



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

Gavin Newsom, **Governor**

Jonathan Moscone, **Executive Director**

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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 McNiel (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 Californian- 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 an 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. McNiell,

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.