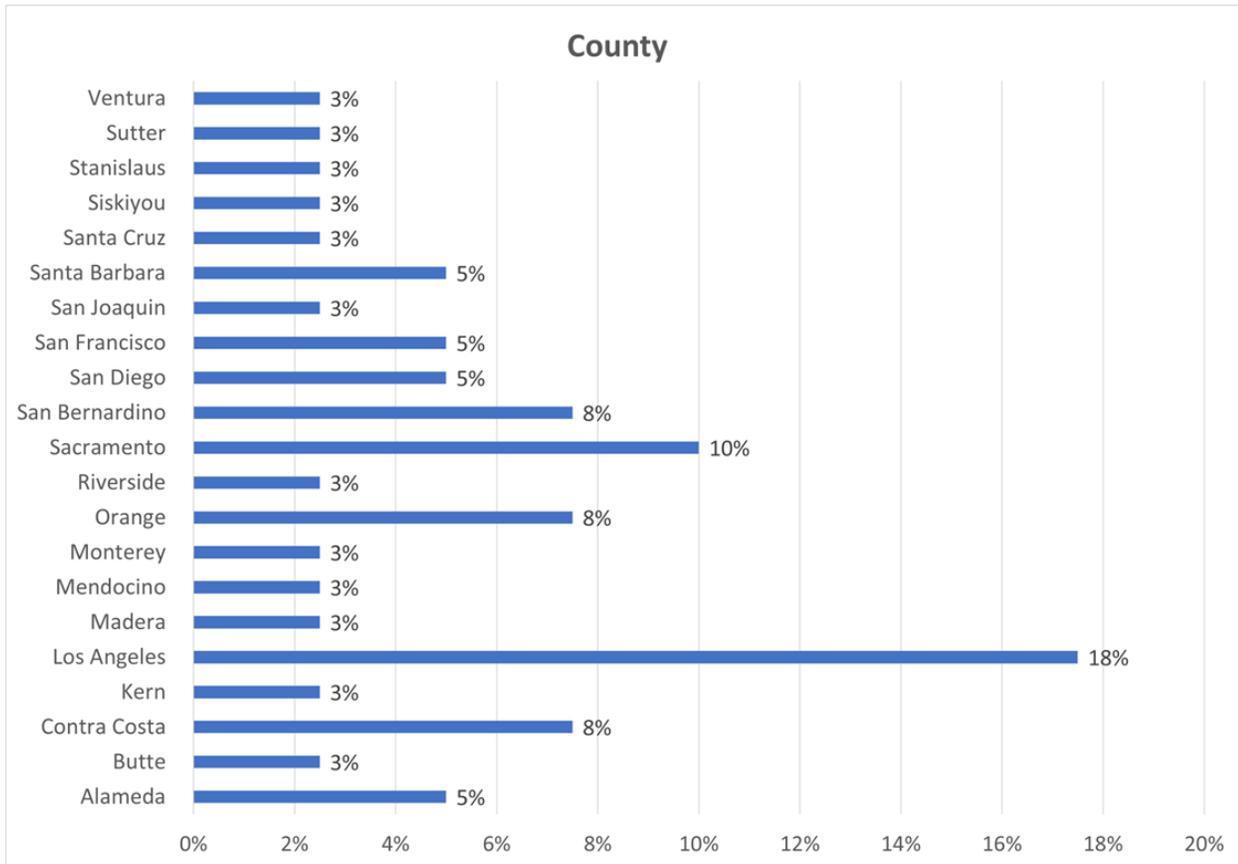
In my early career, I worked in Arts Administration, specifically in the areas of Modern Dance and Theater in San Diego, CA. In the 1990s, I pursued a PhD in Comparative Literature at UCLA where I was able to integrate my interests in representations of dance in literature, film, and the visual arts. I have numerous peer-reviewed publications and presentations that bridge art theory and practice, especially in dance-movement studies. Since 2009, I have regularly taught classes in Movement and Choreography in the Johnston Center at the University of Redlands. My work with students integrates literary, visual, and movement arts. This work has enabled me to work with local choreographers and artists, collaborate on arts salons, and work with visual installations in the context of the university. I have also served as Director of the Johnston Center, which enabled me to work in outreach, community education, grant-writing and fundraising, and program development. I am a regular patron of cultural institutions in California, and I would like to contribute my expertise and appreciation of the arts through service to the California Arts Council.

### Panelist Demographic Data

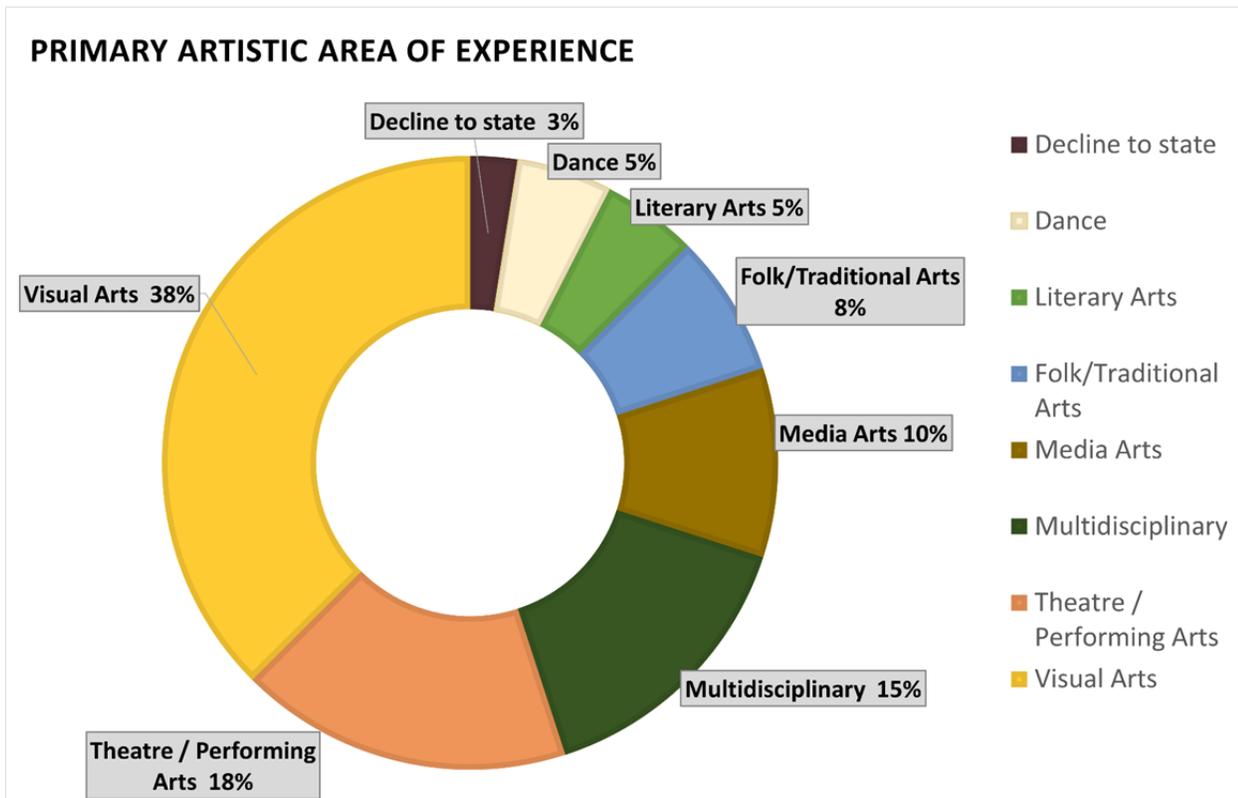
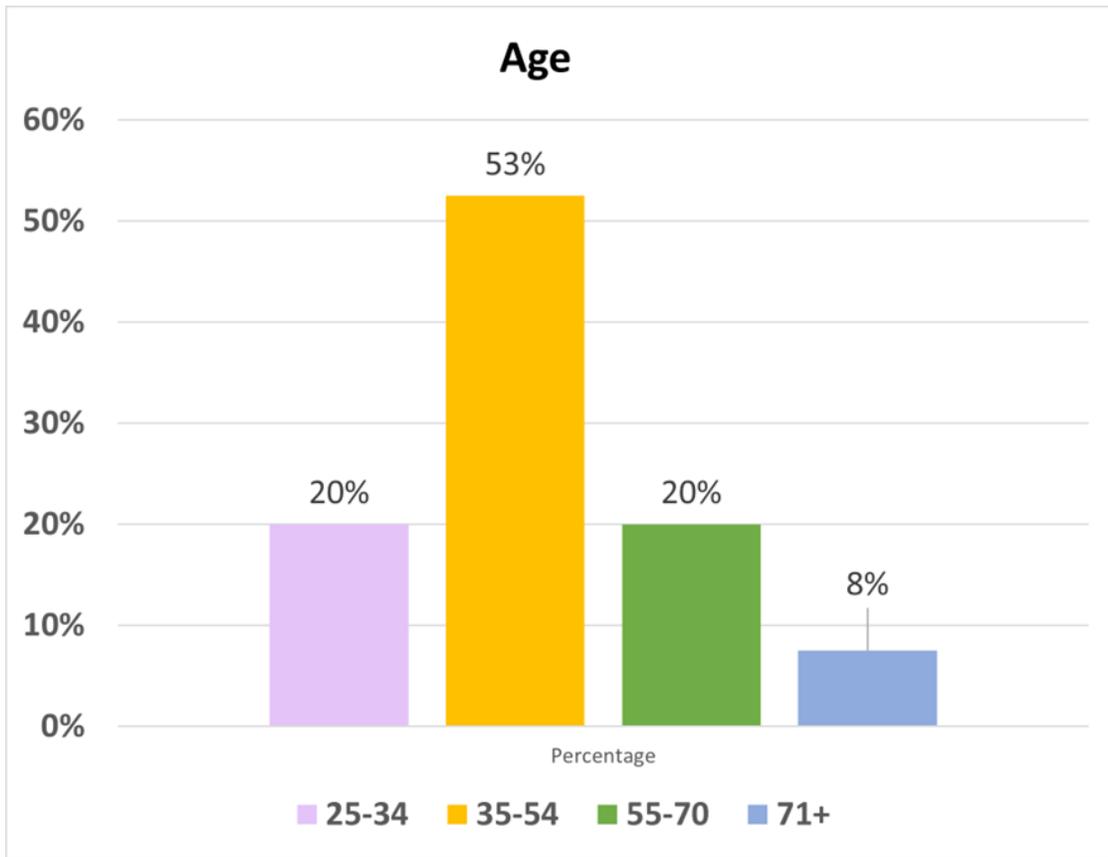
Data compiled from self-selected responses by panelists in Panelist Application.

Total Number of panelists that served in first set of Cycle B Programs: 40

*\*Note: All data displayed in percentages*



Race and Ethnicity	Percentage
Asian / Asian American, Black / African American, Latinx / Chicanx	2.5%
Asian / Asian American, Black / African American, White / Caucasian	2.5%
Black / African American, Latinx / Chicanx, Hawaiian / Pacific Islander, White / Caucasian, Multiple Heritage / Multiracial	2.5%
Black / African American, Native American / Indigenous, Hawaiian / Pacific Islander	2.5%
Decline to state	2.5%
Decline to state, White / Caucasian	2.5%
Indigenismo, Indonesian	2.5%
Latinx / Chicanx, Middle Eastern	2.5%
Latinx / Chicanx, White / Caucasian, Multiple Heritage / Multiracial	2.5%
Middle Eastern	2.5%
Native American / Indigenous	2.5%
Native American / Indigenous, Latinx / Chicanx	2.5%
Native American / Indigenous, White / Caucasian	2.5%
White / Caucasian, Latinx / Chicanx	2.5%
Asian / Asian American	5.0%
Black / African American	7.5%
Latinx / Chicanx	17.5%
White / Caucasian	35.0%



### **Recommendations- Cultural Pathways-Technical Assistance**

There were 10 applications reviewed, with only one application that ranked a 5 and the rest ranking below a 4. Given the lack of applicants and the low ranks, the committee is concerned that the quality of the applications reviewed does not represent sufficient organizational capacity to serve the Cultural Pathways grantees. As a result, the committee recommends that the Council vote to not award any applicants at this time, and that the guidelines be reviewed, clarified, and re-released at a later date.

### **Recommendations- Folk and Traditional Arts**

The committee recommends that the Council vote to award funds to the single applicant that ranked 6 at 100% of the grant request amount.

### **Recommendations- Statewide and Regional Networks**

The committee recommends that the Council vote to award funds to applications that ranked 6 at 100% of the request amount, applications that ranked 5 at 90% of request amount, and applications that ranked 4 at 75% of request amount. Applications that were ranked 3 or below are not recommended for funding.

### **Recommendations- California Creative Corps**

The committee recommends that the Council vote to award funds as indicated in Scenario 1, which funds the highest ranked organization(s) in each service area through complete rank, with the addition of two additional statewide organizations ranked 5. In this scenario, applications ranked 6 receive 95% of the request amount and applications ranked 5, in areas where 5 is the highest rank and in the Statewide service area, receive 84.60431% of request amount.

Setting aside the \$150,000 that will remain allocated to Cultural Pathways-Technical Assistance for re-release at a later date, the recommended allocations fall within the budgeted amounts for all programs. The Allocations Committee will meet after all Cycle B grant programs have been adjudicated and proposed allocations voted on by the Council to consider how any remaining unallocated funds may be utilized.

These are our recommendations:

# Cultural Pathways-Technical Assistance (CPTA) 2022 Panel Ranks

Application ID	Applicant Organization	FS Organization	County	Final Rank	Grant Request Amount	TOR Last Completed FY	Total Recommended Grant Award
CPTA-22-18947	ARTS COUNCIL OF KERN		Kern	5	\$ 150,000	\$ 604,163	\$ -
CPTA-22-18356	STAGEBRIDGE		Alameda	3	\$ 150,000	\$ 334,887	\$ -
CPTA-22-18189	ACADEMY OF SPECIAL DREAMS FOUNDATION		Los Angeles	2	\$ 47,000	\$ 29,501	\$ -
CPTA-22-19325	AFRICAN ARTS ACADEMY		San Francisco	2	\$ 150,000	\$ 41,571	\$ -
CPTA-22-18690	Lions of Lyra		Los Angeles	2	\$ 150,000	\$ 100,080	\$ -
CPTA-22-19078	Mercury Orbit Music	WEST COVINA CO	Los Angeles	2	\$ 150,000	\$ 67,387	\$ -
CPTA-22-19200	MUZEO FOUNDATION		Orange	2	\$ 75,000	\$ 443,363	\$ -
CPTA-22-19125	POSITIVE ALTERNATIVE RECREATION TEAMBU		Santa Clara	2	\$ 150,000	\$ 602,115	\$ -
CPTA-22-19379	ST JOHN CHRYSOSTOM SCHOOL A CORP		Los Angeles	2	\$ 149,880	\$ 1,179,500	\$ -
CPTA-22-19436	THREE BRIDGE FOUNDATION		Orange	2	\$ 150,000	\$ -	\$ -
					\$ 1,321,880		\$ -

CAC Allocation \$ 150,000

\*funds not allocated \$ 150,000

\*funds remain allocated for CPTA when a new cycle reopens for applications

Scenario 1	
Rank	Percent
6	100%
5, 4, 3, 2, 1	0%
<b>Total Recommended</b>	
\$ -	

Total Request	
\$	1,321,880

# Folk and Traditional Arts (FTA) 2022 Panel Ranks

Application ID	Applicant Organization	County	Final Rank	Grant Request Amount	TOR Last Completed FY	Total Recommended Grant Award
FTA-22-18607	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS	Fresno	6	\$ 1,000,000	\$ 4,900,631	\$ 1,000,000
				\$ 1,000,000		\$ 1,000,000

Rank	Percent
6	100%
5, 4, 3, 2, 1	0%
Total Recommended	
\$	1,000,000

Total Request	
\$	1,000,000

# Statewide and Regional Networks (SRN) 2022 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	County	Final Rank	Grant Request Amount	TOR Last Completed FY	Scenario 1
SRN-22-18419	ALLIANCE FOR CALIFORNIA TRADITION		Fresno	6	\$ 50,000	\$ 4,900,631	\$ 50,000
SRN-22-18739	CALIFORNIA HUMANITIES		Alameda	6	\$ 50,000	\$ 6,876,361	\$ 50,000
SRN-22-18645	CALIFORNIA INDIAN BASKETWEAVER		Yolo	6	\$ 50,000	\$ 133,215	\$ 50,000
SRN-22-18570	CALIFORNIA LAWYERS FOR THE ARTS		San Francisco	6	\$ 50,000	\$ 1,174,944	\$ 50,000
SRN-22-18248	CENTER THEATRE GROUP OF LOS ANGELES		Los Angeles	6	\$ 50,000	\$ 14,034,000	\$ 50,000
SRN-22-18295	DANCERS GROUP		San Francisco	6	\$ 50,000	\$ 3,484,368	\$ 50,000
SRN-22-18701	FULCRUM ARTS		Los Angeles	6	\$ 50,000	\$ 1,532,362	\$ 50,000
SRN-22-19486	Hope Center for the Arts		Orange	6	\$ 20,000	\$ 440,552	\$ 20,000
SRN-22-18155	INLANDIA INSTITUTE		Riverside	6	\$ 50,000	\$ 247,332	\$ 50,000
SRN-22-19443	INTERSECTION FOR THE ARTS		San Francisco	6	\$ 50,000	\$ 1,190,025	\$ 50,000
SRN-22-19257	PLAYGROUND INC		Alameda	6	\$ 50,000	\$ 591,304	\$ 50,000
SRN-22-18873	POETS & WRITERS INC		Los Angeles	6	\$ 50,000	\$ 4,617,185	\$ 50,000
SRN-22-18827	SAN FRANCISCO FILM SOCIETY		San Francisco	6	\$ 50,000	\$ 5,571,058	\$ 50,000
SRN-22-19279	Skid Row Arts Alliance	Fulcrum Arts	Los Angeles	6	\$ 50,000	\$ 145,000	\$ 50,000
SRN-22-19061	TAIKO COMMUNITY ALLIANCE		Santa Clara	6	\$ 45,000	\$ 152,772	\$ 45,000
SRN-22-18172	THE CENTER FOR CULTURAL INNOVATION		Los Angeles	6	\$ 50,000	\$ 16,907,595	\$ 50,000
SRN-22-19423	THE DANCE BRIGADE A NEW GROUP		San Francisco	6	\$ 50,000	\$ 1,249,517	\$ 50,000
SRN-22-18825	THE DANCE RESOURCE CENTER OF LOS ANGELES		Los Angeles	6	\$ 50,000	\$ 254,455	\$ 50,000
SRN-22-18415	THE HARMONY PROJECT		Los Angeles	6	\$ 50,000	\$ 3,625,005	\$ 50,000
SRN-22-18196	THEATRE BAY AREA		San Francisco	6	\$ 50,000	\$ 1,008,490	\$ 50,000
SRN-22-18535	TURNAROUND ARTS CALIFORNIA		Los Angeles	6	\$ 50,000	\$ 1,102,563	\$ 50,000
SRN-22-19258	WOMEN'S CENTER FOR CREATIVE VENTURES		Los Angeles	6	\$ 50,000	\$ 733,726	\$ 50,000
SRN-22-18216	WOMENS AUDIO MISSION		San Francisco	6	\$ 50,000	\$ 1,643,433	\$ 50,000
SRN-22-18361	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		San Francisco	6	\$ 50,000	\$ 754,840	\$ 50,000
SRN-22-19378	ARTS AREA		San Bernardino	5	\$ 50,000	\$ 129,632	\$ 45,000
SRN-22-18949	Arts Education Alliance of the Bay Area	Intersection for the Arts	San Francisco	5	\$ 50,000	\$ 83,981	\$ 45,000
SRN-22-18806	ARTS FOR L A		Los Angeles	5	\$ 50,000	\$ 593,191	\$ 45,000
SRN-22-19453	ASIAN PACIFIC ISLANDER CULTURAL CENTER		San Francisco	5	\$ 50,000	\$ 460,758	\$ 45,000
SRN-22-18994	ASSOCIATION OF CALIFORNIA SYMPHONISTS		Los Angeles	5	\$ 50,000	\$ 338,170	\$ 45,000
SRN-22-19341	Association of Teaching Artists dba Teaching Artists		Alameda	5	\$ 30,000	\$ 97,200	\$ 27,000
SRN-22-18866	BALBOA ART CONSERVATION CENTER		San Diego	5	\$ 50,000	\$ 734,144	\$ 45,000
SRN-22-19206	BARCID FOUNDATION		Los Angeles	5	\$ 50,000	\$ 1,227,834	\$ 45,000
SRN-22-18445	CALIFORNIA ALLIANCE FOR ARTS EDUCATION		Los Angeles	5	\$ 50,000	\$ 4,127,687	\$ 45,000
SRN-22-19184	CALIFORNIA ASSOCIATION OF MUSEUMS		Santa Cruz	5	\$ 50,000	\$ 426,533	\$ 45,000
SRN-22-18245	CALIFORNIA POETS IN THE SCHOOLS		Sonoma	5	\$ 50,000	\$ 302,790	\$ 45,000
SRN-22-18681	CALIFORNIANS FOR THE ARTS		Sacramento	5	\$ 50,000	\$ 359,839	\$ 45,000
SRN-22-19214	CATAMARAN LITERARY READER		Santa Cruz	5	\$ 50,000	\$ 297,666	\$ 45,000
SRN-22-18141	DJERASSI RESIDENT ARTISTS PROGRAM		San Mateo	5	\$ 50,000	\$ 806,064	\$ 45,000
SRN-22-18546	Emerging Arts Professionals/San Francisco	INTERSECTION	San Francisco	5	\$ 50,000	\$ 111,674	\$ 45,000
SRN-22-19192	ETM-LA INC		Los Angeles	5	\$ 50,000	\$ 2,375,873	\$ 45,000
SRN-22-18333	FILM INDEPENDENT INC		Los Angeles	5	\$ 50,000	\$ 9,615,318	\$ 45,000
SRN-22-18783	INK PEOPLE INC		Humboldt	5	\$ 50,000	\$ 484,891	\$ 45,000
SRN-22-18580	INTERMUSIC SF		San Francisco	5	\$ 50,000	\$ 472,310	\$ 45,000

Scenario 1	
Rank	Percent
6	100%
5	90%
4	75%
3,2,1	0%
<b>Total Recommended</b>	
\$	2,998,895

