



## SYNTHESIS OF PUBLIC MEETING 2

## El Teatro Campesino

705 4th Street, San Juan Batista, CA 90402



## About the California Arts Council's Creative Economy Workgroup

### About Institute for the Future (IFTF)

**IFTF**  
Institute for the Future



**CALIFORNIA  
ARTS COUNCIL**  
A STATE AGENCY

## About the CEW Public Meetings

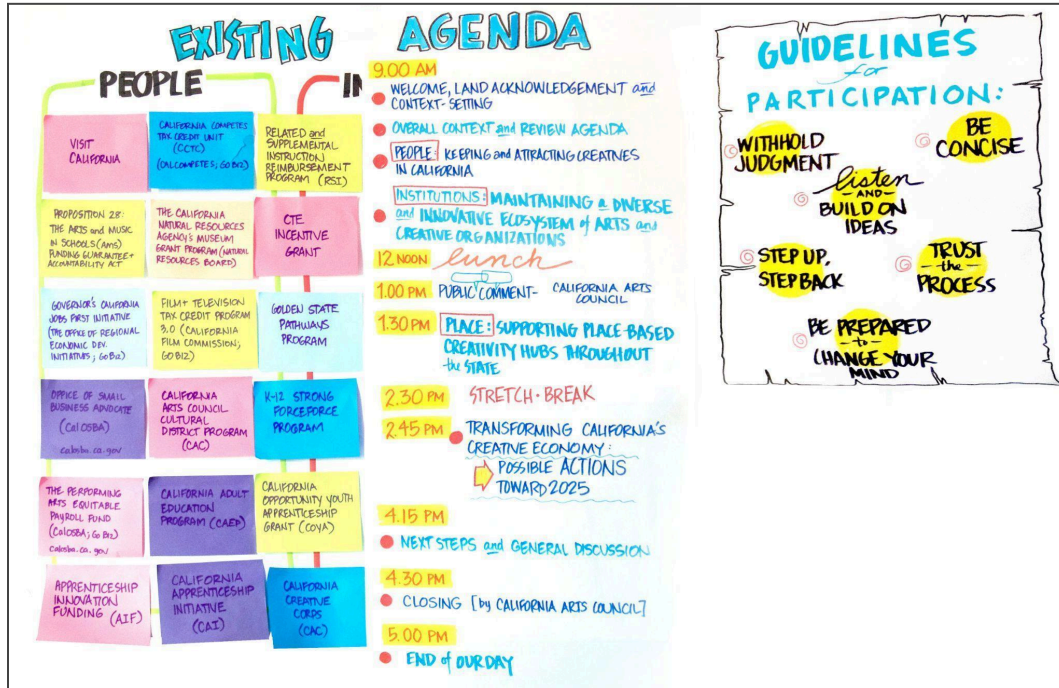
IFTF is using its Prepare-Foresight-Insight-Action framework to structure a series of three in-person, public workshops for the CEW. The first focused on foresight by identifying drivers of change – key external forces shaping the future of the creative economy.

This second workshop, held on October 15, 2024, focused on insight, eliciting implications of the future forces and drivers developed in the first session. The third and final meeting, to be held in early 2025, will use IFTF's action framework to brainstorm and refine strategies California can champion to support the creative economy and the accessibility of jobs in creative industries for all Californians. The California Arts Council (CAC) is the administrative body for these convenings; IFTF is facilitating the sessions.

This brief details the meeting held in San Juan Batista, California, on October 15, 2024. It is intended to summarize conversations and brainstorming sessions, and does not represent the consensus view of the workgroup. Ideas and suggestions described here should not be considered official CEW recommendations.