Total Request	
\$	3,292,493

SRN-22-18229	LUNA KIDS DANCE INC		Alameda	5	\$ 50,000	\$ 1,037,405	\$ 45,000
SRN-22-18576	NATIONAL ASSOCIATION OF LATINO		Los Angeles	5	\$ 40,000	\$ 1,377,059	\$ 36,000
SRN-22-18271	New Performance Traditions		San Francisco	5	\$ 40,000	\$ 580,823	\$ 36,000
SRN-22-18977	PACIFIC LYRIC ASSOCIATION		San Diego	5	\$ 18,000	\$ 69,700	\$ 16,200
SRN-22-18815	Peacock Rebellion	SOCIAL GOOD F	Alameda	5	\$ 50,000	\$ 335,315	\$ 45,000
SRN-22-18597	PLAYHOUSE ARTS		Humboldt	5	\$ 50,000	\$ 517,644	\$ 45,000
SRN-22-18978	PLAYWRIGHTS FOUNDATION INC		San Francisco	5	\$ 50,000	\$ 372,065	\$ 45,000
SRN-22-18472	POETRY FLASH		Alameda	5	\$ 30,000	\$ 141,531	\$ 27,000
SRN-22-18270	QCC-THE CENTER FOR LESBIAN GAY		San Francisco	5	\$ 50,000	\$ 670,413	\$ 45,000
SRN-22-19124	Rising Arts Leaders Of San Diego	MEDIA ARTS CE	San Diego	5	\$ 15,000	\$ 53,010	\$ 13,500
SRN-22-18347	San Diego Creative Youth Development	CLARE ROSE FC	San Diego	5	\$ 50,000	\$ 110,808	\$ 45,000
SRN-22-18926	San Diego Regional Arts and Culture Co	The mission of M	San Diego	5	\$ 35,000	\$ 36,270	\$ 31,500
SRN-22-19026	SAN FRANCISCO EARLY MUSIC SOC		San Francisco	5	\$ 50,000	\$ 369,770	\$ 45,000
SRN-22-19154	Sick in Quarters	FULCRUM ARTS	Kings	5	\$ 50,000	\$ 5,951	\$ 45,000
SRN-22-18625	SURFING MADONNA OCEANS PROJE		San Diego	5	\$ 15,000	\$ 36,010	\$ 13,950
SRN-22-19246	THE COLBURN SCHOOL		Los Angeles	5	\$ 50,000	\$ 32,406,478	\$ 45,000
SRN-22-19361	The Veterans Art Project	social and Enviro	San Diego	5	\$ 50,000	\$ 700,000	\$ 45,000
SRN-22-19234	Urban Word Los Angeles	BEYOND BAROC	Los Angeles	5	\$ 40,000	\$ 85,000	\$ 36,000
SRN-22-18603	VAPA FOUNDATION		San Diego	5	\$ 35,000	\$ 467,083	\$ 31,500
SRN-22-19320	WEST COAST SONGWRITERS ASSO		San Mateo	5	\$ 40,000	\$ 43,489	\$ 36,000
SRN-22-19416	WORLD ARTS WEST		San Francisco	5	\$ 50,000	\$ 615,582	\$ 45,000
SRN-22-18393	Zoo Labs	INTERSECTION	San Francisco	5	\$ 50,000	\$ 250,310	\$ 45,000
SRN-22-18298	6TH STREET STUDIOS AND ART CEN		Santa Clara	4	\$ 50,000	\$ 56,212	\$ 37,500
SRN-22-18646	Artist Magnet	ARTIST MAGNE	Alameda	4	\$ 50,000	\$ 36,645	\$ 37,500
SRN-22-18541	CHORAL CONSORTIUM OF SAN DIEG		San Diego	4	\$ 10,000	\$ 26,854	\$ 7,500
SRN-22-19311	EAST COUNTY YOUTH SYMPHONY		San Diego	4	\$ 50,000	\$ 79,093	\$ 37,500
SRN-22-18303	Korean American Artist Collective	FULCRUM ARTS	Los Angeles	4	\$ 11,550	\$ 12,580	\$ 8,663
SRN-22-18834	LOS ANGELES PERFORMANCE PRAC		Los Angeles	4	\$ 50,000	\$ 639,019	\$ 37,500
SRN-22-18717	STAGEBRIDGE		Alameda	4	\$ 17,443	\$ 334,887	\$ 13,082
SRN-22-19328	ECATELIER		Los Angeles	3	\$ 50,000	\$ 975,560	\$ -
					\$ 3,292,493		\$ 2,998,895

CAC SRN Allocation \$ 3,000,000  
funds not allocated \$ 1,105

# California Creative Corps (CCO) 2022 Panel Ranks

Application ID	Organization	Final Rank	County	Region	TOR Last Completed FY	Grant Request Amount	Scenario 1
CCO-22-18516	SAN FRANCISCO FOUNDATION	6	San Franc	Bay Area	\$ 554,485,000	\$ 5,000,000	\$ 4,750,000
CCO-22-18429	YERBA BUENA CENTER FOR THE ARTS	6	San Franc	Bay Area	\$ 23,544,531	\$ 5,000,000	\$ 4,750,000
CCO-22-18354	EASTSIDE ARTS ALLIANCE	5	Alameda	Bay Area	\$ 1,418,807	\$ 3,110,000	\$ -
CCO-22-18124	SILICON VALLEY CREATES	5	Santa Clar	Bay Area	\$ 3,000,563	\$ 2,000,000	\$ -
CCO-22-18589	THE AFRICAN AMERICAN ART AND CULT	5	San Franc	Bay Area	\$ 1,711,229	\$ 3,000,000	\$ -
CCO-22-18547	BAY AREA VIDEO COALITION INC	4	San Franc	Bay Area	\$ 3,555,796	\$ 4,357,500	\$ -
CCO-22-18433	MARIN THEATRE COMPANY	3	Marin	Bay Area	\$ 3,692,089	\$ 1,000,000	\$ -
CCO-22-18358	Sacramento Office of Arts and Culture	6	Sacramen	Capital	\$ 15,536,985	\$ 5,000,000	\$ 4,750,000
CCO-22-18430	LATINO CENTER OF ART AND CULTURE	5	Sacramen	Capital	\$ 625,163	\$ 1,045,000	\$ -
CCO-22-18128	Santa Barbara County Office of Arts and Cult	6	Santa Bar	Central Coast	\$ 933,169	\$ 5,000,000	\$ 4,750,000
CCO-22-18129	KERN DANCE ALLIANCE	5	Kern	Central Valley	\$ 71,224	\$ 4,992,000	\$ 4,223,447
CCO-22-18435	UNITED WAY OF MERCED COUNTY INC	5	Merced	Central Valley	\$ 2,166,830	\$ 5,000,000	\$ 4,230,216
CCO-22-18418	FRESNO ARTS COUNCIL INC	4	Fresno	Central Valley	\$ 2,424,128	\$ 5,000,000	\$ -
CCO-22-18190	Creative Crossing Co-Create	3	Kern	Central Valley	\$ 16,098	\$ 5,000,000	\$ -
CCO-22-18425	The City of San Diego Commission for Arts a	6	San Diego	Far South	\$ 7,547,321	\$ 5,000,000	\$ 4,750,000
CCO-22-18428	City of El Centro	4	Imperial	Far South	\$ 37,908,054	\$ 1,000,000	\$ -
CCO-22-18539	INLAND EMPIRE COMMUNITY FOUNDATIO	6	Riverside	Inland Empire	\$ 2,645,066	\$ 5,000,000	\$ 4,750,000
CCO-22-18395	EL SOL NEIGHBORHOOD EDUCATIONAL	5	San Berna	Inland Empire	\$ 6,319,102	\$ 2,437,302	\$ -
CCO-22-18397	COMMUNITY PARTNERS	6	Los Angel	South	\$ 87,448,045	\$ 5,000,000	\$ 4,750,000
CCO-22-18422	PUBLIC CORPORATION FOR THE ARTS O	6	Los Angel	South	\$ 3,289,861	\$ 5,000,000	\$ 4,750,000
CCO-22-18119	ARTS ORANGE COUNTY	5	Orange	South	\$ 726,928	\$ 3,167,809	\$ -
CCO-22-18234	LOS ANGELES PERFORMANCE PRACTICE	5	Los Angel	South	\$ 639,019	\$ 1,500,000	\$ -
CCO-22-18492	WOMEN IN FILM	5	Los Angel	South	\$ 2,778,635	\$ 3,000,000	\$ -
CCO-22-18432	City of Inglewood Parks, Recreation and Con	5	Los Angel	South	\$ 272,128,489	\$ 2,000,000	\$ -
CCO-22-18434	MJO HOPE FOUNDATION INC	3	Los Angel	South	\$ 152,375	\$ 5,000,000	\$ -
CCO-22-18316	MUSEUM OF MAKE BELIEVE	3	Orange	South	\$ 6,601	\$ 1,000,000	\$ -
CCO-22-18118	LEDGE THEATRE	2	Los Angel	South	\$ 10,000	\$ 5,000,000	\$ -
CCO-22-18427	THE CENTER FOR CULTURAL POWER	6	Alameda	Statewide	\$ 20,945,094	\$ 3,022,519	\$ 2,871,393
CCO-22-18121	18TH STREET ARTS COMPLEX	5	Los Angel	Statewide	\$ 1,326,458	\$ 3,908,310	\$ 3,306,599
CCO-22-18515	LATINO COMMUNITY FOUNDATION	5	San Franc	Statewide	\$ 19,498,093	\$ 3,000,000	\$ 2,538,129
CCO-22-18380	CALIFORNIA ALLIANCE FOR ARTS EDUCA	4	Los Angel	Statewide	\$ 4,127,687	\$ 4,968,615	\$ -
CCO-22-18317	ARTS COLLABORATIVE OF NEVADA COU	5	Nevada	Upstate	\$ 422,166	\$ 5,000,000	\$ 4,230,216
CCO-22-18123	INK PEOPLE INC	4	Humboldt	Upstate	\$ 484,891	\$ 3,000,000	\$ -
						CAC Allocation	\$59,400,000
						<b>TOTAL ALLOC</b>	<b>\$59,399,999</b>

Scenario 1	
Rank	Percent
6	95%
5*	84.60431%
4	0%
3	0%
2	0%
1	0%
<b>Total Recommended</b>	
\$ 59,399,999	

Total Request	
\$ 121,509,055	

\*In Statewide service area and regions in which 5 is the highest rank.

\* Scenario 1 funds the highest ranked organization(s) in each service area through complete rank, with the addition of two additional statewide organizations ranked 5.

Variance \$ 1

# TAB E

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California Arts Council | Public Meeting | 08/18/2022

# Memorandum

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

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**Date: August 18, 2022**

**To: All Council Members**

**From: Programs Policy Committee, Jodie Evans and Alex Israel**

**Re: Fiscal Sponsor Policy Clarification/ Termination Revision**

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## Background

The current fiscal sponsor policy was last revised by Council in November 2020. Regarding changes to a fiscal sponsor, the current policy reads as follows:

- “Only under special circumstances may an applicant organization change their fiscal sponsor after the grant application deadline; this change may not be made without an official written request and prior approval from the California Arts Council.”

The Committee has determined that it would benefit the field to include additional language in the policy to clarify the parameters around special circumstances.

## Recommendations

- Revise current policy language regarding change in fiscal sponsor as follows:
  - “An awardee organization may only request a change to their fiscal sponsor organization after the grant application deadline when it is necessary and reasonable, such as when the fiscal sponsor used in the application:
    - Becomes defunct or closes
    - Is not in good standing with the IRS or loses its 501(c)(3) status
    - Loses its fiscal or administrative capacity to serve out the grant term

A change will not be made for an awardee based solely on a desire to change to a different fiscal sponsor. Changes will only be made by official written request to and prior approval by the California Arts Council.”

- Adjust process and requirements for approving a change in fiscal sponsor as follows:
  - Awardee must submit the following information about the new fiscal sponsor to their program specialist:
    - Fiscal Sponsor Letter of Agreement
    - Fiscal Sponsor’s 990 tax form
    - Statement of Justification (brief explanation of situation)
  - Specialist will then review the submitted documents, and if appropriate, submits the case to the policy committee for review

- Policy committee reviews the case and makes a recommendation to council for a vote at next Council meeting

This policy revision, if approved, would apply to 2022 Grant Cycles A and B, and all future cycles.

**Terminated Grant Reconsideration**

If the above policy revision is approved, the Policy Committee recommends that the Reentry Through the Arts grant to Steven Liang Productions in the amount of \$47,500 be reinstated. The Committee has deemed that their change of fiscal sponsor was indeed necessary and reasonable, and it has reviewed and accepted the information for their new fiscal sponsor.

# TAB F

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California Arts Council | Public Meeting | 08/18/2022



| **scansion**

California Arts Council

**Summary Report on 2021-22 Grantmaking  
Evaluation**

**August 2022**

PRE-PUBLICATION  
RELEASE

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# Summary Report on 2021-22 Grantmaking Evaluation

## INTRODUCTION AND CONTEXT

This report summarizes two and half years of evaluation and planning work undertaken by California Arts Council (CAC) to gain critical perspective on its grantmaking work and lay a foundation in logic for making future investment decisions. Our thought partners on this journey were members of the Evaluation Task Force, a small group of CAC staff and Council members who guided every aspect of the work.

The consultant team was selected, contracted, and ready to begin the evaluation work in early 2020, just as the onset of the Covid-19 pandemic thrust the cultural sector into an unprecedented crisis. At the time, CAC offered approximately 18 grant programs, including several that are legislatively mandated. In response to the needs of the sector, CAC suspended most of its grant programs in 2020-21 and 2021-22 and quickly pivoted towards distributing relief funding to artists and organizations.

Rather than postpone the evaluation work, CAC sharpened its focus and carried forward. An initial track of evaluation planning work (i.e., Track 1) yielded a work plan with three primary components (i.e., Tracks 2-4), illustrated in Figure 1, below. The detailed Evaluation Plan was accepted by Council in March 2021 and published on the CAC website shortly thereafter.

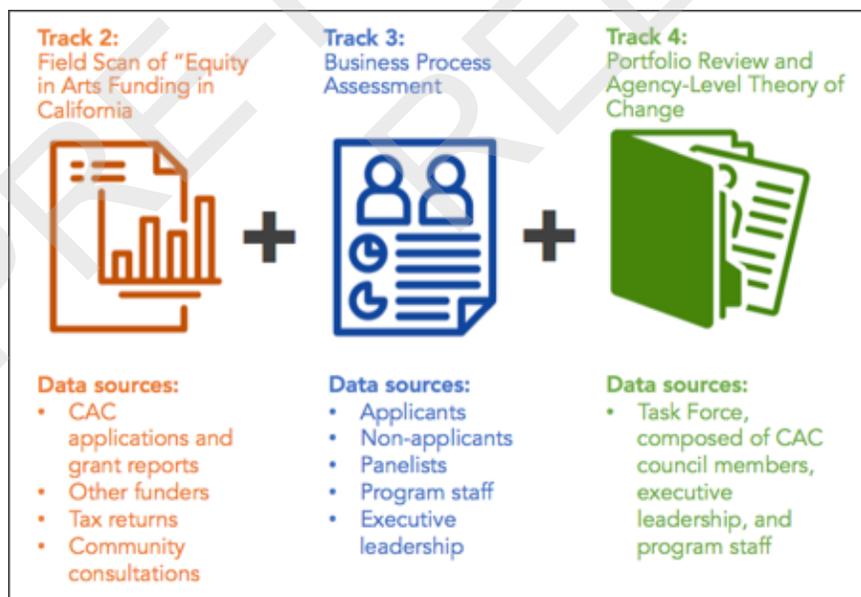


Figure 1: Summary of Evaluation Plan (April 2021)

### **Field Scan of Equity in Arts Funding in California (Track 2)**

The Field Scan offers a deep analysis of California's arts infrastructure and access to funding through the lenses of equity and access, and thus provides critical context for the other components of the evaluation. Methods included a scan of the existing literature, extensive quantitative analyses of CAC data resources and third-party data on nonprofit organizations in California, as well as qualitative data from artists, arts teachers, and other community-based arts leaders in three communities across the state. Our collaborator in preparing the quantitative analysis was the National Assembly of State Arts Agencies (NASAA). The Field Scan allows us to understand the scope of CAC's funding efforts in the larger context of California's arts ecology, and to assess CAC's success in meeting equity goals relative to other sources of funding. It also offers a sweeping view of California's non-commercial arts infrastructure, which might be helpful to other sector stakeholders.

Field Scan resources include:

- Equity Challenges in California's Arts Ecosystem, Report to California Arts Council, by John Carnwath (an integrative summary of all Field Scan research, 28 pages)
- An Analysis of Equity in Nonprofit Arts Funding in California, Executive Summary (16 pages) and Technical Report (71 pages), Prepared by National Assembly of State Arts Agencies
- Portrait of an Arts Ecosystem: Imperial County, by John Carnwath and Sarina Guerra
- Portrait of an Arts Ecosystem: South Los Angeles, by John Carnwath and Anh Thang Dao-Shah
- Portrait of an Arts Ecosystem: Fresno, by Salvador Acevedo and Nikiko Masumoto

### **Grantmaking Business Process Evaluation (Track 3)**

The Grantmaking Business Process Evaluation explored the specific inputs and work steps in the grantmaking processes at CAC, how the grant programs intersect with each other in the larger portfolio, how communications and decision-making about the grantmaking process flow within the organization, and where the system is overloaded or stressed. Efficiency, effectiveness, and equity in funding were the three guiding principles we assessed in CAC's business systems, with special emphasis on racial equity. The Business Process Evaluation contributed much to the Agency-Level Theory of Change in pointing out stress points in the grantmaking process and revealing possibilities for structural changes that could reduce stressors and improve the model.

Business Process Model Evaluation resources include:

- Grantmaking Business Process Evaluation, Final Report, July 2022, by Salvador Acevedo
- Grantmaking Process Diagram

### **Portfolio Review and Agency-Level Theory of Change (Track 4)**

Given the complexities and shifting sands of CAC's portfolio of funding programs, our basic approach to the portfolio evaluation was to first develop a framework in logic for CAC's intended outcomes from the totality of its work (i.e., an Agency-Level Theory of Change), and then take stock of the "fit" of existing grant programs, and consider what types of different or additional

investments would contribute to CAC's success, outcome by outcome. The Evaluation Task Force was our thought partner throughout this process. The starting point for this work was the 2019 Strategic Framework, which established goals and aspirations and provided a racial equity decision tool, but stopped short of offering a specific framework for "balancing the portfolio" of grant programs.

Program-level evaluations of specific grant programs would normally be an input to the portfolio review, but such evaluations were not available. Instead, we relied on CAC staff to provide basic information about each program – its history, the number of applicants and grant awards, the guidelines and how they've changed, and any implementation challenges.

In many public and private funding agencies, grant programs tend to be added, expanded or dropped over the years without a strong rationale, especially during times of budgetary growth. Decisions are made on rolling, case by case basis, often without the benefit of a Logic Model or Theory of Change that might argue for or against a particular investment proposal. In fact, we have learned from this process just how difficult it is for an agency with such a broad purview as CAC to interrogate its investment decisions through the lens of logic because of the extraordinary amount of thought work necessary to create the Theory of Change in the first place. It is this very capacity we hope to have built through our work with CAC.

Portfolio Review and Agency-Level Theory of Change resources include:

- Summary Report on 2021-22 Grantmaking Evaluation, which includes a Portfolio Review and discussion of the "fit" of current and past grant programs with the Theory of Change
- Agency-Level Theory of Change, version 1.0

## OVERVIEW OF FINDINGS: FIELD SCAN

The Field Scan contributed a statewide analysis of equity in access to financial resources to the Grantmaking Evaluation. The core questions driving the Field Scan were:

- How does the infrastructure of nonprofit arts organizations (in terms of overall distribution, budget sizes, etc.) relate to the demography of California?
- How equitable is access to government support, foundation grants and private philanthropy (e.g., gifts from individuals) across arts organizations serving different populations and geographic areas?
- What role does CAC currently play in the arts funding ecosystem?

To answer those questions, our partners at NASAA compiled a database of every known nonprofit arts and cultural organization in the State of California, drawing together data from multiple sources, as well as other types of non-arts organizations that have received funding for arts programs. The statistical analysis of this large database was complemented with qualitative research on how the arts are supported in three local communities, Imperial County, South Los Angeles, and Fresno. Key findings include:

1. **The network of Arts Nonprofits is uneven across California.** Arts nonprofits tend to be located in census tracts that have above average education and median income levels, and below average representation of BIPOC communities.
2. **The nonprofit arts are only one portion of the non-commercial arts and culture ecology.** Twenty-three percent of all grants that foundations distribute in support of the arts go to organizations that don't have the arts as their primary focus. Recipients include universities, school districts, after school programs, churches, parks departments, social service organizations, tribal governments, environmental groups, municipalities, historical societies, and many other types of organizations that include arts or cultural programming among their services.
3. **Access to the arts can vary substantially at the hyper-local level.** It is difficult to define who has access to arts programs and arts organizations using statistical data alone. Through our qualitative research, we learned that people who live just a few blocks from each other can have very different experiences of how accessible the arts are within their community.
4. **Resources for the arts are distributed inequitably.** BIPOC-centered and rural organizations are smaller, in terms of their annual budgets, and have fewer assets than non-BIPOC-centered and urban organizations. Only 11% of the total dollar amount allocated to the arts by private foundations go to BIPOC-centered organizations, although they represent 18% of all arts nonprofits. Rural organizations receive just 3.1% of all foundation grant dollars, although they make up 9% of the arts nonprofits. Individual giving is even less equitable in terms of the proportion of donations that go towards the arts in rural areas and to BIPOC-centered organizations. The BIPOC-centered organizations in rural areas face compounded inequities both for individual donations and foundation support.
5. **CAC's grants are more equitably distributed than other sources of contributed income.** Through its portfolio of grant programs, CAC works towards offsetting inequities that BIPOC-

centered and rural nonprofits face in accessing support from private sources like foundations, trustees, and individual donors. Whereas BIPOC-centered organizations represent 18% of the arts nonprofits in California, they receive 30% of the funds that CAC distributes in the form of grants.

6. **Most arts nonprofits in California are very small volunteer-led organizations that aren't supported by grants at all.** Three quarters of all arts nonprofits in California have annual budgets under \$50,000. Of those, 92% have no record of receiving any grants from either public or private sources in the dataset that was compiled for this study. While there isn't much statistical information available about these organizations, their small budgets and lack of grant support suggests they're largely community-supported organizations that are run by volunteers.
7. **The vast majority of resources available to California's arts nonprofits are concentrated in a small number of very large organizations.** There are 108 arts nonprofits with budgets over \$10 million in California. These institutions constitute less than 1% of the nonprofit arts organizations in the state, yet they receive 70% of the available resources. Half of all arts grants from private foundations flow to those organizations, as do 73% of all donations from individuals. Only six of the 108 arts nonprofits with budgets over \$10 million are located in rural census tracts, and just four are BIPOC-centered organizations.
8. **Communities require different levels of investment to build relationships and trust.** Local arts ecosystems have varying levels of the formal and informal organizational infrastructure that support the arts, as well as varying degrees of familiarity with and trust of grantmaking processes. To engage with communities equitably, one must accept that the conditions in the communities vary—including factors such as pre-existing relationships, social structures, geography, cultural norms, and language proficiencies—and as a result different levels of resources (including time) and outreach are needed to engage with them.

The Field Scan offers helpful context for CAC's work. Private foundations distribute \$670 million in a single year, and California arts nonprofits may receive twice that amount from individual donors. Between half and three-quarters of all private philanthropy goes to the 108 largest organizations, only a small fraction of which are rural or BIPOC-centered. While CAC's general fund allocation has grown significantly over the past 10 years to \$26 million, it is still a relatively small amount in the overall picture.

## OVERVIEW OF FINDINGS: GRANTMAKING BUSINESS PROCESS EVALUATION

CAC's grantmaking business process lies at the center of the Agency's capacity to fulfill its mission. It shapes the Agency's staff structure, organizational culture, staff morale, and, most importantly, its capacity to deliver on the promise of equitable access to resources.

The evaluation took a systemic approach to investigating specific inputs and work steps in CAC's grantmaking programs, and examined how the programs intersect within the grantmaking portfolio, and how communications and decision-making flow within the organization. Recommendations based on these findings considered points of leverage that could have the most impact on effectiveness and equity in grantmaking. The points of leverage used for the analysis were measures of success, negative and positive feedback loops, communication flows, and rules and regulations.

### Methodology

The Grantmaking Business Process Evaluation involved two phases of research: 1) an investigation of the grantmaking process from beginning to end; and 2) an assessment of CAC stakeholders' beliefs regarding causes, implications, and potential paths to address efficiency and racial equity challenges. We interviewed a total of 16 Agency staff and Council members. In addition, we incorporated feedback from CAC applicants, unsuccessful applicants, and non-applicants as well as a comparative analysis with other state art agencies in terms of size, total grant dollars, and structure.

### Findings

- **A focus on efficiency diminishes effectiveness** — the Agency's current structure and grantmaking business process are incongruous with the volume of grants it must process and the fluctuations in funding it receives, and the Agency lacks a strategy for balancing growth with resources. The imbalance between efficiency and effectiveness is associated with several critical issues. Primary among these is severe under-resourcing, both in staffing and technology.
- **Efficiency puts a strain on equity** — Because of systemic issues including under-resourcing and overload within the Agency, Agency staff are forced into efficiencies that diminish their ability to adequately serve the field. This especially impacts smaller, less experienced organizations and individuals from marginalized groups who may require more support to navigate an application process designed for larger and more structured organizations.
- **Equity is stymied by favoritism, accessibility barriers, and embedded bias** — Current systems, created by predominantly White institutions and largely unchanged, favor larger organizations, making application accessibility a challenge for small organizations with limited resources, underrepresented groups, and individuals new to CAC grantmaking processes. Also, issues of bias are embedded within systems, often because of an overt or unintentional lack of awareness of community needs, thus affecting areas of program strategy, guideline development, and outreach.

- **Misalignment with their reality excludes small enterprises** — Small arts organizations, community-centered enterprises, and artists generally opt out of the grantmaking process because the process is a distraction from their key focus: working directly on projects within their communities.
- **Problems are evident but causes and solutions are elusive** — Agency staff are, for the most part, aligned on the Agency’s grantmaking business process equity challenges. There is less agreement surrounding underlying causes, particularly among Agency leadership, staff, and Council members, and little alignment on solutions. The exception is widespread agreement on the need for expanded regranteeing through partner organizations. All agree this could reduce pressure on staff, while also better serving the needs of the field.

## AGENCY-LEVEL THEORY OF CHANGE: AN OVERVIEW

As the steward of tax-based public funding for the arts in California, CAC takes responsibility for building a more equitable and culturally vibrant arts ecosystem that benefits all residents of California. Even with its substantial resources, CAC is only a small player in the larger ecosystem of support for arts and culture in California. It is therefore incumbent on CAC to be both focused and strategic in leveraging its unique position in the sector to affect positive change.

CAC's Agency-Level Theory of Change spells out a series of cause and effect relationships between investments and outcomes, and discusses the assumptions and beliefs about the outcomes and how the investments will achieve them. It is similar to a logic model, but more explicit in tracing the preconditions that lead to the intended outcome. More so than a logic model and even a strategic plan, a Theory of Change provides a basis in logic both for making decisions about individual programs (i.e., "is the proposed program an essential link in the chain of desired outcomes?") and for balancing the portfolio of program investments (i.e., "are we allocating resources in a way that allows all outcomes a chance of success?"). Thus, it is a tool for saying "no" as much as a tool for saying "yes."

The Evaluation Task Force met monthly with the consultants for over a year to discuss CAC's desired role in California's arts ecosystem, the drivers of the Theory of Change, and the assumptions and beliefs underlying each of the seven main outcomes. For example, the Task Force discussed the following "levers" as essential to a more just and racially equitable arts sector, and the Theory of Change is structured around them:

- Cultural policies that reflect the democratic principles of equity and justice
- Leadership capacity (artists, boards, administrators)
- A strong infrastructure of arts agencies and support organizations aligned with the values of equity and justice
- Favorable conditions that allow artists and culture bearers to choose to live and work in communities across California
- Public appreciation and demand for the full range of cultural practices that reflect the population's interests and traditions
- Equitable systems of financial support (i.e., public funding, private support, access to long-term capital), enabled by a capacity for public and private funders to act collectively

Findings from the **Field Scan** research and the **Grantmaking Business Process Evaluation**, as they became available, were incorporated into our thinking about the Agency-Level Theory of Change.

At the top of CAC's Agency-Level Theory of Change are three statements which communicate the Agency's overall purpose: 1) the **Vision Statement** is from the 2019 Strategic Framework, and is unchanged; 2) the **Ultimate Goal** sits above CAC's accountability ceiling<sup>1</sup> and is therefore

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<sup>1</sup> The "accountability ceiling" in CAC's Agency-Level Theory of Change separates outcomes that CAC will monitor and claim credit for attaining from higher-order goals that are beyond its power to achieve.

aspirational – it is a broadly relevant statement that speaks to CAC’s core values; and 3) the **Long-Term Outcome** represents the overarching result of CAC’s work, which CAC will hold itself accountable for through evaluation and benchmarking. These three statements, along with the seven main outcomes identified as necessary to accomplishing the Long-Term Outcome, are illustrated in Figure 2, below.



Figure 2: California Arts Council Agency-Level Theory of Change – Seven Main Outcomes

Below each of the seven main outcomes is a series of subsidiary outcomes that offer a means of accomplishing the main outcome. And below each of the subsidiary outcomes are one or more “potential investments” that offer concrete ideas for deploying resources against the desired outcome (i.e., staff time, research, communications and convenings, and grant programs). In this fashion, the subsidiary outcomes “roll up” to satisfy each of the main outcomes, and the main outcomes “roll-up” to satisfy the Long-Term Outcome. In many cases existing grant programs are incorporated into the seven outcomes, but this was not a prerequisite. When it is released, the full Agency-Level Theory of Change version 1.0 will provide significant detail on each of the seven main outcomes.

Reflecting on the totality of thinking that went into the Theory of Change:

- There is a clear focus on transitioning away from transactional grantmaking and moving towards **deeper partnerships with hub organizations, support networks, and other stakeholders** to accomplish the seven outcomes. In fact, the only way that CAC can simultaneously work across all seven outcome areas is through partnerships.
- Direct grantmaking is only one tool that CAC can use to achieve its outcomes; other kinds of investments, in fact, will be necessary, including **investments in communications, convening, research and building relationships with other funders and state agencies**. This will have structural implications for staffing.
- If it is to be held accountable for the outcomes in its Theory of Change, CAC will need to get **far more serious about accountability**, including data collection, key performance indicators, evaluation and other research. Once adopted, the Theory of Change will offer staff and Council members a shared **accountability tool** for monitoring progress against the intended outcomes every year.

We must emphasize that the Agency-Level Theory of Change is necessarily **a work in progress**, and always must be. It embodies myriad assumptions about what CAC aims to accomplish and how, specifically, it thinks it can accomplish those outcomes, given its limited resources. The assumptions and beliefs that make up the Theory of Change will evolve as additional perspectives are incorporated into the thinking, and as the operating environment continues to change.

The next step in this process is to **gather critical feedback** on the Theory of Change from key stakeholders and make changes that bring additional levels of clarity and substance to the various outcomes. This might include:

- Individual consultations with key CAC stakeholders
- Input from a panel of other state arts agency directors
- Workshops with outcome-specific stakeholder groups for each outcome
- Input from representatives of specific populations that the Theory of Change prioritizes for support
- Public input from grantees, applicants and other constituents via a blog or other online platform

## PORTFOLIO REVIEW

Once drafted, the Agency-Level Theory of Change version 1.0 offered a lens through which to consider CAC's portfolio of past and current grant programs. This section discusses the extent to which past and current grant programs align with the seven main outcome areas, and what other investments might be needed to accomplish them.

While developing the Theory of Change we were deeply aware of the agency's many grant programs and how they evolved, but the Theory of Change was not reverse engineered to accommodate them. The rigor in logic was preserved – moving backwards from the Long-Term Outcome to define main outcomes, then subsidiary outcomes, and then potential investments. As the Theory of Change took shape it became clear that some grant programs were ideally suited as investments supporting certain outcomes, while questions remained about other grant programs as to where they would fit, or if they would fit at all.

### What does it mean to be a "main outcome" in CAC's Theory of Change?

A good deal of discussion with the Evaluation Task Force revolved around what it means to be a main outcome, and if there is any sort of minimum commitment implied, or any basis for organizing or sequencing the seven main outcomes. For example:

- Does promotion to a main outcome suggest that some level of staffing support is provided to each outcome?
- Should there be a minimum level of financial investment in each of the main outcomes?
- Is it acceptable to have main outcomes that are important from a policy standpoint, but "light touch" in terms of execution?
- Is it acceptable to have main outcomes that are exploratory or experimental in nature?
- How can timelines be integrated with the Theory of Change, to add another level of accountability?

Addressing these questions will go a long way in building a shared understanding of the Theory of Change and CAC's commitment to each outcome.

### How do CAC's existing grant programs align with the Theory of Change?

Figure 3, below, offers an overview of CAC's past and current grant programs, and where they most closely align with the seven main outcomes in the Theory of Change. Of course, grant programs are not the only tool that CAC uses to accomplish its goals. Nevertheless, it is clear from Figure 3 that grant programs are heavily deployed against certain outcomes, and lightly deployed against others.

Discussions of the seven outcome areas follow below.



Figure 3: Alignment of Past and Current CAC Grant Programs with Theory of Change v1.0



**Policies that make California's arts sector more inclusive and accessible**

Inter-Agency Partnerships  
Grants to Policy/Advocacy Orgs.  
Arts and Public Media  
Research in the Arts

[No dedicated grant programs]

**Outcome #1: Policies that make California's arts sector more inclusive and accessible to all Californians are debated and adopted at the state, county, and municipal levels**

CAC's existing contributions to cultural policy development take the form of grants made to support the work of partner organizations doing policy and advocacy work statewide (e.g., Create CA, Californians for the Arts), and partnerships with other state agencies that serve to advance arts policy. This is sector-building work. Inter-agency partnerships (e.g., CAC's work with CA Dept. of Corrections and Rehabilitation, CA Dept. of Transportation, and CA Dept. of Parks and Recreation) are seen to be highly leveraged in the sense that they illustrate CAC's value to state-level authorizers. In fact, some of these partnerships have yielded significant new investments from the legislature.

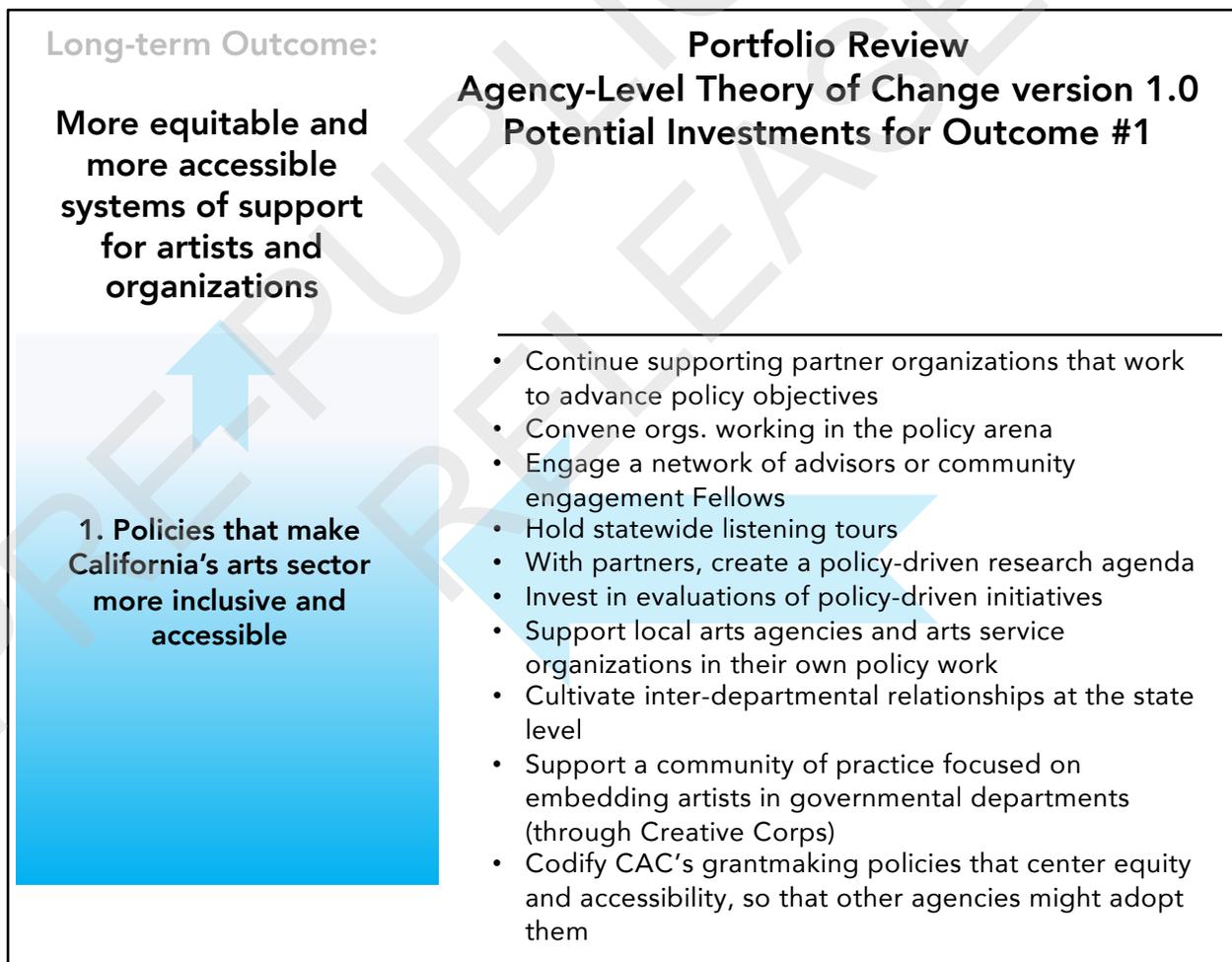


Figure 4: Potential Investments for Outcome #1 (placeholder diagram)

While these are important and worthwhile investments of time and money, they do not represent an integrated or coherent approach to policy development. Figure 4, above, offers a summary of additional investments that CAC might make in furtherance of this outcome, from the Theory of Change.

Most of these potential investments are not grant programs, but research, convening and coordination activities. Some of them can be contracted out to vendors or fulfilled through administering organizations. In short, CAC can take on a leadership role in the policy arena, but in a way that builds on existing capacities and avoids creating redundant programs.

This work is strategic to CAC in that the research and diagnostic work that informs cultural policy will also inform CAC as to the evolving needs of the sector, and thereby creates a permanent feedback loop with the sector.



**The arts are leveraged as a resource for other sectors**

California Creative Corps (\$60M/3 yrs)  
Public Art in Parks (\$25M)  
CA Cultural Districts (\$30M/3 yrs)  
Creative California Communities  
Innovations + Intersections

**Outcome #2: Through cross-sectoral partnerships, the arts are responding to social, health, educational and environmental challenges facing California residents**

Demonstrating the arts’ relevance to society across other domains is an important aspect of CAC’s sector-building work. By definition this work is collaborative, and CAC does not, and should not, operate alone in this space.

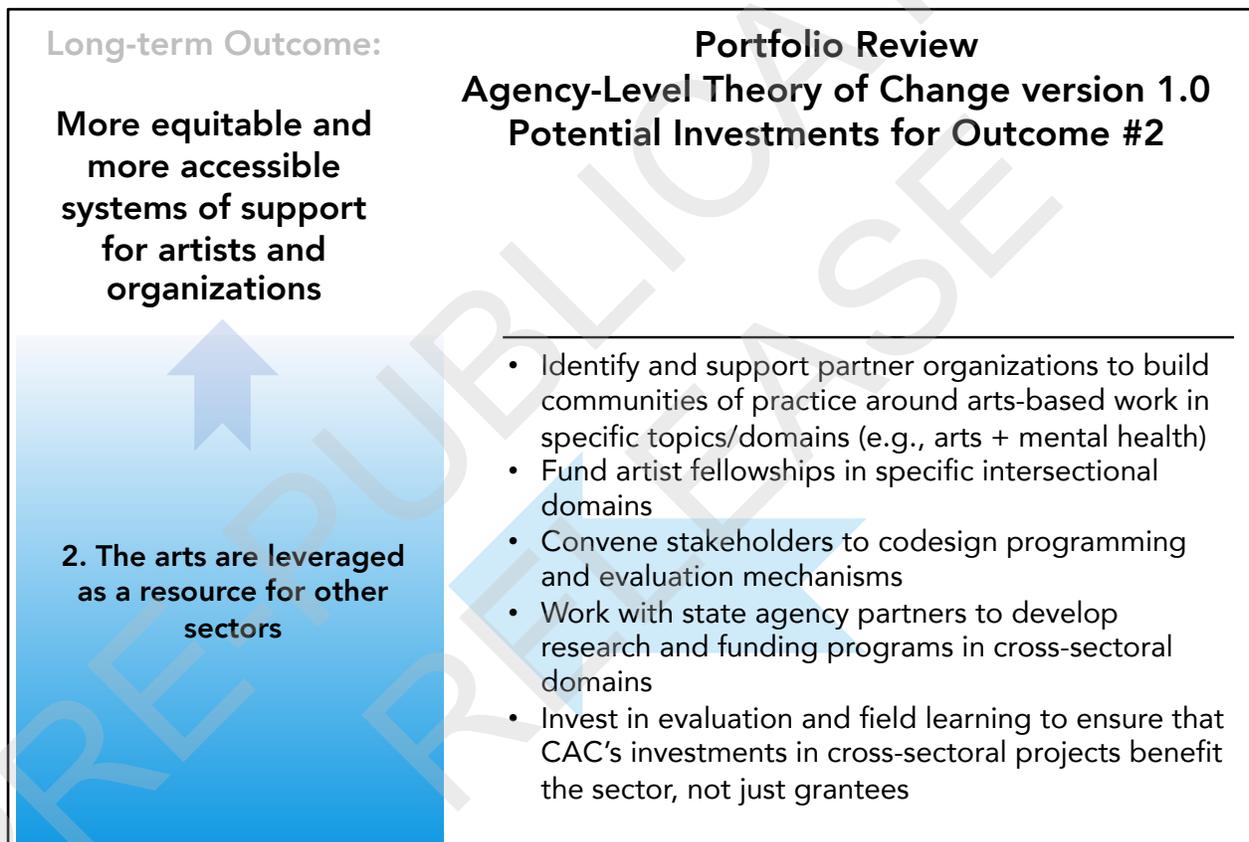


Figure 5: Potential Investments for Outcome #2 (placeholder diagram)

Two CAC funding programs – **Impact Projects**, and **Innovations and Intersections Program** (i.e., funding arts+technology and arts+wellness projects) – have explicitly cultivated interest and practices in cross-sectoral and arts-based community work, but this work has not always built on earlier work by other organizations in California and other states, or connected to logic models or program theories that would situate the work in the larger context of emerging policy or practices nationally.

More recently, CAC has received several large, special legislative appropriations to support grant programs that leverage the arts for various purposes, including funding for **cultural districts** (\$30M over 3 years) and funding for **art installations in public parks** (\$25M). Another special appropriation of \$60M over 3 years has funded a pilot phase of **California Creative Corps**, a media, outreach, and engagement program designed to support communities statewide following the COVID-19 pandemic.

Given these very large appropriations, one might argue that cross-sectoral work is CAC's dominant line of business. In turn, this suggests a significant need to build capacity for research, planning and evaluation in this area. An added level of intellectual rigor and design discipline is required of outcome-based projects that draw on arts practices to influence public discourse or mitigate harm or injustice. While many artists and arts administrators aspire to address societal problems through their work, not all are trained to use logic models or program theories that make cause and effect relationships explicit in their work. Often, these projects are not evaluated or even documented. For these and other reasons, outcome-based cross-sectoral work requires supplemental investments in design (e.g., pre-proposal support), implementation (e.g., coaching), and evaluation (i.e., to ensure that the field learns from every project).

We recommend that existing grant programs be reconsidered, and possibly modified or expanded, once CAC has delved more deeply into this outcome area and gained a clearer sense of priorities (see Figure 5, above). An initial investment in evaluating the pilot phase of California Creative Corp would represent a positive step forward in this area.



**A more diverse pool of capable leaders**

Arts Administrators Pipeline Fellowship  
Professional Development

**Outcome #3: A more diverse pool of knowledgeable and capable leaders, including artists, volunteers, and paid staff, are supported in building a more equitable sector**

Historically, CAC has invested lightly in capacity building, primarily through its **Professional Development and Training** grants program, which funds up to \$3,000 to staff members of arts organizations. The program was suspended after 2019-20, however. CAC also invests in building the capacities of its hub organizations (i.e., SLPs) and certain grantee cohorts (**Cultural Pathways**) through mentorships, convenings and other technical assistance and learning activities. The 2019 Strategic Framework goes further in this direction in making the case for expanded support for applicants to its various grant programs, a form of capacity building that would address structural inequities associated with the application process.



Figure 6: Potential Investments for Outcome #3 (placeholder diagram)

With one-time support from The James Irvine Foundation, CAC piloted a two-year Fellowship program for arts administrators of color, ending in 2021, using SOAP (School of Arts and Culture, operator of the Mexican Heritage Plaza in East San Jose) as the Administering Organization. Based

on the success of the pilot, CAC is currently searching for an Administering Organization to roll out a CAC-funded program, “**Arts Administrators Pipeline Fellowship**,” designed to support approximately 11 Fellows paired with 11 organizations, with grant support going to both the Fellows (\$50,000 for 12 months) and the organizations hosting them (\$35,000 per org.). With a total commitment of approximately \$1,165,000, this represents a significant expansion of CAC’s financial commitment to capacity building, although a great deal of resources is concentrated in a small number of people and organizations.

Other current and former arts funders have invested heavily in capacity building, including The James Irvine Foundation, which invested millions in supporting its cohorts of arts grantees before sunseting its arts program, and The William and Flora Hewlett Foundation, which continues to invest significant sums in building the capacity of its large portfolio of Bay Area arts and cultural organizations. More recently, the LA Arts Recovery Fund, a consortium of funders, distributed approximately \$36 million in relief funding to 90 organizations along with several million dollars of capacity building funds. A good place to start in this outcome area, in fact, would be to develop a definitive list of public and private arts funders and the capacity building work they’ve done in the past 10 years. No one is keeping track. Funders seldom collaborate on capacity building, preferring to focus on their own grantees. The extensive content generated through capacity building efforts (e.g., presentations by experts, training workshops, recordings of webinars) is seldom published or shared, and often forgotten.

For staff of most arts groups, professional development consists of attending a conference once or twice a year, or being mentored informally by colleagues. Board members are seldom supported in their leadership roles. Artists compete mightily for precious grants and fellowships to advance their artistic practice. We think the decentralized nature of the nonprofit arts sector, combined with the self-interested focus of most arts funders, has created a highly dysfunctional environment for capacity building. Meanwhile, arts workers are leaving their jobs in record numbers, and arts organizations are scrambling to install new and more equitable talent acquisition policies and new strategies for keeping workers more satisfied and more likely to remain in their jobs. All of this suggests to us the need for California Arts Council – acting in its role as a steward of the statewide arts and culture sector – to play a high-level coordinating role in the area of capacity building, outlined in Figure 6, above. While CAC might choose to invest in specific capacity building programs that address specific gaps, the first priority should be bringing a greater level of diagnostic work and coordination to existing programs across the state.



**Outcome #4: A strong, equitable and sustainable infrastructure of regional, county, and municipal arts agencies, service organizations, and networks support the full spectrum of cultural practices across California**

CAC has a long history of supporting local arts agencies, arts service organizations, and other network organizations across the state. This includes a geographically diverse array of both large and small agencies, all with their own focus. In the handful of counties without designated arts agencies, CAC is working with local officials to raise support for a governmentally-designated arts agency.

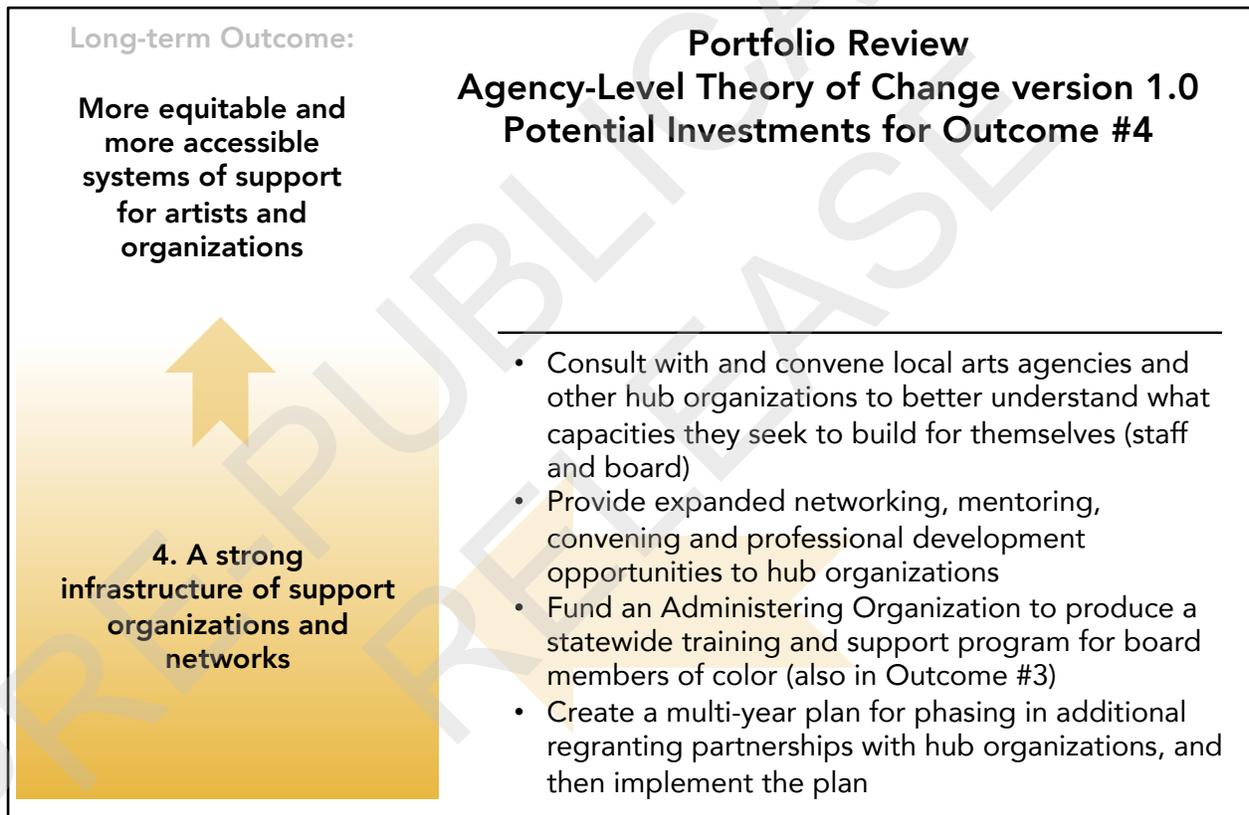


Figure 7: Potential Investments for Outcome #4 (placeholder diagram)

Current grant programs include operating support for **State-Local Partners (SLPs)**, which are county-designated arts agencies, and support for **Statewide and Regional Networks (SRNs)**, which encompasses a diverse range of arts service and network organizations. More recently, CAC has begun working with a broader set of localized intermediaries or “hub organizations” such as Yerba Buena Center for the Arts in San Francisco to administer specific grant programs. The Creative Corps program, for example, will be administered through a set of hub organizations.