## CEW Members in Attendance

- **Danielle Brazell** – executive director of the California Arts Council and CEW chair
- **Lauren Appelbaum** – senior vice president of entertainment and news media, RespectAbility, and founder of Entertainment Lab and Children’s Content Lab (Washington, D.C.)
- **Lindsie Bear** – vice president of strategic projects, Humboldt Area Foundation (San Francisco, California)
- **Matt Buchholtz** – global community lead, Riot Games (Los Angeles, California)
- **Kale Cummings** – president, American Federation of Musicians Local 6 (San Francisco, California)
- **Matt D’Arrigo** – director of creative youth development, The Clare Rose Foundation, and co-founder, The Clare Rose Center for Creative Youth Development (San Diego, California)
- **DeJon Ellis** – business manager, IATSE Local 80, and IATSE International DEIA/Education Committee member (Los Angeles, California)
- **Sophie Fanelli** - president, The Stuart Foundation (San Francisco, California)
- **Adam Fowler** – founding partner, CVL Economics (Los Angeles, California)
- **Jonathan Glus** – executive director for the arts and culture, City of San Diego (San Diego, California)
- **David Gonzales** – director of labor relations and government affairs, Association of Independent Commercial Producers (Los Angeles, California)
- **Leah Goodwin** – California Arts Council member and owner of Leah Goodwin Creations (Imperial Beach, California)
- **Tara Lynn Gray** - director, Office of the Small Business Advocate, Governor’s Office of Business and Economic Development (Sacramento, California)
- **Alejandro Gutierrez Chavez** – executive director, Arts Connection (San Bernardino, California)
- **Ri-Karlo Handy** – CEO, Sunwise Media Inc., and founder of Handy Foundation (Los Angeles, California)
- **Roy Hirabayashi** – co-founder, San Jose Taiko (San Jose, California)
- **Jason Jong** – cultural and creative economy manager, City of Sacramento (Sacramento, California)
- **Dorka Keehn** – principal, Keehn on Art (San Francisco, California)
- **Jennifer Laine** – executive director, San Benito County Arts Council (Hollister, California)
- **Lex Leifheit** – arts advocate (San Francisco, California)
- **Kamaal Martin** – founder, Art Power Equity (Lemon Grove, California)
- **Ted Russell** – principal, Ted Russell Consulting (Oakland, California)
- **Jas Sajjan** – senior manager of government relations and public policy, Live Nation Entertainment (Washington, D.C.)
- **Abby Snay** – deputy secretary for the future of work, California Labor and Workforce Development Agency (Sacramento, California)



## Introduction: A Call to Action

*"The arts are not luxury. The arts are a human necessity, particularly for those in the lower registers of our economy. It is a way for people to enrich their lives directly by, for one, plugging into their own talents, but also sharing those talents with their community and making all our lives so much better. We believe in the arts. The arts are a life-saving form of human activity. They are the underbelly and also the roof that contains our civilization. The arts are the key to democracy, and in these challenging times, we need every voice to speak from their hearts and from their minds, using their bodies in every conceivable artistic way possible to create music and dance and theater and film and painting. It is an explosion that needs to happen in every generation. You are part of it as members of the California Arts Council, either on the council itself or in its various committees that are sent all over the state. So please have a tremendous dialogue here in our house, enhanced by the spirits of all the artists that have made their way through these halls and through these buildings to try to better the lives of all their fellow Californians and citizens everywhere."*

*—Luis Valdez, founding member of the California Arts Council*

The October 15 workshop opened with introductions covering the meeting's purpose and agenda, and recognizing the historical significance and continued relevance of the meeting venue, El Teatro Campesino, as well as an acknowledgement that the meeting was taking place on land taken from the Indigenous people of the place now called California.

Speakers included Christy Sandoval, executive director of El Teatro Campesino, Luis Valdez, founding member of the CAC, Jennifer Laine, executive director of the San Benito County Arts Council, Danielle Brazell, executive director of the CAC, and Marina Gorbis, executive director of IFTF.

## Setting the Agenda: People, Institutions, and Places

The meeting's collaborative process was built around a framework for understanding creative ecosystems adapted from work by sociologist Ann Markusen.