In many ways, the evaluation underscores CAC's interdependence with hub organizations of all kinds, and points toward deeper partnerships with these organizations. During the time of the evaluation, CAC was in dialogue with many of its local and regional partners and a good deal of learning occurred. To CAC, these hub organizations represent a capacity to:

- Engage the sector in dialogue about important issues and practices
- Learn from the sector about emerging challenges and opportunities
- Coordinate advocacy and policy development efforts statewide
- Build value and capacity around more equitable distribution of resources, workforce diversity, etc.
- Build infrastructure and capacity for localized regrating of state funds

In other words, a strong system of hub organizations has both positive outcomes for artists and organizations across California's arts ecosystem, and also has positive outcomes in terms of streamlining CAC's business processes. Figure 7, above, illustrates some of the potential investments identified in the Theory of Change for deepening these relationships. In sum, continued support of hub organizations should be a top priority for CAC, both in terms of strengthening their administrative and leadership capacities, as well as forging deeper partnerships with those who have the interest and capacity to act in an expanded partnership role with regrating.



**Artists choose to live and work in communities across the state**

Folk and Traditional Arts  
Individual Artist Fellowships  
Artists in Communities  
Impact Projects  
Relief Fund for Artists and Cultural Practitioners

**Outcome #5: Artists and culture bearers choose to live and work in communities across California, and flourish in their work**

CAC supports artists in many ways. In fact, nearly all grant programs involve direct or indirect support to artists to some extent. Grant programs benefiting artists include: **California Creative Corps; Folk and Traditional Arts; Artists in Communities; Artist in Schools** (through grants to organizations); **Impact Projects**; and **Relief Funds for Artists and Cultural Practitioners**.

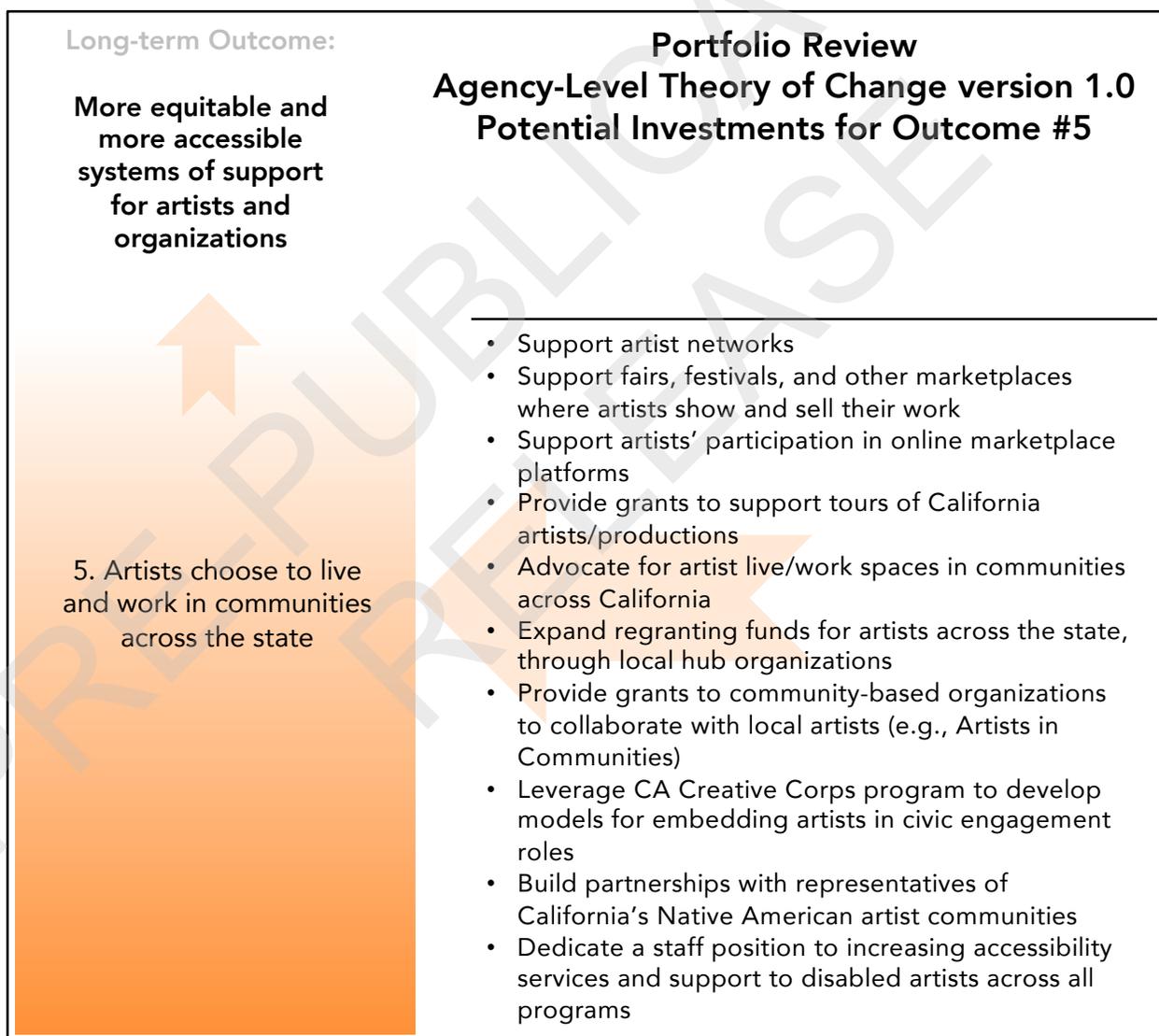


Figure 8: Potential Investments for Outcome #5 (placeholder diagram)

The 2021 grant program for **Individual Artist Fellowships** represented a significant new effort to provide direct support to artists across the state. Approximately 4,000 applications were received – an unprecedented sign of demand – but only 200 could be funded. Efforts are underway now to identify one or more Administering Organizations for this program.

Additionally, grants to some **Statewide and Regional Network** organizations (SRNs) also support various circles of artists.

If the desired outcome is “artists choose to live and work in communities across California,” CAC must ask if its first and best investment is in competitive grant programs that provide direct support to artists, or in strengthening the systems of support from which artists draw resources of all kinds. Grant programs are useful in directing support to artists meeting specific criteria, especially those who’ve been marginalized from existing and past support structures. Yet, the need for direct support is so vast; if professional artists make up 1.4% of the workforce nationally, the number of professional artists in California must be upwards of several hundred thousand. CAC could give all of them \$75 and spend down its annual budget. Fortunately, many other funders and service organizations across the state provide support to artists.

Figure 8, above, suggests a blend of investments in grant programs that focus on making artist support more equitable and more accessible, and investments in the systems or “exchanges” from which artists draw resources.



**Equitable access to lifelong arts learning and arts exposure**

Artists In Schools  
Arts and Accessibility  
Arts Education Exposure  
Arts Integration Training  
Reentry Through the Arts  
Creative Youth Development  
JUMP StArts  
Literary Arts Programs  
Veterans in the Arts

## **Outcome #6: Children, youth, families, and elders across California have equitable access to culturally and linguistically responsive life-long arts learning and arts exposure**

As this outcome area encompasses lifelong arts learning and arts exposure, its focus goes well beyond arts education and includes numerous grant programs that prioritize specific constituent groups, including **Arts and Accessibility**, **Veterans in the Arts**, **Reentry through the Arts**, and **JUMP StArts**, as well as CAC's support of literary arts programs (e.g., **Poetry Out Loud**).

In regards to youth, CAC has been funding artists to work in schools since 1977 (**Artists in Schools**). In the past five years, panelists have observed that the needs around arts education have deepened. CAC developed the **Arts Education Exposure**, **Arts Integration Training**, and **Youth Arts Action programs** to respond to these needs. All of these programs were temporarily suspended in 2020.

In 2021 CAC received "...a \$40 million one-time general fund allocation, to be spent over three years, to support the Arts Council's existing creative youth development (CYD) programs. The Arts Council will use partnerships between community-based organizations, educators, and local artists to expand participation in these programs statewide." This special appropriation will allow CAC to significantly expand its grantmaking in the CYD space.

Critical reflection during the evaluation process questioned CAC's optimal, long-term role in this space, given the vast needs across the state. While CAC many grants in this outcome area reach tens of thousands of young people across the state, millions more do not benefit from these grants.

CAC shares the vision of universal curriculum-based classroom education in the arts across all of California's school systems, but realizes that getting arts teachers in every school is above its accountability ceiling. Therefore, CAC should continue supporting Create CA, Turnaround Arts, and others in their advocacy work, and should fund research that builds the case for classroom education in the arts. At the same time, CAC understands this is a long-term effort and an extremely difficult landscape to intervene in, given the high degree of decentralization and the historical lack of support for arts education in some school districts.

Thus, CAC must be a partner in the long game, but should also make targeted – and even disruptive – investments that bring arts instruction and exposure to more communities in the short-

term. In a sense, CAC needs to simultaneously work in, and around, the existing arts education system.



Figure 9: Potential Investments for Outcome #6 (placeholder diagram)

Members of the Evaluation Task Force expressed the strong sentiment that CAC’s role should be focused more on systems change, while direct grantmaking should be limited to addressing specific inequities or gaps in opportunity. Figure 9, above, suggests a balance of potential investments in systems change and direct grantmaking, which, taken together, would significantly advance CAC’s desired outcome of “Children, youth, families, and elders across California have equitable access to culturally and linguistically responsive life-long arts learning and arts exposure.”

A focus of discussion was the pivotal role that teaching artists play both in the arts education system and in communities as well. In some areas, demand for teaching artists exceeds the supply. They can work in schools both with and without arts programs, and thus represent a vehicle for system-wide intervention if other barriers can be surmounted.

Yet, teaching artists are generally contract workers without benefits. Many have difficulty cobbling together a living wage, and often leave their jobs as soon as they find a better paying one. In general, the system is not set up to sustain their work.

With systems change in mind, the Theory of Change puts a bold stake in the ground in proposing exploratory work to establish a permanent fund or “Teaching Artist Trust” to underwrite the costs of full-time teaching artists – with benefits and training support – in counties across the state.



### Outcome #7: Improved systems of financial support redress historical inequities in access to capital amongst BIPOC artists and BIPOC-centered organizations

This outcome was defined specifically to face down one of the most glaring structural inequities in the arts sector – lack of access to capital amongst BIPOC artists and BIPOC-centered organizations. As the Field Scan research demonstrates, these organizations are far less likely than their non-BIPOC counterparts to access philanthropic resources from private sources, or to accumulate assets. Moreover, annual fundraising efforts for these organizations can lead to a tightrope walk of dependency relationships with funders who, eventually, must find an “exit strategy.”

CAC has made numerous efforts over the years to achieve greater equity in access to its funding. This work happens within the context of CAC’s annual grant programs, which depend on annual legislative appropriations that may rise or fall in a given year, and includes two veins of work:

- Implementing guidelines that ensure that organizations with smaller budget sizes have access to grant programs, although budget size thresholds are arbitrary and can lead to penalizing organizations for success;
- Moving towards multi-year general operating support, to reduce the burden on applicants and provide support over a longer period of time (e.g., the **Cultural Pathways** grant program provides up to \$30,000 over a two-year period to small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or Indigenous groups).

CAC’s now-suspended **Organizational Development** grants also aimed to build capacity amongst organizations serving diverse communities and representing diverse cultural traditions. In many ways, CAC’s distribution of relief funding also served to lift up organizations that had been disproportionately impacted by the COVID-19 pandemic.

By its nature, allocations of public dollars will rise and fall over the years based on political and economic circumstances beyond CAC’s control. A serious attempt to redress historical inequities, therefore, must transcend the vagaries of legislative appropriations and provide reliable sources of capital, not just operating funds.

Figure 10, below, enumerates a number of potential investments CAC might make in assuming a leadership role in addressing structural inequities in access to capital.

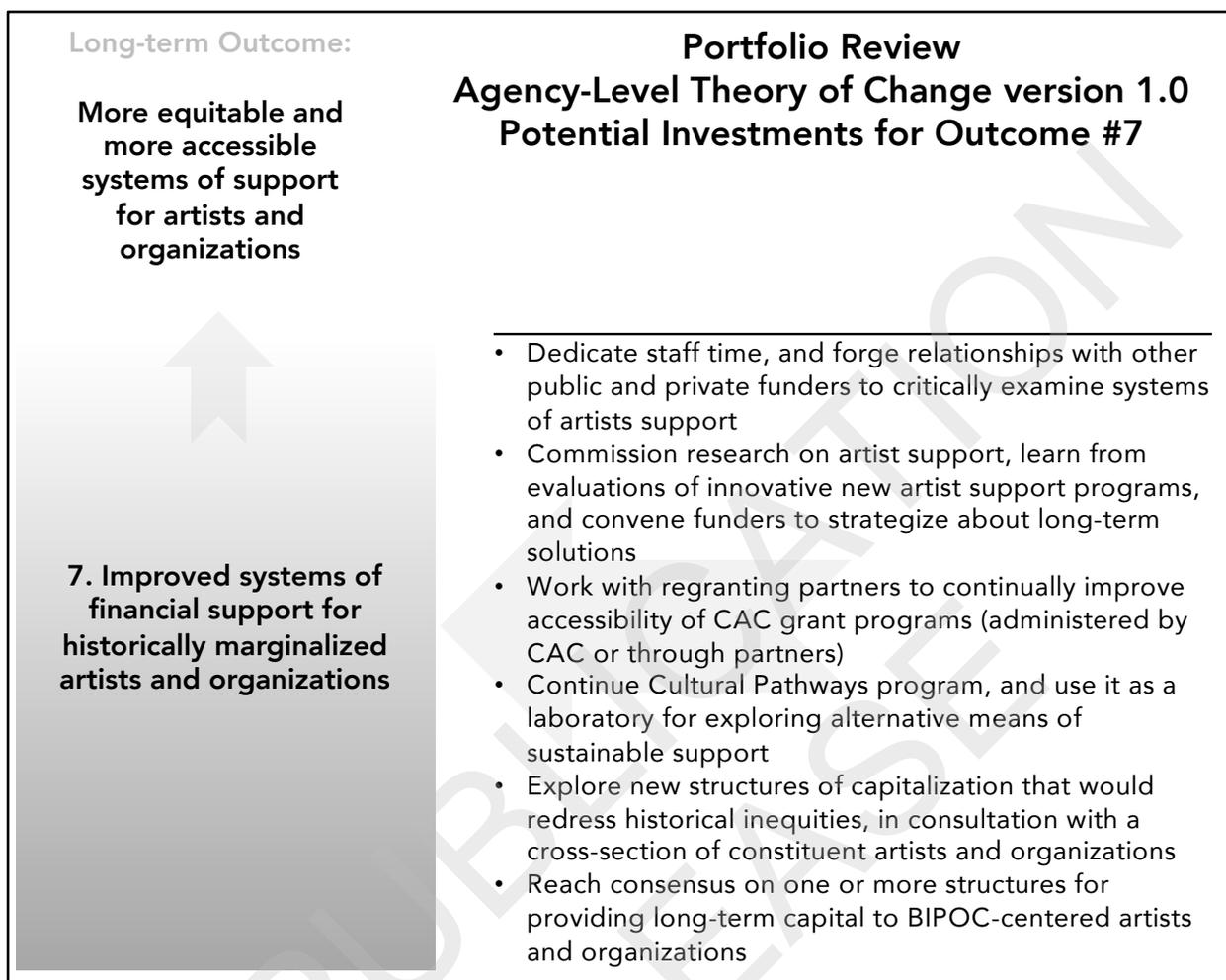


Figure 10: Potential Investments for Outcome #7 (placeholder diagram)

Very few stakeholders in California’s arts ecosystem have the resources, political leverage, or remit to address the most basic and insidious forms of structural bias and disenfranchisement such as access to long-term capital. If CAC doesn’t lead this effort, who will? We are aware of many partners who are eager to be in this conversation, but lack the resources to lead the effort. It is entirely consistent with CAC’s long-term outcome to get out in front of this issue. In fact, without Outcome #7, CAC can only achieve success with equitable access to resources on a short-term, year-by-year basis. Even then, annual grants can perpetuate the vulnerabilities experienced by organizations working in historically marginalized communities.

The Cultural Pathways program can be used as a platform for experimenting with different configurations of longer-term support, while long-term vehicles for accumulating capital are researched. Several models for building long-term capital for equitable capitalization are detailed in the Theory of Change. Launching any such effort will require a broad coalition of public and private funders, including wealthy individuals who might not be interested in supporting individual cultural institutions, but might choose to support a “California Cultural Equity Trust” that provides

ongoing support to a cross-section of organizations and artists who've lacked access to private philanthropy typically reserved for organizations working in the white, western cultural traditions.

PRE-PUBLICATION  
RELEASE

## APPENDIX 1: 2019 STRATEGIC FRAMEWORK ASPIRATIONS

Aspirations that point to what CAC funds:

- Provide support that aligns with CAC's unique role as a state agency (e.g., touring support)
- Fund individual artists (expressed as an activity, not an outcome), including support for housing and workspaces, and improved access to information ("opportunities hub")
- Offer general operating support to organizations, and more multi-year grants
- Support training, professional development ("Arts Learning Community")
- Build State-Local Partners, through capacity building, to enable additional re-granting capabilities
- Build partnerships with representatives of California's Native American artist communities, presumably with an eye towards expanded funding
- Fund collaborative programs/projects that address social and environmental issues
- Support artists and organizations in "educating elected officials"

Aspirations that point to how CAC funds:

- Consolidate the number of grant programs; assess programs against best practices internationally
- Greater geographical equity
- Lower threshold for match requirements; streamline application formats; streamline grantee reporting requirements; ensure smaller organizations have access to CAC grants
- Allow for more consultative relationships with applicants and grantees
- Establish advisory working groups
- Convene private arts funders to share funding strategies
- Establish private sector partnerships
- Work more closely with other state agencies and departments
- Raise the profile of the CAC and the arts in general
- Lead the field through convening, research, etc.
- Make Council meetings more accessible



| **scansion**

# Equity Challenges in California's Arts Ecosystem

Report to the California Arts Council

Prepared by John Carnwath  
August 5, 2022

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## ACKNOWLEDGEMENTS

To start, I'd like to thank the California Arts Council for the opportunity to dive deeply into the important question of equity in arts funding in our state. Our work on this multi-year project has been overseen by a committed Task Force, which at various times included Council members Lilia Gonzáles Chávez, Vicki Estrada, Kathleen Gallegos, the late Larry Baza, and Nashormeh Lindo, as well as Jonathan Moscone, Ayanna Kiburi, Katherin Canton, Qiana Moore, Anne Bown-Crawford, and Roman Sanchez from the agency's staff. I am deeply grateful for their pointed questions and thought partnership, which indisputably improved our work.

Our project manager on CAC's side has been Josy Miller, whom I can't thank enough for her guidance, thoughtfulness, and steadfast positivity.

This Field Scan and the wider evaluation project it is a part of has been a deeply collaborative undertaking. I've had the pleasure of working with a superb group of colleagues, to whom I owe a huge debt of gratitude. My thanks go to Anh Thang Dao-Shah, Shalini Agrawal, Salvador Acevedo, and Alan Brown.

The research team at the National Assembly of State Arts Agencies, consisting of Ryan Stubbs, Kelly Liu, and Mohja Rhoads, took on the data stitching, cleaning, and statistical analysis for this project. I greatly appreciate their flexibility and persistence in plugging into this complex project.

I'd also like to highlight the important role our local Connectors played in shaping the three ecosystem portraits that informed this report. We couldn't have done this work without the committed artists and community leaders Sarina Guerra, Peter J. Harris, Anne Irigoyen, and Nikiko Masumoto who served in that role. In the process of selecting communities to consult with, I held exploratory conversations with Pimm and Alme Allen, Tayshu Bommelyn, Brittany Britton, Lyn Risling, Devi Peacock, and Ed Landler who were both generous and patient in educating me about their work and their communities.

Of course, I am hugely indebted to the many artists and arts leaders who agreed to share their experiences and perspectives through a number of online and in-person interviews and group meetings. You're the reason we do this work, and I am honored that you entrusted me with your stories.

I'd like to thank Kala Kowtha from CAC, Rebecca Johnson from SMU/DataArts, and Reina Mukai from Candid for their assistance with the data acquisition. I'm also grateful to Amy Kitchener of the Alliance for California Traditional Arts (ACTA) and Anne Huang of World Arts West for generously sharing data that helped us test and validate our coding of BIPOC-centered organizations.

This work wouldn't have been possible without these community leaders.

## INTRODUCTION

This report highlights key findings from a multicomponent Field Scan of equity in California’s non-commercial arts ecosystem. It was commissioned by the California Arts Council (CAC) as part of an evaluation of the agency’s grantmaking. The Field Scan was intended to assess how well CAC is serving the diverse communities across the state, and inform the agency’s strategies going forward by painting a picture of the distribution of resources within the non-commercial arts ecosystem and highlighting what CAC contributes to that ecosystem.

The core questions driving the Field Scan were:

- 1) How does the infrastructure of nonprofit arts organizations (in terms of overall distribution, budget sizes, etc.) relate to the demography of California?
- 2) How equitable is access to government support, foundation grants and private philanthropy (e.g., gifts from individuals) across arts organizations serving different populations and geographic areas?
- 3) What role does CAC currently play in the arts funding ecosystem?

To answer those questions, we combined statistical analysis of the available data on nonprofit arts organizations in California with qualitative research on how the arts are supported in three local communities.

The Field Scan consists of four components, which can be downloaded for free on CAC’s website and can be made available in other formats upon request:

- *An Analysis of Equity in Nonprofit Arts Funding in California*, prepared by the National Assembly of State Arts Agencies, complemented by a *Technical Report*
- *Portrait of an Arts Ecosystem: Fresno*, by Salvador Acevedo and Nikiko Masumoto
- *Portrait of an Arts Ecosystem: Imperial County*, by John Carnwath and Sarina Guerra
- *Portrait of an Arts Ecosystem: South Los Angeles*, by John Carnwath and Anh Thang Dao-Shah (with a foreword by Peter J. Harris)

The methodology section at the end of this report provides an overview of the rationale behind the case study selection, sources of data, and research methodologies used this work.

### Scope of Inquiry

According to the [U.S. Bureau of Economic Analysis reports](#), arts and cultural production accounts for \$225 billion (7.5%) of the California economy and contributes 681,221 jobs. The present report focuses on the portion of the arts and cultural sector that has traditionally been the focus of the California Arts Council’s activities. We use “non-commercial arts” to distinguish this portion of the sector from the profit-oriented entertainment and creative industries. Much of the work in the

“non-commercial arts” is accomplished by nonprofits, but CAC also supports arts programs at schools, after school programs, parks departments, social service organizations, prisons, and other types of entities that aren’t “arts nonprofits.” In our analysis, we refer to those organizations as “other arts grant recipients.” We did not include individual artists in our analysis, since, at the time this research was commissioned in conjunction with a review of CAC’s grantmaking strategies, the agency hadn’t funded individual artists for almost 20 years (i.e., since 2002). CAC resumed funding individual artists through emergency relief grant during the Covid-19 pandemic in 2020 and then through its Individual Artists Fellowship program beginning in 2021.

## Our Focus on Equity

This report highlights key takeaways from an analysis of California’s non-commercial arts infrastructure and funding through the lens of equity. Following PolicyLink, we think of “equity” as the just and fair inclusion in an arts ecosystem in which all can prosper and reach their full potential.<sup>1</sup>

Building on the [Racial Equity Statement in CAC’s Strategic Framework](#),<sup>2</sup> we intentionally prioritize race in our analysis with the awareness that racial identities intersect with many other identities that are systemically disadvantaged (e.g., based on gender, sexuality, disability, language, veteran status). We recognize the importance of allowing individuals and communities to self-identify and acknowledge many distinct racial histories and experiences are conflated when diverse populations are combined under the term “people of color.” While certainly not perfect, we follow Grantmakers in the Arts, The BIPOC Project, and Race Forward in using “Black, Indigenous, and People of Color” (BIPOC), which calls attention to the histories of Indigenous and Black people that “shape[.] the experiences of and relationship to white supremacy for all people of color within a U.S. context.”<sup>3</sup>

In addition to race, our analysis examines inequities based on geography as a second lens through which to view equity. We compare the distribution of arts nonprofits and financial resources between regions based on their degree of urbanicity and demographic composition of their populations.

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<sup>1</sup> <https://www.policylink.org/about-us/equity-manifesto>

<sup>2</sup> <https://view.publitas.com/ca-arts-council/california-arts-council-strategic-framework/page/36-37>

<sup>3</sup> <https://www.thebipocproject.org>. See also Nayantara Sen & Terry Keleher, *Creating Cultures and Practices for Racial Equity: A Toolbox for Advancing Racial Equity for Arts and Cultural Organizations*, Race Forward (2021), p.7.  
[https://www.raceforward.org/system/files/Creating%20Cultures%20and%20Practices%20For%20Racial%20Equity\\_7.pdf](https://www.raceforward.org/system/files/Creating%20Cultures%20and%20Practices%20For%20Racial%20Equity_7.pdf)

## Summary of Findings

### 1. The network of Arts Nonprofits is uneven across California

Arts nonprofits tend to be located in census tracts that have above average education and median income levels, and below average representation of BIPOC communities. The San Francisco Bay Area and the Central Coast have roughly three times as many arts nonprofits per capita than the Inland Empire and the Central Valley and Eastern Central region. The census tracts in which BIPOC-centered organizations are located are more reflective of the state's overall demographics in terms of the representation of BIPOC communities, but they're still above average in terms of education and income level. BIPOC communities in rural areas have far less access to BIPOC-centered arts nonprofits than their counterparts in urban areas.

### 2. The nonprofit arts are only one portion of the non-commercial arts and culture ecology

23% of all grants that foundations distribute in support of the arts go to organizations that don't have the arts as their primary focus. Recipients include universities, school districts, after school programs, churches, parks departments, social service organizations, tribal governments, environmental groups, municipalities, historical societies, and many other types of organizations that include arts or cultural programming among their services. Beyond the organizations that are supported by grants, there are informal artist collectives, small businesses, and community enterprises that ground arts and culture in local communities.

### 3. Access to the arts can vary substantially at the hyper-local level

It is difficult to define who has access to arts programs and arts organizations using statistical data alone. Even if one only focusses on geographic proximity – setting aside the very real and consequential barriers of cost, language, mobility, culture, etc. – it is difficult to say how close is close enough to have access to an opportunity. We know that many museum visitors and concert attendees will routinely travel an hour or more to fill their appetite for the arts, yet for school-aged children, arts programs at other schools, afterschool programs, and community-based organizations may be entirely inaccessible, even if they're just a few miles away. Through our qualitative research, we learned that people who live just a few blocks from each other can have very different experiences of how accessible the arts are within their community.

### 4. Resources for the arts are distributed inequitably

BIPOC-centered and rural organizations are smaller, in terms of their annual budgets, and have fewer assets than non-BIPOC-centered<sup>4</sup> and urban organizations. Only 11% of the total dollar amount allocated to the arts by private foundations go to BIPOC-centered organizations, although they represent 18% of all arts nonprofits. Rural organizations receive just 3.1% of all foundation grant dollars, although they make up 9% of the arts

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<sup>4</sup> We use "non-BIPOC-centered organization" to refer to organizations that are not specifically dedicated to serving or representing BIPOC communities. This does not mean that they intentionally center White populations and perspectives, or that they exclude BIPOC populations.

nonprofits. There are considerable regional discrepancies in the distribution of foundation grants: Los Angeles County, Orange County, and the eight Bay Area counties receive 84% of all foundation funding for the arts.

Individual giving is even less equitable in terms of the proportion of donations that go towards the arts in rural areas and to BIPOC-centered organizations. The BIPOC-centered organizations that do exist in rural areas face compounded inequities both for individual donations and foundation support.

Support from county and city governments also varies greatly, with Bay Area arts organizations receiving 70% of the municipal funds available statewide (San Francisco alone provides 58% of the municipal funds) and 87% of county-level arts funding being distributed within L.A. County. In some areas, neither counties nor municipalities provide any support for the arts.

**5. CAC's grants are more equitably distributed than other sources of contributed income**

Through its portfolio of grant programs, CAC works towards offsetting inequities that BIPOC-centered and rural nonprofits face in accessing support from private sources like foundations, trustees, and individual donors. Whereas BIPOC-centered organizations represent 18% of the arts nonprofits in California, they receive 30% of the funds that CAC distributes in the form of grants. For rural organizations, the difference is far smaller, but they still receive slightly more than their proportionate share of CAC funds: 9% of California's arts nonprofits are based in rural areas, yet those organizations receive 11% of CAC's grant funds.

**6. Most arts nonprofits in California are very small volunteer-led organizations that aren't supported by grants at all**

76% of all arts nonprofits in California have annual budgets under \$50,000. Of those, 92% have no record of receiving any grants from either public or private sources in the dataset that was compiled for this study. While there isn't much statistical information available about these organizations, their small budgets and lack of grant support suggests they're largely community-supported organizations that are run by volunteers.

**7. The vast majority of resources available to California's arts nonprofits are concentrated in a small number of very large organizations**

There are 108 arts nonprofits with budgets over \$10 million in California. These institutions constitute less than 1% of the nonprofit arts organizations in the state, yet they receive 70% of the available resources. 50% of all arts grants from private foundations flow to those organizations, as do 73% of all donations from individuals.

There is nothing inherently negative about having well-resourced large institutions that serve large numbers of people. However, the concentration of resources among these organizations drives a substantial part—though not all—of the inequity in the ecosystem, particularly in terms of BIPOC-centered organizations. Only 6 of the 108 arts nonprofits with budgets over \$10 million are located in rural census tracts, and just 4 are BIPOC-centered organizations.

## 8. Communities require different levels of investment to build relationships and trust

Local arts ecosystems have varying levels of the formal and informal organizational infrastructure that support the arts, as well as varying degrees of familiarity with and trust of grantmaking processes. To engage with communities equitably, one must accept that the conditions in the communities vary—including factors such as pre-existing relationships, social structures, geography, cultural norms, and language proficiencies—and as a result different levels of resources (including time) and outreach are needed to engage with them. It's important to approach communities on their own terms, with a tangible commitment to better supporting their needs, and then follow through on that commitment.

### Implications for CAC

- Overall, the portfolio of grant programs offered by CAC during the period under review (2017-2019) yielded outcomes that are broadly consistent with the agency's commitment to racial equity. During this period, the agency's grants filled in gaps and counteracted inequities that exist elsewhere in the arts funding ecosystem. Nonetheless, significant systemic inequities persist.
- CAC cannot expect to rectify the inequities in the wider ecosystem with the limited resources it is able to distribute through its grants. Private foundations distribute \$670 million in a single year, and (extrapolating from DataArts data) California arts nonprofits may receive twice that amount from individual donors. With between half and three-quarters of all private philanthropy (from individuals and foundations) going to the 108 largest organizations, CAC's current general fund allocation of \$26 million is much too small to influence the overall distribution of resources. Even the one-time appropriation of \$100 million that CAC received in 2021 pales in comparison to the private funding flowing into the arts. CAC therefore needs to calibrate its expectations for influencing the overall distribution of resources in the arts ecosystem, or consider ways in which it can indirectly influence the flow of private funding.
- The uneven distribution of arts nonprofits across California poses a problem for funders who are seeking to increase equity by making grants to the existing network of nonprofit arts organizations. A proportional allocation of resources across these organizations will perpetuate inequities as long as the underlying distribution of organizations is biased. One solution would be to support the development of a more robust nonprofit infrastructure within communities that have historically been marginalized in arts funding decisions. Alternatively, greater flexibility in awarding grants to individuals and different types of organization might allow funders to grow their applicant pool and increase support to the people and groups that are already doing good work in those communities, without burdening them with the bureaucracy of fiscal sponsorship or obtaining 501(c)(3) status.
- Given the large number of small nonprofits and community-based enterprises that aren't applying for or receiving grants, it may be necessary to consider alternative methods of

providing support and infusing resources, beyond grantmaking. Many of these organizations aren't seeking resources beyond their own communities either due to lack of awareness or because they prefer to be self-sufficient. In order to support the work they do, it may therefore be necessary to put additional resources into the hands of community-based organizations that local artists and arts catalyzers can readily avail themselves of, rather than requiring them to bring those resources in from the outside.

- Convincing arts communities that have little nonprofit arts infrastructure and no prior relationship with CAC to engage with the agency – whether by subscribing to an e-newsletter or attending a meeting, not to mention navigating the complexities of a grant application – requires an entirely different level of investment than engaging portions of the arts ecosystem that already see CAC as a valued source of support. The difficult work that needs to be done is that of building relationships and building trust.
- Until trust-based relationships exist, it may be unreasonable to expect communities to engage with CAC on the uncertain premise that support may be forthcoming at some time in the future. The situation would be fundamentally different if CAC were to allocate resources to aid communities that have historically been underrepresented in its grantmaking, and then approach those communities to seek input on how best to distribute the funds.

## DISCUSSIONS OF KEY FINDINGS

### 1. The network of Arts Nonprofits is uneven across California

Nonprofit arts organizations constitute the lion’s share of the non-commercial arts activity in California that can be assessed with existing data sources. By our calculations, there are almost 14,000 nonprofit arts organizations in California, which collectively contribute \$9 billion to the economy. That’s 4% of the state’s entire creative economy (which also includes the commercial film, music, and fashion industries). However, nonprofit arts organizations have more to offer than revenue and jobs; they bring people together, celebrate our stories, inspire us, and foster creativity.<sup>5</sup>

Arts nonprofits serve California residents in many ways, but they’re unevenly distributed across the state. As Table 1 shows, there are 56 arts organizations in the San Francisco Bay Area per 100,000 residents—far above the statewide average—and the Central Coast region also has a disproportionately large number of arts nonprofits. At the opposite end of the spectrum the Inland Empire east of LA has just 15 organizations per 100,000 inhabitants, and the Central Valley and Eastern Central region has 17.

Total Arts Nonprofits, by Region					
	Population (2019)	Share of California Population	Total Arts Nonprofits	Share of Arts Nonprofits	Arts Nonprofits per 100,000
Bay Area	6,880,256	19%	285	30%	56.4
Central Coast	2,139,906	6%	58	7%	41.5
South	3,186,159	34%	26	35%	36.6
Upstate	3,344,793	4%	56	4%	34.8
Far South	3,344,793	9%	56	8%	31.4
Capitol	4,225,870	6%	23	5%	30.9
Central Valley & Eastern Central	874,961	11%	207	5%	17.2
Inland Empire	12,929,184	12%	52	5%	15.4
<b>California</b>	<b>35,352,486</b>	<b>100%</b>	<b>56</b>	<b>100%</b>	<b>35.1</b>

Table 1: Total Arts Nonprofits, by Region<sup>6</sup>

<sup>5</sup> Beacon Economics. *The Creative Economy: 2020 Otis Report on the Creative Economy*. Otis College of Art and Design, 2020, p.66. <https://www.otis.edu/creative-economy/2020>

<sup>6</sup> CAC groups counties into the following regions: Bay Area (Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Sonoma), Capitol (El Dorado, Sacramento, Solano, Yolo), Central Coast (Monterey, San Benito, San Luis Obispo Santa Barbara, Santa Cruz, Ventura), Central Valley & Eastern Central (Alpine, Amador, Calaveras, Fresno, Inyo, Kern, Kings, Madera, Mariposa, Merced, Mono, San Joaquin, Stanislaus, Tulare, Tuolumne), Far South (Imperial, San Diego), Inland Empire (Riverside, San Bernardino), South (Los Angeles, Orange), Upstate (Butte, Colusa, Del Norte, Glenn,

The discrepancies that are apparent in these figures are supported by our qualitative observations in three communities across California—Imperial County, Fresno, and South LA—where the varying densities of the local arts infrastructure are clearly apparent.

Statistical analysis by the National Assembly of State Arts Agencies (NASAA) of a database that includes both arts nonprofits and other kinds of arts grant recipients, shows that arts programs and organizations tend to exist in census tracts that are more educated, have higher median incomes, and have fewer BIPOC inhabitants:

- The median income is around \$10,000 higher in census tracts that have arts nonprofits or receive arts grants, compared to those that don't (\$90,431 vs. \$80,597).
- 33% of the population in the average California census tract has a bachelor's degree (or higher educational attainment), but in census tracts that have arts organizations or receive arts grants that increases to 46%.
- In the average census tract in California 61% of the population is BIPOC, but where arts organizations and other arts grant recipients are located, only 52% is BIPOC.

Interestingly, on a per capita basis the number of arts nonprofits is only slightly lower in rural census tracts than in urban areas (32.0 per 100,000 population vs. 35.4 in urban census tracts).

Overall, 18% of all arts nonprofits in our database were identified as BIPOC-centered (see page 29 for details on how these organizations were identified). This falls far below the proportion of the state's population that is BIPOC (63%), but one wouldn't necessarily expect the number of arts organizations that are identified as BIPOC-centered would match that percentage. Many arts organizations, even those that are BIPOC-led and/or primarily serve BIPOC audiences, may not specifically indicate that they're committed to serving and/or representing BIPOC communities in their name or mission statements, which are the criteria for being tagged as BIPOC-centered in our dataset. Moreover, most of the organizations that are coded as non-BIPOC-centered do, in fact, serve communities of color to some degree. In some cases, communities of color may even represent the majority of their visitors/audiences, and/or program participants. Based on the available data, it's therefore difficult to identify a specific number that would represent an equitable share of BIPOC-centered organizations among the state's arts nonprofits. Nonetheless, the fact that the nonprofit infrastructure is so heavily skewed towards non-BIPOC-centered organizations can be seen as an artifact of the historical development of the nonprofit system in the US, which was primarily designed around European art forms.<sup>7</sup>

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Humboldt, Lake, Lassen, Mendocino, Modoc, Nevada, Placer, Plumas, Shasta, Sierra, Siskiyou, Sutter, Tehama, Trinity, Yuba).

<sup>7</sup> Shawn Lent, Katie Ingersoll, Michael Feldman and Talia Gibas, "Who will be the next arts revolutionary? The story of how the nonprofit arts sector got started offers would-be changemakers some clues," Createquity, 2016. <https://createquity.com/2016/03/who-will-be-the-next-arts-revolutionary/>

There are, however, some noteworthy statistics on the role that BIPOC-Centered organizations play in the state’s arts ecosystem:

- BIPOC-centered organizations, like non-BIPOC-centered organizations, tend to be located in census tracts that have above-average levels of educational attainment and household income, but BIPOC-centered organizations are located in census tracts that have larger BIPOC populations. On average, 62% of the population is BIPOC in census tracts where BIPOC-centered organizations are located, which is roughly on par with the statewide demographics (61% BIPOC). By contrast, the population in census tracts where non-BIPOC-centered organizations are based are only 50% BIPOC.
- In urban areas, 18% of all arts organizations are BIPOC-centered; but only 8% of the arts organizations in rural areas are BIPOC-centered. In part, this is driven by the fact that the rural census tracts have smaller BIPOC populations overall (47% BIPOC vs. 65% BIPOC in urban census tracts), but the disparity persists when examined on a per capita basis. Overall, the number of arts organizations per capita is only slightly lower in rural census tracts than in urban areas. As Table 2 shows, however, BIPOC communities in rural areas have far less access to BIPOC-centered arts nonprofits than their counterparts in urban areas (5.6 vs. 10.1 BIPOC-centered organizations per 100,000 BIPOC residents).

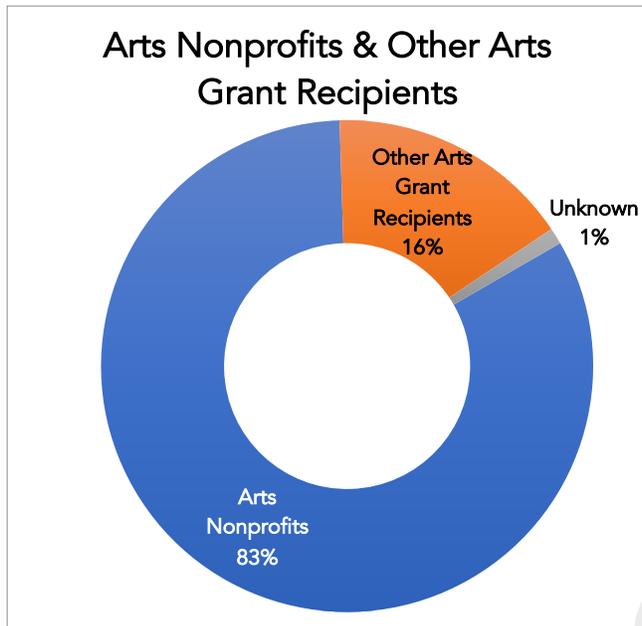
<b>BIPOC-Centered Arts Nonprofits in Urban and Rural Census Tracts</b>		
	<b>Total Arts Nonprofits per 100,000 Inhabitants</b>	<b>BIPOC Arts Nonprofits per 100,000 BIPOC Inhabitants</b>
Urban	35.4	10.1
Rural	32.0	5.6

**Table 2: BIPOC-Centered Arts Nonprofits in Urban and Rural Census Tracts, per 100,000 inhabitants.**

The uneven distribution of arts nonprofits across California poses a problem for funders who are seeking to increase equity by making grants to the existing network of non-profit arts organizations. A proportional distribution of resources across these organizations will always perpetuate inequities, so long as the underlying distribution of organizations is biased.

## **2. The nonprofit arts are only one portion of the non-commercial arts and culture ecology**

While the data clearly shows inequities in the distribution of arts nonprofits across California, that doesn’t mean that those living in underserved areas don’t have rich cultural lives and access to the arts. It does, however, mean that supporting arts and culture in underserved communities may require new strategies.



**Figure 1: Arts Nonprofits and Other Arts Grant Recipients in California**

Our database of organizations in California includes 13,774 arts organizations, but 23% of all arts grants awarded by foundations go to organizations that don't have the arts as their primary focus. They include universities and colleges, school districts, after school programs, parks departments, environmental groups, municipalities, churches, tribal governments, historical societies, social service organizations and many other types of organization that include arts or cultural programming among their services. Collectively, those organizations constitute 16% of our database.

Beyond those organizations—which are readily identifiable based on foundations' grant reporting—our consultations in Fresno, Imperial County, and South LA brought to light intricate webs of individual artists, small businesses, informal networks and collectives that ground arts and culture in communities. Many of these operate as “community-centered enterprises” that are committed to serving the needs of specific communities rather than the practice or presentation of a specific art form. These enterprises are constantly evolving, and they're difficult to monitor through standard statistical measures due to their often informal nature. Prior research has documented that these types of organizations play a particularly important role in the cultural lives of BIPOC communities.<sup>8</sup>

Our qualitative research on local arts ecosystems also highlighted the role that “catalyzers” play in their communities. These people play a significant role in their local arts ecosystems, whether through their leadership, organizing, or fundraising, but they may not identify as artists or arts administrators. Through our consultations we met and heard about several people who see their

<sup>8</sup> Anh Thang Dao-Shah and Kate Faust, *Mapping Small Arts & Culture Organizations of Color in Oakland*, Akonadi Foundation/Kenneth Rainin Foundation, 2018. <http://mapartscultureoakland.org/>

role in their communities primarily as “organizers,” yet they are central to the vitality of the local arts ecosystem.

It goes without saying that there are thousands of artists across California who contribute to the cultural lives of their communities in important ways, which, however, were not a central focus of our Field Scan.

By shining a light on the diverse individuals, informal groups, and non-arts organizations that contribute much to California’s arts ecosystem, we by no means intend to belittle the important work of the many committed arts nonprofits in the state. Rather we want to emphasize that if the grantmaking focus is *only* on nonprofits (even if that definition is expanded to other entities that seek grants through fiscal sponsorships), large portions of ecosystem that enriches the lives of Californians with meaningful artistic and cultural activities is overlooked.

In some communities, community-centered enterprises and catalyzers work closely and collaboratively with nonprofits; in some, they fill the void where no formal arts nonprofits exist. In some instances, there is a degree of competition with established nonprofits. In our consultations, we also found that among some catalyzers and leaders of community-centered enterprises there is distrust of the nonprofit system, or the “nonprofit industrial complex,”<sup>9</sup> as one community member called it. Some believe that incorporating as a nonprofit puts organizations in a position of weakness, where they are dependent on the generosity of others. They perceive nonprofits as beholden to wealthy donors, foundations, and the government, and therefore unable to act independently. For these reasons, some individual artists, unincorporated groups and small businesses owners we spoke with prefer to finance their community programs and artistic practices with resources that are available within their own communities, rather than seeking grants or other types of support externally. They self-finance their work, or support it through the patronage of local residents, engaging volunteers, small financial and in-kind donations, and other forms of “community capital.” (This is described in the Fresno report, though it’s certainly not limited to that community).

### **3. Access to the arts can vary substantially at the hyper-local level (i.e., within a town, school district, or neighborhood).**

The combination of statistical analysis and qualitative research in specific communities highlighted another fundamental challenge in considering equity the arts ecosystem. NASAA analyzed the available quantitative data by census tract to gain a granular understanding of the distribution of arts nonprofits and financial resources in California. Census tracts are geographic areas that encompass between 1,200 and 8,000 inhabitants. They can be thought of as neighborhoods. Yet

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<sup>9</sup> Popularized by the book [The Revolution Will Not Be Funded: Beyond the Non-Profit Industrial Complex \(2009\)](#), ed. INCITE! Women of Color Against Violence, the term “nonprofit industrial complex” has been used to describe the set of relationships between the government, foundations, wealthy individuals, and nonprofits that reinforce the status quo rather than create change that might threaten their existence.

even at that level, we found it is difficult to clearly define who has access to arts programs and who doesn't. Even if one only focusses on geographic proximity – setting aside the very real and consequential barriers of cost, language, mobility, culture, etc. – it is difficult to say how close is close enough to have access to an opportunity.

We know many museum visitors and concert attendees will routinely travel an hour or more to fill their appetite for the arts, yet our research in Fresno, Imperial County and South LA highlighted that for a student enrolled in one high school, the arts programs at another high school just a few miles away may be entirely inaccessible.

In many instances we heard of hyper-local discrepancies in the availability of the arts. For instance, while most of the artists we interviewed in South LA spoke of the rich cultural history and artistic vibrancy of communities such as Leimert Park and Watts, one interviewee posed a remarkable contrast, referring to South Central (the historic name for South LA) as a “cultural desert.” She was speaking of the “core of South Central” that is now predominantly Hispanic, where she grew up with no access or awareness of arts programs or cultural organizations. The map below (Figure 2) confirms her impression of the lack of cultural opportunities in that part of South LA.

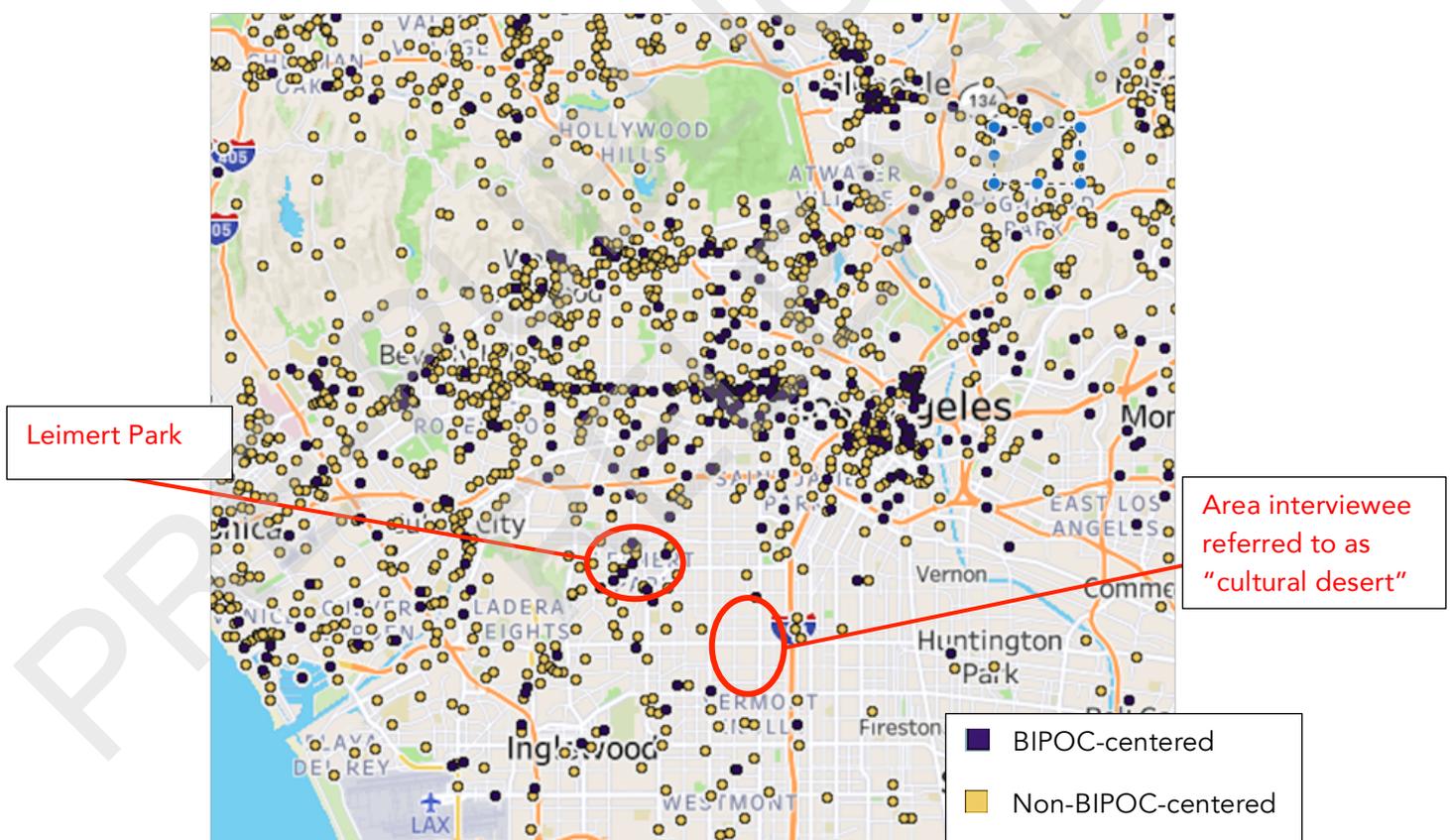


Figure 2: Map of Arts Nonprofits in Los Angeles

#### 4. Resources for the arts are distributed inequitably

Based on its analysis of the available data on foundation grants, government support, and individual donations flowing to nonprofit and fiscally sponsored organizations, NASAA concludes that rural and BIPOC-centered organizations receive disproportionately small shares of the total resources available to the arts in California. As Figure 3 indicates, 18% of all organizations in NASAA’s dataset are BIPOC-centered organizations, yet those organizations only hold 7% of the assets, and receive just 5% of the total annual budgets.

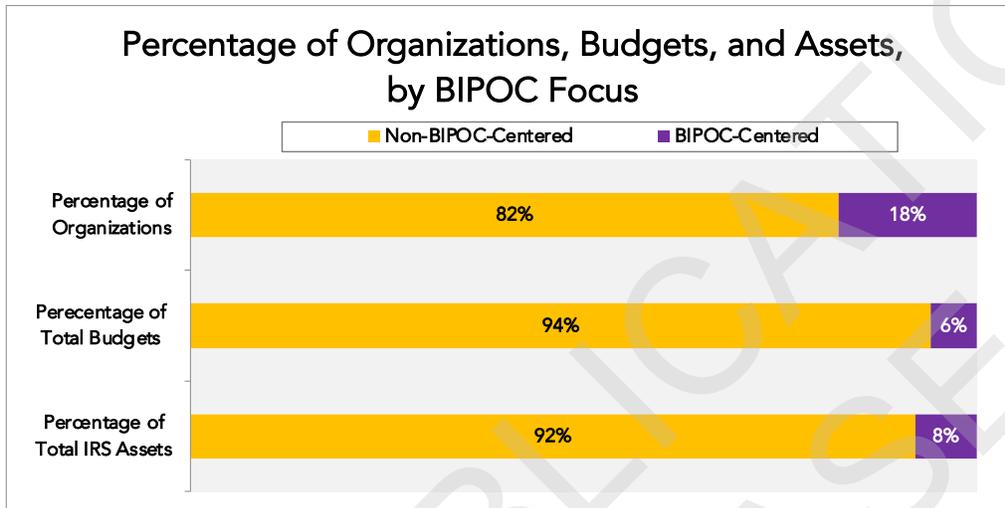


Figure 3. Percentage of Organizations, Budgets, and Assets, by BIPOC Focus

The proportion of organizations in rural areas is smaller, at just 9% (Figure 4), and, as with the BIPOC-centered organizations, the resources available to them fall below their equitable share.

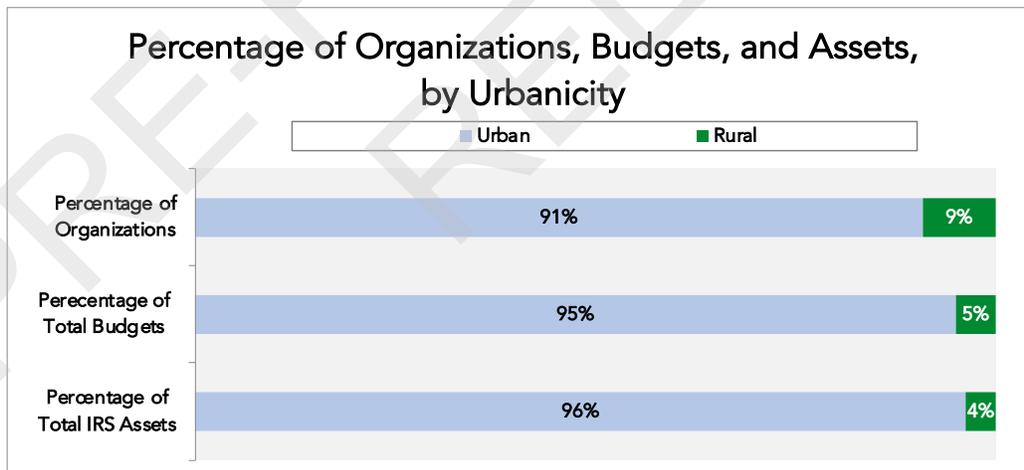


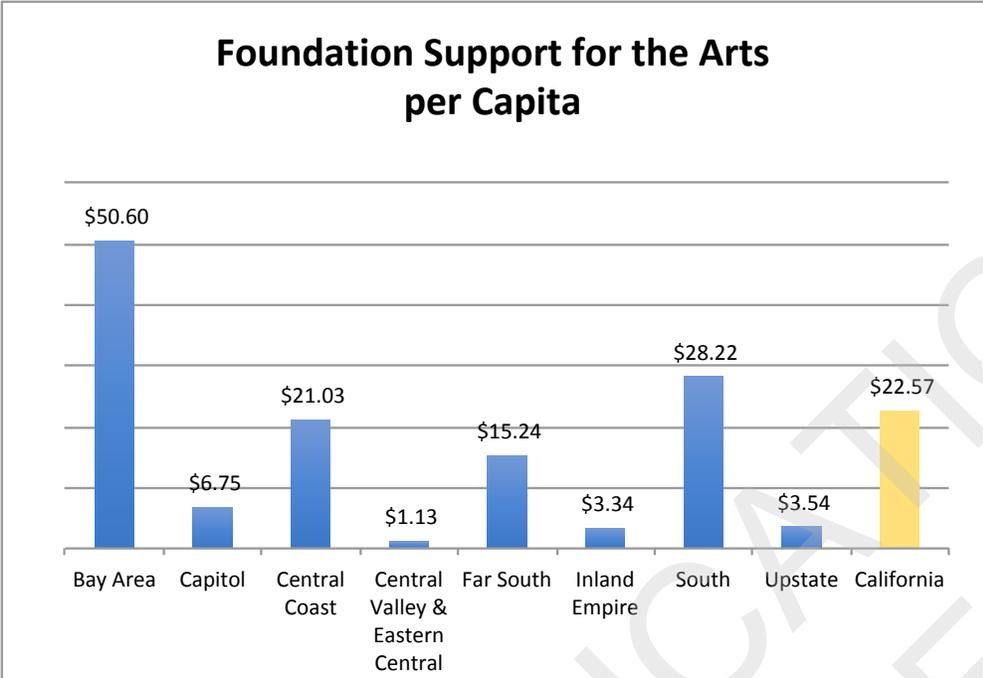
Figure 4. Percentage of Organizations, Budgets, and Assets, by Urbanicity

This finding, on its own, only tells us that BIPOC-centered and rural organizations are smaller, in terms of their budgets and assets, than non-BIPOC-centered and urban organizations. But NASAA’s analysis also demonstrates that they receive a smaller proportion of the available funding from private foundations and individual donors. Only 11% of the total dollar amount allocated to the arts by private foundations goes to BIPOC-centered organizations. For rural organizations, that figure is just 3%.

Viewed through a regional lens the disparities are even more striking. Los Angeles County and Orange County (which, together, constitute the “South” region) and the eight counties in the Bay Area receive 84% of all foundation funding for the arts (Table 3). Of course, those counties also account for a large portion of the state’s population. Even on a per capita basis (shown in Figure 5), however, the disparities are striking, with private foundations awarding over fifty dollars to the arts for every resident in the Bay Area, compared to just \$1.13 in the Central Valley and Eastern Central region.

<b>Foundation Support for the Arts, by Region</b>			
	<b>Total Foundation Grant Dollars</b>	<b>Share of California Population</b>	<b>Share of Foundation Grant Dollars</b>
South	373,883,275	34%	42.2%
Bay Area	367,780,453	19%	41.5%
Far South	53,294,327	9%	6.0%
Central Coast	49,255,525	6%	5.6%
Capitol	16,009,265	6%	1.8%
Inland Empire	15,219,766	12%	1.7%
Upstate	5,695,988	4%	0.6%
Central Valley & Eastern Central	4,958,146	11%	0.6%
California	886,537,028	100%	100.0%

**Table 3: Foundation Support for the Arts, by Region**



**Figure 5: Foundation Support for the Arts per Capita, by Region**

Individual giving is even less equitable in terms of the proportion of donations that go towards the arts in rural areas and to BIPOC-centered organizations. The data on individual donations comes from DataArts, and it’s only available for 2,369 organizations (14% of the full dataset). The organizations that share their financial information with DataArts skew towards larger budget size categories when compared to the full dataset of California arts nonprofits. For those organizations that are captured, DataArts provides a detailed financial profile. Among those organizations, only 5.6% of individual giving goes to BIPOC-centered organizations even though BIPOC-centered organizations make up 20% of the DataArts dataset. Rural arts nonprofits receive just 2.6% of the foundation dollars that flow into the arts.

BIPOC-centered organizations are few and far between in rural areas, representing just 0.8% of the organizations in the NASAA data, and less than half a percent (0.4%) of the DataArts organizations. The BIPOC-centered organizations that do exist in rural areas face compounded inequities both for individual donations and foundation support.

Foundation Support for Rural and BIPOC-Centered Organizations		
	Proportion of Organizations	Proportion of Individual Donations Received
Urban Non-BIPOC-Centered	74.00%	85.69%
Urban BIPOC-Centered	16.79%	10.75%
Rural Non-BIPOC Centered	8.37%	3.45%
Rural BIPOC-Centered	0.75%	0.09%

**Table 4a: Foundation Support for Rural and BIPOC-Centered Organizations**

Individual Donations (incl. Trustees) for Rural and BIPOC-Centered Organizations		
	Proportion of Organizations	Proportion of Individual Donations Received
Urban Non-BIPOC-Centered	74.8%	89.8%
Urban BIPOC-Centered	19.1%	5.9%
Rural Non-BIPOC Centered	5.6%	4.4%
Rural BIPOC-Centered	0.4%	0.02%

**Table 4b: Individual Donations (incl. Trustees) for Rural and BIPOC-Centered Organizations**

\* Only organizations that have DataArts profiles are included.

\*\* The number of Rural BIPOC Organizations is very small (n=9), so the sample may not be stable.

According to DataArts, access to county and municipal arts support also varies greatly within the California. Bay Area arts organizations receive 70% of the available municipal arts funding, with 58% of the statewide funding coming from, and benefitting, San Francisco. Meanwhile, 87% of county-level arts funding is distributed by and within L.A. County. Many cities and counties don't contribute any financial resources to the arts.<sup>10</sup>

Municipal and County Arts Support, by Region*				
	Total Municipal Support (in dollars)	Share of Municipal Support	Total County Support (in dollars)	Share of Municipal Support
Bay Area	66,722,648	70%	6,144,304	6%
Capitol	1,495,963	2%	971,446	1%
Central Coast	2,328,170	2%	2,337,580	2%
Central Valley & East Central	850,689	1%	644,858	1%
Far South	9,412,335	10%	1,552,268	2%
Inland Empire	1,880,358	2%	48,666	0%
South	11,853,309	13%	83,606,524	87%
Upstate	115,994	0%	743,110	1%
California	94,659,466	100%	96,048,756	100%

**Table 5: Municipal and County Arts Support, by Region**

\* Based on DataArts profiles.

<sup>10</sup> California Arts Council. *California County Local Arts Agency: Impact & Local Government Funding Report*. 2020. <https://view.publitas.com/ca-arts-council/2020-cac-slp-report/page/1>

## 5. CAC's grants are more equitably distributed than other sources of contributed income

Through its portfolio of grant programs, CAC works to offset the inequities that BIPOC-centered and rural nonprofits face in accessing support from private sources like foundations, trustees, and individual donors.

Whereas BIPOC-centered organizations represent 18% of the arts nonprofits in California, they receive 30% of the funds that CAC distributes in the form of grants.

For rural organizations, the difference is far smaller, but they still receive slightly more than their proportionate share of CAC funds: 9% of California's arts nonprofits are based in rural areas, yet those organizations receive 11% of CAC's grant funds.

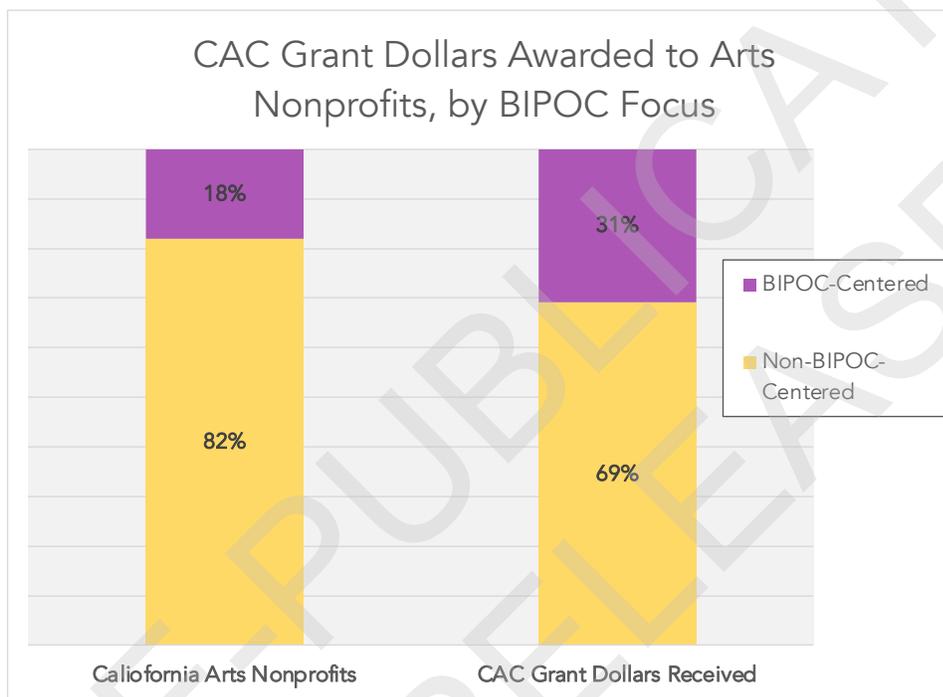
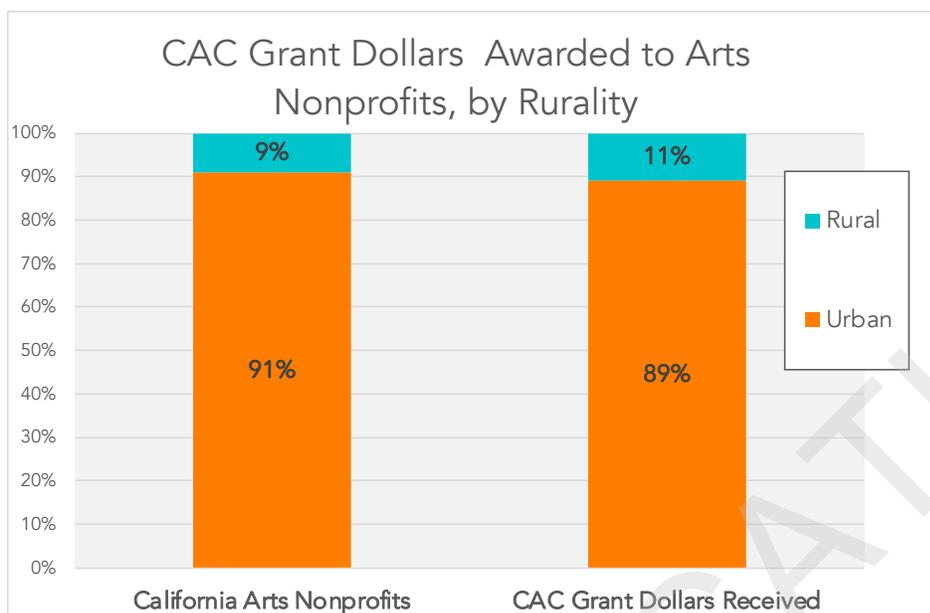


Figure 6: CAC Grant Dollars Awarded to Arts Nonprofits, by BIPOC Focus



**Figure 7: CAC Grant Dollars Awarded to Arts Nonprofits, by Rurality**

There are a few mechanisms through which this happens:

1. While BIPOC-centered organizations make up 18% of the arts nonprofits in California, they constitute 26% of the applicants to CAC. That is, BIPOC-centered arts nonprofits are relatively more likely to apply to CAC for funding than their non-BIPOC-centered peers.
2. As Table 5 indicates, BIPOC-centered applicants have higher success rates (i.e., their applications are more likely to be successful) than non-BIPOC-centered applicants.<sup>11</sup> As a result, 30% of all recipients of CAC grants are BIPOC-centered, whereas those organizations only represent 26% of applicants.
3. The success rate for rural organizations is very similar to that for urban organizations and rural organizations are slightly less likely to apply to CAC than ones in urban areas. In terms of the number of grant recipients, rural organizations are slightly underrepresented. However, on average, successful applicants in rural areas receive larger grants than those in urban areas, so that they receive a slightly proportion (11%) of the total grant dollars available.

<sup>11</sup> It should be noted that grant decisions are not based on race of the applicants or the demographics of the community served.

Success Rates for CAC Grant Applicants, by BIPOC-Focus and Rurality	
% of CAC Applicants BIPOC-Centered	26%
% of CAC Grant Recipients BIPOC-Centered	30%
<i>Success Rate of BIPOC-Centered Applicants</i>	<i>79%</i>
<i>Success Rate of Non-BIPOC-Centered Applicants</i>	<i>64%</i>
% of CAC Applicants in Rural Census Tracts	8%
% of Grant Recipients in Rural Census Tracts	8%
<i>Success Rate of Rural Applicants</i>	<i>70%</i>
<i>Success Rate of Urban Applicants</i>	<i>68%</i>

Table 6: Success Rates of CAC Grant Applicants, by BIPOC-Focus and Rurality

### 6. Most arts nonprofits in California are very small volunteer-led organizations that aren't supported by grants

There are over 9,000 arts nonprofits in California with annual budgets under \$50,000. Those organizations make up 67% of all arts nonprofits in California. Organizations with gross receipts under \$50,000 can fulfill their reporting requirement to the IRS with an abbreviated 990-N “postcard” that only collects the most basic information about the organization. As a result, there is very little data available about these organizations. The IRS doesn't even track their precise budgets—all that is known is that they fall below \$50,000.

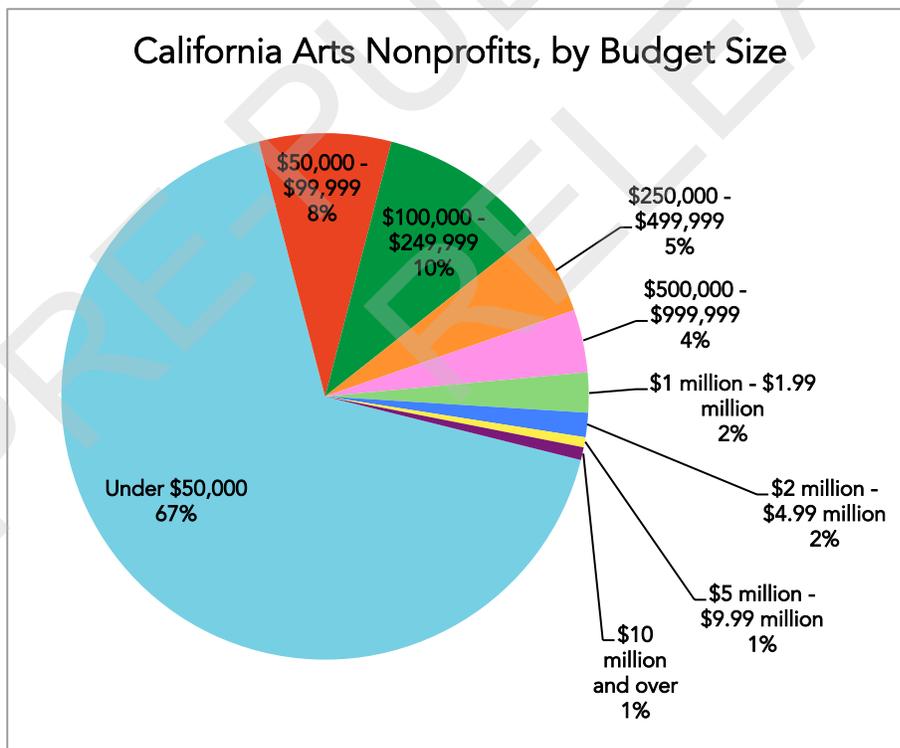


Figure 8: California Arts Nonprofits, by Budget Size

The large number of very small organizations may seem surprising, in part because so little is known about these organization and they are so seldom discussed; however, their substantial footprint in California’s nonprofit arts ecosystem has been noted in previous research.<sup>12</sup>

Given that lack of detailed information about these organizations, it is difficult to know whether they’re active, and, if so, how they operate, and what type of work they do. We can definitively say, however, that of the arts nonprofits with budgets under \$50,000, 92% have no record of receiving any grants from either public or private sources in the dataset that was compiled for this study (drawing on three years of CAC data, one year of Candid data, and three years of DataArts profiles). Small budgets and lack of grant support suggests they’re largely community-supported organizations that are run by volunteers (which is consistent with the qualitative portrayal provided by Kitchener and Markusen).

To better understand how to interpret this large number of very small arts nonprofits in California, NASAA conducted online research on a sample of 60 organizations with budgets under \$50,000.<sup>13</sup> Their review suggests approximately 70% are active organizations. If one were to remove 30% of the organizations with budgets under \$50,000 from the analysis under the assumption that they’re inactive, there would still be 6,466 active arts nonprofits with annual budgets that fall below the IRS filing threshold, representing 58% of all arts nonprofits in California.

Data from the IRS, Candid, and DataArts only includes nonprofits and fiscally sponsored entities; however, as noted under point 2, above, there are many other types of organization that contribute to California’s arts ecosystem, such as small businesses and unincorporated artist collectives and community organizations. While there is no comprehensive statewide data on these organizations, our qualitative research in Fresno, South LA, and Imperial County suggests that many of these likely operate on a scale similar to the smallest nonprofits. That is, in addition to the 9,238 arts nonprofits there are likely thousands more organizations that haven’t incorporated or applied for 501(c)(3) tax exemption.

While the investigation of a small sample nonprofits with budgets below \$50,000 gives us some indication of the activities of small arts organizations in California, focused research would be helpful in understanding this vast number of organizations that largely go unnoticed by arts funders.

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<sup>12</sup> Ann Markusen, Anne Gadwa, Elisa Barbour, and William Beyers, *California’s Arts and Cultural Ecology*. The James Irvine Foundation, 2011. [https://www.irvine.org/wp-content/uploads/CA\\_Arts\\_Ecology\\_2011Sept20.pdf](https://www.irvine.org/wp-content/uploads/CA_Arts_Ecology_2011Sept20.pdf). For a more focused look at small organizations and their importance in the ecosystem that includes qualitative description of some such organizations, see Amy Kitchener and Ann Markusen, “Working with Small Arts Organizations: How and Why It Matters,” in *GIA Reader*, Vol 23, No 2 (Summer 2012) <https://www.giarts.org/article/working-small-arts-organizations>

<sup>13</sup> See NASAA’s Technical Report for sampling details.

## 7. The vast majority of resources available to California’s arts nonprofits are concentrated in a small number of very large organizations.

As Figure 8 indicates, organizations with budgets over \$10 million constitute just 1% of the arts nonprofits in California (0.78%, to be exact). Just 108 organizations in our dataset fall into that budget category. Yet those organizations receive 70% of all resources available to the state’s nonprofit arts sector.

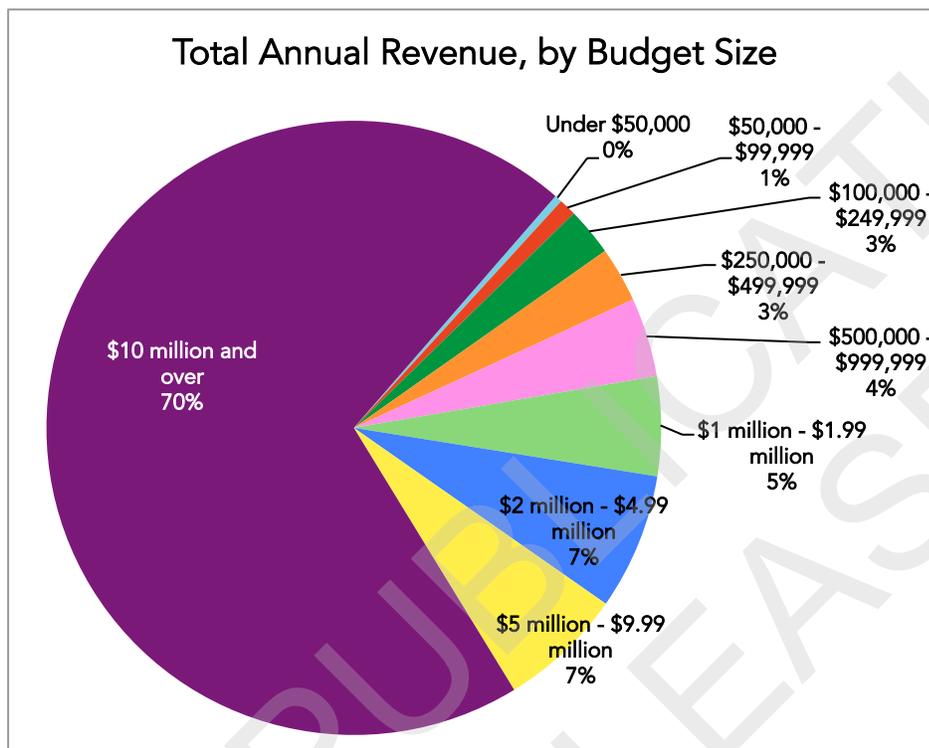


Figure 9: Total Annual Revenue of Arts Nonprofits, by Budget Size<sup>14</sup>

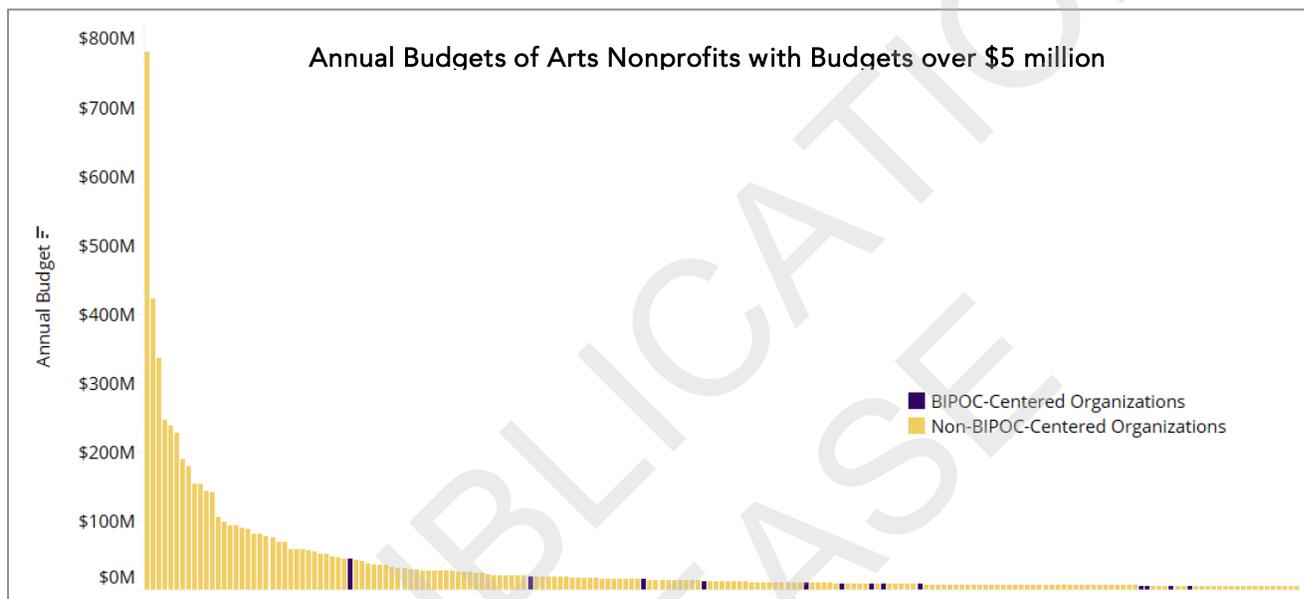
Figure 9 shows the sum of the annual budgets of all organizations within each budget category. A similar picture emerges when looking at the distribution of assets reported to the IRS (not shown here).

According to Candid data, foundations awarded almost \$673 million to arts nonprofits in California in 2018. (This doesn’t include grants to other types of organizations that offer arts programs). 50% of that support went to organizations with annual budgets over \$10 million.

<sup>14</sup> The budgets of organizations with budgets under \$50,000 are underrepresented, because they are not required to report their income to the IRS. However, even if all of those organizations have the maximum possible budget of \$50,000, the sum of their annual budgets would only about to \$461,890,762 – about 5% of the total pie.

According to organizations that report the contributions they receive from individual donors to DataArts, individual giving is even more highly skewed, with 73% of all donations going to organizations with annual budgets over \$10 million. Trustees play a particularly important role in sustaining arts nonprofits, and the major institutions clearly have access to the trustees with the deepest pockets. Of all contributions from trustees statewide, 80% go to organizations with budgets over \$10 million.

By contrast, just 6% of CAC’s grants go to organizations in that budget category.



**Figure 10: Annual Budgets of Arts Nonprofits with Budgets over \$5 million, by Organization**

There is nothing inherently negative about having well-resourced large institutions that serve large numbers of people. However, the concentration of resources within this small number of organizations creates an equity conundrum.

Only 6 of the 108 arts nonprofits with budgets over \$10 million are located in rural census tracts, and just 4 are BIPOC-centered organizations (Figure 10). Given the large attendance figures that major arts institutions seek, it isn’t surprising that most are located in urban population centers and that they position themselves as serving a general audience, rather than specific communities. However, the concentration of resources among these organization drives a substantial part—though not all—of the inequity in the ecosystem, particularly in terms of BIPOC-centered organizations.

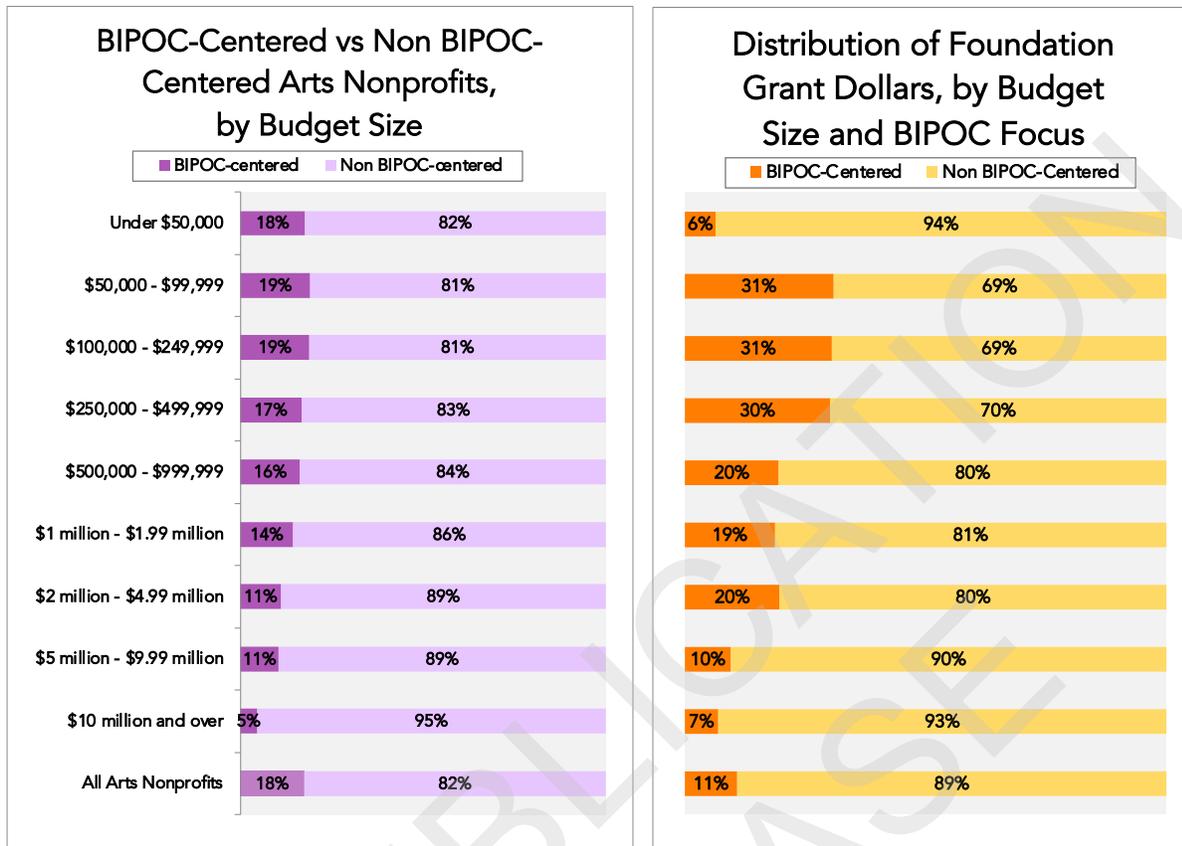


Figure 11a: BIPOC-Centered and Non-BIPOC-Centered Arts Nonprofits, by Budget Size

Figure 11b: Distribution of Foundation Grant Dollars, by Budget Size and BIPOC Focus

If we compare the distribution of foundation grants between BIPOC-centered and non-BIPOC-centered organizations broken down by budget size (Figure 11b), we see that it either closely matches or exceeds the proportion of BIPOC-centered organizations in each budget category except organizations with budgets above \$10 million and below \$50,000. The overall inequity in the distribution of foundation grants (BIPOC-centered organizations only receive 11% of foundation dollars, although they represent 18% of all organizations) results from the fact that most foundation grants go to the largest institutions, of which few are BIPOC-centered.

It is unclear what specific biases drive the underinvestment in BIPOC-centered organizations in the smallest budget category.

Another important takeaway from this analysis is that CAC cannot expect to rectify the inequities in the wider ecosystem with the limited resources it is able to distribute through its grants. Given that private foundations distribute \$670 million in a single year, and (extrapolating from the organizations that file with DataArts) California arts nonprofits may receive more than twice that amount from individual donors. With between half and three-quarters of all private philanthropy

(from individuals and foundations) going to the largest institutions, CAC's current budget is much too small to influence the overall distribution of resources through direct grantmaking.

## **8. Communities require different levels of investment to build relationships and trust**

Our qualitative research in three communities across California clearly demonstrated how differently the local arts ecosystems are structured and the varying levels of formal and informal organizational infrastructure that support the arts. In South LA, we found a highly interconnected but informally structured community arts movement in which artists support each other across artistic disciplines and across generations. In Fresno, we found a "network of networks" in which artists are rooted in particular cultural communities. While they may be aware of other local networks and occasionally collaborate with peers in other communities, the support systems don't function as an integrated whole. In Imperial County, there is very little infrastructure to support artists, and we didn't find much communication or mutual support among artists (although the latter may be changing).

The differences had a significant impact on the level of effort required to identify potential partners, build relationships, spread information about the study, and recruit interviewees. Some communities have organizations or individuals who function as leaders, and may even have people whose job it is to advocate on behalf of local artists, facilitate communications with the arts community, convene artists, and generally support the arts locally. In those instances, it is relatively easy for researchers like us, or funders like CAC, to develop and maintain relationships with a few key figures and institutions, through whom they're able to access and stay connected with the whole community. However, where the infrastructure, resources, and/or trust doesn't exist, it takes a lot of effort and persistence to build the connections that are necessary to support a collaborative relationship.

This is fundamentally an equity issue. Devoting an even amount of time and effort towards serving all communities will not achieve equity. To engage with communities equitably, one must accept the fact that the conditions in the communities vary, including factors such as pre-existing relationships, social structures, geography, cultural norms, language diversity, and socio-economic status. As a result, different levels of dedicated resources and outreach, as well as different cultural competencies are needed to engage with them.

This was clearly demonstrated in two instances in which we, as consultants and researchers, were unable to bring the necessary time, resources, cultural competence, and commitment to long-term partnership to successfully engage with two communities we reached out to. We initially planned to conduct qualitative research in four communities across the state and considered engaging with the BIPOC trans community in the San Francisco Bay Area or the Indigenous communities of Humboldt and Del Norte Counties as the fourth research site. Though our experiences in each community were quite different, in both instances the leaders we sought to engage are stretched between their day jobs, artistic work and familial and community responsibilities. We were asking for a considerable time commitment and also asking them to entrust us with telling their stories. As we learned, both communities had previously been part of research studies that did not result in

lasting positive changes for their communities, and therefore questioned the value of investing their scarce time in such exercises. While our interviewees didn't cite CAC specifically in this regard, it is worth mentioning that CAC convened California Native artists from across the state in 2019 to assess the challenges they face and develop plans to better support them, but so far hasn't followed through on the next steps that were identified at the convening.<sup>15</sup>

Similar concerns were also voiced by some African American artists we sought to engage in South LA. One distinguished artist—a pillar in South LA's artist community—noted that CAC should hire him to tell its staff what's going on in his community rather than hiring researchers to interview him. In response to the concerns we heard, we explored opportunities for Indigenous artists to self-direct the research design and data collection in their communities, which seems like a step in the right direction.

Yet, after several decades working in the field, largely overlooked by the powers that be, some artists we reached out to expect little to change as a result of our information gathering exercise. One interviewee noted, "When they [CAC] say, we're going to do this study to find out who we're reaching and who we're not, we're all like: 'They know! They know who they get. They know who they're not reaching. They know!'"

Convincing under-resourced arts communities that have no relationship with CAC (and possibly even had negative experiences with grant proposals in the past) to engage with the agency – whether by subscribing to an e-newsletter, attending a meeting, or applying for a grant – requires an entirely different level of investment than engaging portions of the arts ecosystem that already see CAC as a trusted partner and valuable source of support. The difficult work that needs to be done is that of building relationships, trust, and bridges of mutual support, which requires financial resources, time, and commitment.

Through our experiences conducting this field scan we have come to realize that it may be unreasonable to expect communities to participate in research on the vague possibility that their input may lead to improvements for their community at some time in the future. The situation would be fundamentally different if CAC were to allocate resources to aid communities that have historically been underrepresented in its grantmaking in advance, and then approach those communities to seek input on how best to distribute the funds. To build trusting relationships, it's important to approach communities on their own terms (and on their own timeline), with a tangible commitment to better supporting their needs, and then follow through on that commitment.

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<sup>15</sup> California Arts Council, *California Native Artists Community-Led Meeting: Identifying Challenges, the Role of State Government, and Planning a Future Statewide Convening*, 2019.

## METHODOLOGY

### How does this report identify BIPOC-centered organizations?

Given our objective of examining racial inequities in California's arts ecosystem, identifying organizations that serve and/or represent BIPOC communities is of vital importance, but it also raises many definitional and methodological questions. Prior research indicates that arts organizations serving or representing BIPOC communities face barriers in accessing philanthropic support,<sup>16</sup> but there are no national or statewide lists of such organizations. While self-identification would be preferable, we developed a methodology to identify organizations that have the *primary* mission of serving and/or representing BIPOC communities. Of course, many other organizations also serve BIPOC communities, present artists of color and feature diverse forms of cultural expression; but in exploring racial inequities in access to resources, it makes sense to focus on organizations that are most likely to face discrimination and systemic oppression.

Through a systematic review, NASAA built a list of more than 300 unique search terms describing cultural identities, ethnicities and culturally relevant terms to tag in organizations' names and mission statements. This initial tagging then went through several validity checks and refinements. First, lists of organizations tagged by name were reviewed for accuracy and to refine the search over time. Where mission statements are available in the datasets (within DataArts and California Arts Council data), NASAA reviewed all coding discrepancies between those coded by name and those coded by mission. Additionally, foundation data from Candid and association data from service organizations helped code and verify organizations serving or representing BIPOC communities.

Validation processes also entailed analyzing random samples of 50 BIPOC-centered coded organizations and 50 non-BIPOC-centered organizations from the entire database. Results of this analysis suggest a coding accuracy between 87% and 92%. While the accuracy rate of the sample is encouraging, there are several limitations to this method:

- This method only identifies organizations whose commitment to serving and/or representing a specific community or cultural practice is explicitly stated in racial, ethnic, or cultural terms. (An organization committed to "serving the population of Boyle Heights" will not be identified as being BIPOC-Centered, even if the population of Boyle Heights is primarily Latinx, unless terms such as "Latinx/a/o" or "Hispanic" are used in its name or mission statement).

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<sup>16</sup> Helicon Collaborative, *Not Just Money: Equity Issues in Cultural Philanthropy*, 2017; SMU/DataArts, *The Alchemy of High-Performing Arts Organizations: A Spotlight on Organizations of Color*, 2020, p.10: <https://culturaldata.org/pages/the-alchemy-of-high-performing-arts-organizations-a-spotlight-on-organizations-of-color/>; Latino Arts Network, *California Cultura: Trends, Funding Challenges, and Opportunities for Latino Arts Organizations in California*, 2013, p.2. <http://www.latinoarts.net/wp-content/uploads/LAN-CaliCultura-Rpt-2013.pdf>.

- This method is focused on stated organization missions that focus on serving non-White cultural communities or promote a particular culture that is predominantly composed of people of color. It is not able to verify the actual work of organizations in terms of the composition of staff, or the identities of people participating in the services of the organization.
- This method, while useful for research purposes to describe a large number of organizations with reasonable accuracy, should not be used to identify individual organizations for the purposes of funding allocations or anything else. Information about individual organizations should be gathered on a case-by-case basis.

With these caveats in mind, the coding is very useful for describing larger structural inequities that exist across the state.

### **How does this report define urban and rural areas?**

The U.S. Department of Agriculture Economic Research Service has developed the Rural-Urban Commuting Area Codes (RUCA) as a detailed and flexible measure for sub-county urban classification.<sup>17</sup> The RUCA system uses U.S. Office of Management and Budget concepts to classify census tract rurality through population, urbanization, and daily commuting rates. The RUCA code system offers a detailed and disaggregate classification at the census tract level from most urban (code 1) to most rural (code 10). For this analysis, RUCA code 1 is classified as urban, and codes 2 through 10 (which, together account for 10% of California’s population) are considered rural. A more detailed discussion of RUCA codes and how they were used in the analysis is available in NASAA’s Technical Report.

### **Quantitative Analysis**

To gain an overview of the extent of the non-commercial arts ecosystem in California and the flows of funding that support it, the National Assembly of State Arts Agencies created a unified database of nonprofit arts and culture organizations in California drawing from six unique data source:

- IRS Business Master File, pulled in August 2020
- National Center for Charitable Statistics Core Files, 2017
- DataArts Cultural Data Profiles, 2020
- Candid data files describing all reported foundation grants, 2018
- California Arts Council application and final report data, fiscal years 2019-2021
- National Endowment for the Arts (NEA) direct grantees, FY2018-2020

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<sup>17</sup> <https://www.ers.usda.gov/data-products/rural-urban-commuting-area-codes/documentation/>

Using these sources, there are three mechanisms through which organizations entered the dataset: either they report to the IRA and have an arts-specific NTEE (“National Taxonomy of Exempt Entities”) code, they submitted a DataArts profile, or they have received an arts grant. While NTEE codes were used to pull arts organizations from the IRS’s Business Master File, organizations with missions outside of the arts were able to enter the dataset if they received an arts grant. These organizations are referred to as “other arts grant recipients” in the analysis.

The datasets were matched, merged, and de-duplicated based on Taxpayer Identification Numbers. Demographic data at the census tract level was then added using mapping software.

A fuller description of the research methodology is available in NASAA’s Technical Report.

## **Qualitative Research**

While the quantitative analysis draws on the best available datasets, we know that much of the creative work and cultural meaning-making in California happens outside of the formal nonprofit structures that are captured in the available data bases. To deepen our understanding of the kinds of organizations, artists, networks, and activities that are missing in existing datasets, we conducted primary, qualitative research in three disparate local arts ecosystems: Imperial County, Fresno, and South Los Angeles. By “local arts ecosystems,” we are referring to the web of individuals, organizations, resources, and relationships that, together, allow arts to happen in local communities. We selected the communities based on three criteria:

1. Potential to learn about parts of the arts ecosystem that aren’t captured in quantitative datasets;
2. Potential representativeness of other communities across California;
3. Potential for successful community engagement.

In each community, we recruited local “Connectors,” who served as our primary contacts, and helped us identify and recruit other local artists and community leaders for the study. After an initial round of video conferences and phone interviews, we visited each community for two days to meet all available interviewees in person, experience the settings in which they live and work, and meet with additional artists and culture bearers. A final videoconference was held to share preliminary findings with the community members who contributed to the research in each location and receive feedback. The Connectors remained involved with the project throughout the research, analysis, and writing process, providing deep thought partnership and feedback as the reports progressed, and in some cases contributing their own writing.

## **A Note on Qualitative Research**

The portraits of the arts ecosystems in three communities across California are based on qualitative data collected through interviews, observations, and group conversations. Qualitative research provides an excellent means of capturing the experiences and perspectives of research participants. Since questions are answered in narrative form, researchers can understand the

specific context for each respondent's reply, and also observe how respondents make sense of their experiences and what causal inferences they draw. However, one cannot assume that the views gathered through qualitative research proportionately reflect the views and experiences of the community as a whole. Nonetheless, the range of perspectives shared by the diverse group of participants consulted for this Field Scan can shed light on challenges and opportunities in the field.

PRE-PUBLICATION  
RELEASE



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California Arts Council

GRANTMAKING BUSINESS PROCESS EVALUATION

FINAL REPORT

July 2022

PRE-PUBLICATION  
RELEASE

## EXECUTIVE SUMMARY

In December 2019, California Arts Council (CAC) issued an RFP for an evaluation of the Agency's grant and contract-based funding programs and grantmaking processes.

This report summarizes the approach, findings, and conclusions of Track 3 of the Grantmaking Evaluation Plan – an assessment of the Agency's *Grantmaking Business Process* – and provides high-level recommendations. We applied a systemic approach focused on the processes and organizational structures affecting the Agency's efficiency, effectiveness, and equity in funding, with emphasis on racial equity.

The Grantmaking Business Process Evaluation (Track 3) was broken into two phases covering the grantmaking process and stakeholders' assessments of conditions and issues. As noted in the two interim reports from these phases, the content of which is incorporated into this final report, CAC's grantmaking business process is seriously challenged when it comes to being both efficient and effective. In addition, equity is at odds with efficiency resulting in favoritism and the exclusion of smaller, under-resourced enterprises. While Agency staff and Council members generally agree about the challenges, there is less consensus on causes and solutions.

The recommendations contained in this report considered points of leverage in the Agency's grantmaking business processes and organizational structure that could have the most impact. These included:

- Measures of success
- Negative and positive feedback loops
- Communication flows
- Grantmaking guidelines and policies

The outcome of this phase of work includes recommendations addressing the following areas:

- CAC's Organizational Structure – The agency's organizational framework and operation processes that includes roles, responsibilities, communication flows, decision-making processes, and hierarchies.
- Grantmaking Application Process – The mechanisms used by arts and culture organizations and artists to apply for a CAC grant.
- Re-granting Strategy – The processes through which partners and intermediaries re-grant CAC funding among their own constituencies.
- Research and Evaluation – The use of data to make decisions, define policies and guidelines, evaluate impact, and create positive feedback loops.

The report stops short of making specific tactical recommendations for improving CAC's grantmaking processes, although numerous improvements are self-apparent from the findings. The findings from this analysis also informed several aspects of the Portfolio Review and Agency-Level Theory of Change (Track 4).

## INTRODUCTION

The California Arts Council's programs aim to allow all Californians to thrive via public support for creativity and the arts. In December 2019, CAC issued an RFP for an evaluation of the Agency's grant and contract-based funding programs and grantmaking processes. Our approach, detailed in the February 2021 Evaluation Plan, included four tracks of work, the first being Planning, with three subsequent tracks running in parallel: a Field Scan of Equity in Arts Funding in California, an evaluation of CAC's Grantmaking Business Process, and a Portfolio Review and Agency-Level Theory of Change.

This report is the culmination of our evaluation of CAC's *Grantmaking Business Process*. It summarizes content from two interim reports delivered in June 2021 and March 2022 respectively which contained the findings and conclusions from our analysis of guidelines and other program documentation, as well as several rounds of interviews with CAC staff and Council members. Also included are additional insights gained from non-applicants and unsuccessful applicants who were interviewed for the Field Scan.

CAC's grantmaking business process model lies at the center of the Agency's capacity to fulfill its mission. It shapes the Agency's staff structure, organizational culture, staff morale, and, most importantly, its capacity to deliver on the promise of equitable access to resources.

In evaluating the Agency's grantmaking business process, we used a systemic approach, employing methodologies to explore and make sense of the specific inputs and work steps of the grantmaking programs at CAC, how the programs intersect with each other in the larger grantmaking portfolio, and how communications and decision-making flow within the organization. Efficiency, effectiveness, and equity in funding are the three guiding principles upon which we based our assessment of CAC's business systems, with special emphasis on racial equity.

In reviewing this report, it's worth keeping in mind the definitions we've used for these principles:

Efficiency — Getting the maximum benefits from investment of scarce resources.

[\[Environmental Economics\]](#)

Effectiveness — The extent to which public policies are achieving the benefits they are supposed to achieve plus any unanticipated side benefits. [\[Review of Policy Research\]](#)

Racial equity — The condition that would be achieved if one's racial identity no longer predicted, in a statistical sense, how one fares. [\[Racial Equity Tools\]](#)

Included and referenced in this report is a detailed *CAC Grantmaking Business Process Workflow Map* providing an accurate picture of CAC's current grantmaking business process — from policy development to marketing, applicant support, application adjudication and processing, through to funding and follow-up. The map identifies areas associated with equity challenges and issues impeding effectiveness.

## Methodology

The Grantmaking Business Process Evaluation was broken into two phases. During the first phase, we investigated the grantmaking process from beginning to end — the inputs used in decision-making, communication flows, inefficiencies and barriers to effectiveness, areas of unintended racial bias, intended and unintended outcomes, and how program success is evaluated and incorporated into future decisions.

In the second phase, we investigated CAC stakeholders' assessment of this situation, its causes, implications, and potential paths to address efficiency and racial equity challenges, including assessing re-granting as a potential strategy.

Across two rounds of interviews (11 in phase one; 8 in phase two), we spoke with a total of 16 Agency staff and Council members (some were interviewed in both phases).

In addition, we requested feedback on the grantmaking application process from CAC applicants, unsuccessful applicants, and non-applicants in South Los Angeles, Fresno, and the Imperial Valley to examine how the funding model is experienced by a range of arts stakeholders in each community, particularly those who experience challenges navigating the application process. We interviewed a total of 60 individuals in all three communities (some of them more than once), plus 36 individuals all around the state that participated in the preliminary assessment conducted as part of the evaluation plan. We also considered formal feedback from successful and unsuccessful applicants that CAC staff has requested and received over time.

Lastly, we performed a comparative analysis with other state art agencies in the country in terms of size, total grant dollars, and organizational structure/staff size.

## CONCLUSIONS

### 1. A focus on efficiency diminishes effectiveness

Effectively and equitably serving a diversity of applicants and grantees necessitates a responsive “relationship-oriented” approach based on a clear and thoughtful understanding of the needs, concerns, and happenings in the field. Yet, the Agency’s structure and its current grantmaking business process are incongruous with the volume of grants it must process and the fluctuations in funding it receives. Overall, the Agency still embodies the mentality of a smaller organization positioned to handle a much smaller workload, and a strategy to balance growth with resources does not seem to exist.

The time and attention required to serve the field effectively are overridden by efficiencies necessary to administer grants. The imbalance between efficiency and effectiveness is associated with several critical issues. Primary among these is severe under-resourcing, both in staffing and technology.

As to technology, the potential for data management systems to help inform and drive equity-based decision-making, and facilitate communication and collaboration is tremendous. Yet, because IT is severely under-resourced, the Agency has been unable to leverage this opportunity.

Regarding staffing, Program Specialists now must process over five times the number of grants compared to six years ago. As a result, the administrative workload imposed on Agency staff forces unacceptable compromises to care and responsiveness, demoralizing staff, and ultimately frustrating grantees. The roots of inadequate staffing are seen as partially the result of the exponential growth in the Agency's business without an equivalent staffing strategy; natural and unintended churn; and a slow and bureaucratic hiring process.

Under-resourcing results in problems in several areas, highlighted in the Grantmaking Business Process Workflow Map. These include:

- Inadequate program feedback from previous cycles
- Policy development, where capacity is not aligned with new initiative mandates
- Rushed program guideline development, review, and layout design
- Inadequate or slow approval notification to grantees and next steps to complete funding
- Inadequate support in assembling final contracts

## **2. Efficiency puts a strain on equity**

Arts Program Specialists, reflecting the overarching goal of the Agency, are clear in their charge: to serve the Arts community by getting dollars out the door to the field. Because of systemic issues involved in meeting this goal, however, including under-resourcing and overload within the Agency, Agency staff are forced into efficiencies that diminish their ability to adequately serve the field. This especially impacts smaller, less experienced organizations and individuals from marginalized groups who may require more handholding and support to navigate an application process that was designed with larger and more structured organizations in mind.

Areas of overload affecting equity are highlighted in the Grantmaking Business Process Workflow Map and include:

- Reviewing applications (for a single program)
- Aiding grantees in completing applications and providing feedback to unsuccessful applicants
- Reviewing final reports to assess equity outcomes

The Map also points out specific areas where the process is (or could be) racially inequitable:

- Developing and reviewing programs, guidelines, and strategies
- Outreach to potential applicants
- Supporting organizations and artists in applying for a grant and completing steps to secure funding

### 3. Equity is stymied by favoritism, accessibility barriers, and embedded bias

The Agency is highly aware that its current grant application process and business model face racial equity challenges. Current grantmaking systems — created for predominantly White institutions and largely unchanged over the decades — favor larger organizations familiar with the grant process, making application accessibility a challenge for small organizations, underrepresented groups, and individuals new to CAC grantmaking processes.

In addition, smaller organizations and marginalized groups are hamstrung by resource limitations including a lack of dedicated development or grant writing staff, and challenges navigating the application process due to insufficient technology, language proficiency, and/or a limited history of programming. In the Grantmaking Business Process Workflow Map, these equity challenges show up predominantly in the areas of outreach, applying for a grant, and completing steps to secure funding.

Also, issues of bias are embedded within systems, often because of an overt or unintentional lack of awareness of community needs. Our findings uncovered the fact that not all State and Local Partners (SLPs: those who participate in the State and Local Partnerships program) have the same level of familiarity and engagement with underserved populations across different regions in the state, and that those differences could be significant. Among some SLPs there is a lack of understanding of community demographics, especially those serving BIPOC and rural communities. CAC itself lacks a formal community engagement structure to monitor equity within a community. These factors can affect areas of program strategy, guideline development, and outreach as noted on the Grantmaking Business Process Workflow Map.

The impact of these equity issues embedded in CAC grant programs is keenly felt in the field, illustrated in the quotes below.

*"I've never applied for a CAC grant. I don't want to take the time to write up a document. We get opportunities to do the work from groups coming to us and giving us money or wanting to work with us, or we develop things and figure out their flow. We've tried applying for some grants. We've been "invited" to apply for a grant, and then you speak to a person of color but behind the scenes, there's a White person with money. And we know that the people who get the money do [expletive] work. We do three times the work they do with less money. For \$50,000 we could do ALL these events. [Local foundation] said we were too ambitious, but what does that mean? Do you want us to do all of that with \$10,000? Some of the stuff doesn't even make sense. I haven't really looked at CAC. But we have bigger fish to fry."*

Event producer and artist  
Non-CAC grant applicant

*"I've applied maybe 3 times, I got to the meeting three times, and I didn't make it. Even though we're a small organization, we're bigger than any of those [successful] organizations. They pay attention to the ones they have given money to. It seems to me it's the same people over and over again. It seems like there's no chance. The presentation I*

went to had a lot of heavy hitters. I knew we could compete with them, but they kept referring to the same few organizations. I wanted to wait to ask a question, but it seemed like they just paid attention to 'the ones'."

Arts organization director  
Unsuccessful applicant

And CAC staff acknowledges these biases:

"In the grant making process, I would definitely say that there are biases. Just the fact that we use a granting system that's based off of a very old model that supports mostly those who are savvy enough to navigate the nonprofit system and applying for a nonprofit status and becoming a 501 c3 through the federal government. Just the fact that we have perpetuated this particular process for decades that was created by predominantly white institutions and largely unchanged, I think that there's bias just baked into what we do."

CAC staff member

#### **4. Misalignment with their reality excludes small enterprises**

Small arts organizations, community-centered enterprises, and artists, especially those who are not organized as a non-profit, are, by and large, excluded from the grantmaking process because the grant application process doesn't apply to their reality, even if they have access to technical assistance provided by CAC. Many see the process as a distraction from their primary focus: working directly on projects within their communities.

Note that we define "enterprise" as arts activities or projects that occur outside of the non-profit arts sector to convey their innovative, adaptive, and resourceful nature.

The grant application process is based on competitive, measurable standards that typically do not apply to small organizations/enterprises which frequently have a strong qualitative impact on their communities but is non-measurable by CAC standards. Achieving the status and metrics necessary to qualify for a grant is counter to their objective of being intimately focused on their community and contrary to the entrepreneurial nature of their projects. In addition, they believe the system is biased toward larger organizations perceived as White-lead and/or mainstream, making them more disinclined to apply.

"I'd love to get a grant; if I qualified for some I probably would. I'm always just in the zone of here's what I've got going on. I should probably look into that more. I've never applied for a grant. I haven't heard from anyone in my social circles applying for grants. I come from the underground artists, the back-alley artists [where] you work your day job. A lot of people have their own businesses to help pay for their [artistic] work. I'm a marketing assistant."

Young artist

*"I was on their [local BIPOC-focused organization] board when we built the performing plaza. I helped get the funding for the fountain and the stage. It was very successful. Their mission was to create a place for Chicano artists to produce and thrive. I was totally on board. It was to provide a space for local artists. As the years went by, they started bringing in artists that were recognized and would bring in the money. They could bring in people. I get that. I felt like it was being done in the wrong way. You can bring in big artists but still create spaces for local artists. It lost its spirit. I backed away."*

Art enterprise catalyst

CAC staff understand and are equally frustrated by the situation:

*"And so, where I struggle is how do we create a program that meets our grantmaking standards with this level of detail and data collection, which can be very overwhelming for a small organization, someone who has never provided this kind of information before, and still provide opportunities for the small organizations to successfully apply and enter the field of programming."*

CAC staff member

## **5. Efforts toward improvement are ongoing**

Nevertheless, in the face of these realities, the Agency is making efforts to combat racial inequities in the system. These include creating the position and recruiting for a Racial Equity Manager, Government Alliance on Race and Equity (GARE) training for all Agency staff, and the Administrators of Color Fellowship Program. The Strategic Framework adopted by the Agency in 2019 has a strong focus on racial equity and includes strategies and tactics aimed at correcting the intended and unintended biases in the grantmaking system.

## **6. The problems are evident, but causes and solutions are elusive**

Agency staff are generally aligned when it comes to the key challenges facing the Agency's internal grantmaking business process. However, there's less agreement surrounding the underlying causes, particularly among Agency leadership, staff, and Council members, and there's little alignment when it comes to solutions to grantmaking business process challenges.

Suggestions to improve how the Agency functions and alleviate resource constraints included staff cross-training and outsourcing some key functions (e.g., accounting), increased control over the hiring process, more fundamental structural changes to align growth with funding, recognizing the need for more transparent communications across the entire Agency and between Agency staff and Council, and better capacity/growth negotiation with the Governor's Office.

## **7. Re-granting as a potential path to relieve resource issues**

As part of our analysis, we investigated re-granting as a strategy to accommodate increased volume, relieve administrative burdens, and create better equity outcomes. All agreed that a clear and well-formulated re-granting strategy could be a viable way to reduce the pressure on staff to process the current volume of grants while also better serving the needs of the field. It would allow staff to immerse themselves in the unique needs of diverse communities and obtain a more holistic vision of the ecosystem.

However, given the mixed results of past and current re-granting programs, and concerns expressed by some staff, the ability of the Agency to implement a successful re-granting strategy would be contingent on several factors, some of which are referenced in the Portfolio Review and Agency-Level Theory of Change (Track 4). Having a better grasp of the role of the Agency and its partners, including developing guidelines and measurable equity goals, needs to be the foundation for developing this strategy. An analysis of what has worked and not worked with past and current re-granting programs would also be essential to avoid future pitfalls.

## **RECOMMENDATIONS**

The recommendations contained in this report are based on a systemic approach, considering points of leverage in the Agency's grantmaking business process and organizational structure that could have the most impact both in terms of effectiveness and creating equity. They are organized under four main areas: CAC's Organizational Structure, Grantmaking Application Process, Re-granting Strategy, and Research and Evaluation. The leverage points we considered included:

- Measures of success
- Negative and positive feedback loops
- Communication flows
- Grantmaking guidelines and policies

### **CAC's Organizational Structure**

#### **Reorganize the Agency**

CAC's organizational structure is equivalent to that of bigger government agencies but without the operating budget to support that type of organizational model, which effectively creates inefficiencies in its business process (e.g., hierarchical, communication bottlenecks, consolidated leadership, etc.). Also, this historical organizational model is not structured to accommodate the kind of rapid growth the Agency has been experiencing in terms of grant volume, newly mandated programs, and increased funding. And fluctuations in its funding, including budget cuts and/or

decreased funding, are frequently difficult to predict. Just this year, CAC's grant dollars more than doubled but with little to no real increase in staffing to handle the distribution of these funds.

These conditions imply an organizational model flexible enough to scale, both up and down, in response to growth and fluctuations.

*Recommendation:* Consider a full reorganization of the Agency's structure, one that introduces models of distributed leadership that would allow communication and decisions to be made much more efficiently. Draw inspiration from startups' organizational models which are designed to respond nimbly to periods of rapid growth (or decrease).

*Recommendation:* Create an organizational structure based on the Theory of Change's systemic outcomes, in which the focus is not solely on direct granting to arts organizations, but in supporting the field through an elevated re-granting strategy, creating the conditions for successful outcomes.

*Recommendation:* Consult with an organizational design consultant with the purpose of reforming the structure in which human capital (leadership and staff) in the organization interacts with each other and the Agency as a whole. This may include redefining job titles, reporting structure, and hierarchies. Attention should be paid to engaging a consultant familiar with the conditions of a government agency of the size and scope of CAC.

### **Consider a structure that bends to the natural and political fluctuations of the Agency's business**

While the Agency is still quite small, its current structure mimics that of a very established government Agency. If a substantial redesign of the Agency's structure is not possible, consider implementing mechanisms, such as control over its hiring process or online collaborative communication tools, to absorb fluctuations in funding and smooth operations.

*Recommendation:* Dramatically increase the use of CAC's technology tools, specifically Client Relationship Management (CRM) capabilities, that would allow staff to centralize and keep track of applicants, grantees, and intermediaries in one place. Universally deploy and effectively utilize online collaboration tools (e.g., Basecamp for project management) to organize and smooth workflows and communications.

*Recommendation:* Explore ways in which CAC could take full or partial control, or at least expedite, its hiring process.

*Recommendation:* Develop distributed leadership and a flatter organizational structure, in which staff is empowered to make strategic decisions while maintaining a good communication flow.

*Recommendation:* Evaluate and consider which administrative tasks could be outsourced.

*Recommendation:* Adopt talent optimization and employee engagement tools to inspire employees and teams, keep a pulse on satisfaction and morale, ensure individuals are aligned on goals and vision. Create intervention strategies to alleviate burn-out and increase effectiveness.

## **Grantmaking Application Process**

### **Redesign grant applications for small enterprises and artists**

Continuing with a one-size-fits-all application process is inherently inequitable since it automatically characterizes smaller organizations as deficit-based — lacking the experience, resources, and skills to navigate the current process designed for larger organizations — rather than as an advantage. In addition, helping these applicants through the current application process, while gratifying, is, at its core, inefficient and places a large burden on Agency staff.

These smaller organizations and individuals typically have strong ties to underrepresented communities, a key target for CAC. Seeing them through an asset-based lens reinforces the value they bring and their alignment with CAC's strategic goals.

*Recommendation:* Instead of adapting the current grantmaking process designed for larger established organizations, work in collaboration with regional and local partners (intermediaries) to develop an adjunct process better suited to the realities of marginalized organizations and smaller enterprises and centered on the value they bring. Addressing this issue directly reinforces the Grantmaking Aspiration outlined in CAC's Strategic Framework, specifically, exploring the feasibility of accepting proposals in multiple formats and ensuring smaller organizations have access to CAC funding.

*Recommendation:* Create "regional panels" in which panelists will score grant applications based on their knowledge and familiarity of local grant applicants.

### **Reduce the competitive nature of the grantmaking process**

The Field Scan (Track 2) community portraits uncovered the deep artistic work done by "community-centered art enterprises" (through community catalyzers) and artists (individuals and collectives) responding to the needs of underrepresented and underserved populations. Many of these community-centered art enterprises are described in the community portrait reports associated with the overall CAC Grantmaking Evaluation.

Because it was designed to serve non-profit organizations, CAC's current grantmaking process is not conducive to these community-centered enterprises where a huge amount of valuable artistic work happens.

*Recommendation:* Develop grantmaking mechanisms and opportunities for community-centered enterprises and artists or catalyzers working with local intermediaries to be responsive to the realities of a specific region.

*Recommendation:* Create targeted "regenerative" funds to attend to those most in need. As opposed to the capitalistic and often extractive system of "winner takes all" grantmaking. These funds should focus on activities that generate long-term engagement with marginalized and underserved populations.

*Recommendation:* Consider multi-year operating support grant programs where organizations that meet specific eligibility criteria and go through an initial vetting process are automatically funded in subsequent grant cycles without submitting an application.

### **Consider “community capital” in the application process to increase equity outcomes**

By definition, a community also has its own *capital* through which catalyzers and artists can create art that deeply responds to the needs of the community, not only by providing the necessary resources, but also by providing direction, vision, and commentary to the enterprise. Focusing on applicants’ access to and use of community capital may be a unique way to gauge equity among applicants.

*Recommendation:* Develop mechanisms to assess community capital to identify applicants with the most potential for promising outcomes.

*Recommendation:* Increase the value of community knowledge among panelists. Prioritize those panelists that have an intimate knowledge of a community and its applicants to increase awareness and consideration of community capital.

## **Re-granting Strategy**

### **Design and implement an expanding re-granting strategy based on clearly defined equity outcomes**

Re-granting is seen by nearly all as a viable strategy for improving the Agency’s business process model and advancing the Agency’s equity goals. It is a major focus of the Theory of Change.

A successful re-granting strategy needs to strike a balance between a systemic approach to the field and “knowing” the field. Recognizing that current re-granting programs (e.g., intermediaries) are not necessarily advancing the Agency’s racial equity agenda, a rethought strategy is contingent on having the right re-granting partners; strong relationships with the administering organizations; and definitive re-granting guidelines, processes, and equity outcome targets.

*Recommendation:* Using a systemic approach, define and delineate the most equitable ways in which intermediaries can increase their effectiveness in BIPOC-centered and underrepresented communities.

*Recommendation:* Implement a “coaching” system, in which local and regional partners with deep knowledge of underserved and marginalized constituencies would support other partners in the same region to develop equitable practices in grantmaking.

*Recommendation:* Define and implement feedback loops through which CAC can maintain a grasp on the needs in the field, while at the same time increasing the effectiveness and equity of its programs.

*Recommendation:* Consider adopting a regional strategy as opposed to a programmatic approach, to create increased synergies across the state.

## **Research and Evaluation**

### **Develop a culture of research and evaluation**

To improve equity outcomes, it's essential to not only have the mechanisms to gather and analyze inputs but also to have clear targets. As noted in the first Grantmaking Business Process Evaluation Report, while the Agency recognizes the need for better data and insights into the needs of communities and the impact of programs, its current structure and business process impede success. Program goals are not well-defined, demographic data is limited, and qualitative assessments of community impact are non-existent.

While the Agency is recruiting for a research and evaluation position, it needs to create a culture where research and evaluation are embedded into all aspects of the grantmaking process.

*Recommendation:* Utilize both formal and informal measures of success. Develop and broadly communicate diversity and equity goals so the entire Agency is aligned in its mission. Use both quantitative and qualitative approaches to evaluate success, analyze contributing factors, and adjust strategies.

*Recommendation:* Recognizing that larger non-profit grantees operate and are structured much differently than small community enterprises, correlate success measures to the various organizational structures of grantees.

*Recommendation:* Develop mechanisms to get feedback from unsuccessful applicants, reinforcing another of the Strategic Framework's Aspirations (Grantee Consultations).

*Recommendation:* Capitalize and build out current underutilized data management systems to facilitate analysis, inform and drive decision-making, and make data accessible across the Agency to promote collaboration.

## **MOVING FORWARD**

As noted in the introduction to this report, the summary and recommendations herein focus specifically on the Agency's structure and grantmaking business processes to help improve its capacity to deliver on the promise of equitable access to resources.

Running in parallel has been the Track 4 Portfolio Analysis, a series of work-sessions looking across the portfolio of investment areas and seeking to assess the impact of the programs as a whole.

This CAC Grantmaking Business Process Evaluation, along with the Portfolio Review and Agency-Level Theory of Change and the Field Scan of Equity Arts Funding in California, comprise the final Evaluation Report.

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