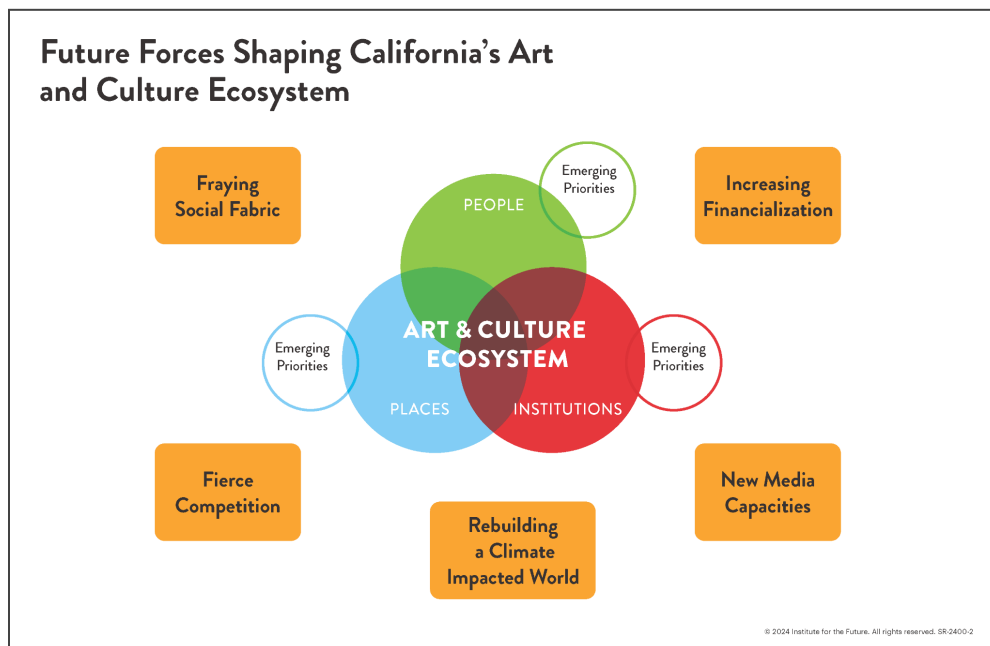
As part of her introductory remarks, IFTF's Executive Director Marina Gorbis, citing Markusen, explained that three elements are essential to supporting a creative community and economy:

- 1) **people** engaged in creative activity
- 2) **institutions**, from philanthropies to companies to nonprofit organizations, that provide infrastructure that supports creative industries and
- 3) **places**, both the physical space where creativity takes place and the local culture or creative "scene" that fosters the creation and enjoyment of art.

The day was built around three sessions focusing on people, institutions, and place, respectively. Each began with a presentation or panel discussion and was followed by small-group work at individual tables.



## Shifting Context: Future Forces Shaping California's Art and Culture Ecosystem



Prior to the three main sessions of the day, IFTF shared five “future forces” synthesized from the first CEW meeting, subsequent interviews, and conversations about the larger environment shaping the future of California’s creative economy. Future forces are external trends shaping the landscape from which future opportunities and disruptions may emerge. IFTF outlined the future forces specific to the arts in order to prime participants to think about the larger context in which the CEW will build its strategic plan for the next decade. These forces are:

1. **Fraying social fabric:** from common ideals and shared narratives to precarious paths and mistrust
2. **Increasing financialization:** from diversified industries to consolidation and concentration
3. **Fierce competition:** from location-based creative hubs to distributed production capabilities
4. **New media capacities:** from analog and mass media to digital and data-enabled targeted experiences
5. **Rebuilding a climate-impacted world:** from talk to action on climate-ready infrastructure

Full descriptions of each future force are in the information packet distributed to meeting participants.



## PEOPLE: Keeping and Attracting Creatives in California



This session highlighted the priorities and needs of people in the creative economy, such as artists, workers, students, and activists.

IFTF Research Director Rod Falcon opened the session by sharing voices of workers on the frontlines of profound change in the creative economy, citing a selection of quotes from interviews with workers in California's creative industries, focused particularly on ways emerging technology is impacting their work. Falcon said the interviews yielded responses to such change that fall into four nonmutually exclusive categories: workers who seek to resist impacts of technology that they feel threatens their livelihood or creative expression, or that of fellow workers, largely through policy; those who acquiesce to the new imperatives technology is introducing into the creative ecosystem and try to find ways to adapt; those who embrace technological change and seek to make it work for them; and those who seek to preserve practices, values, or policies they consider important while not necessarily resisting technological change overall.

Workshop participants were invited to contribute to a map of existing programs and initiatives designed to attract and retain creative workers. They were then asked to work in small groups to consider additional actions the state could take.



Key perspectives shared in the session included:

### California's unique culture attracts creative people

Several workers interviewed asserted that California's culture and concentrations of other creatives are what brought them to the region and/or keep them here. Progressive values, acceptance of diversity and difference, and a spirit of creativity and curiosity, in particular, were cited as important.

### Artists still need to make a living

Several workshop participants argued that financial concerns are a critically important, if not the most important, factor in whether creatives come to California and choose to stay. They note that while some artists enjoy tremendous financial success, most struggle with an increasingly precarious and demanding employment environment and a soaring cost of living. Participants cited California's industry exodus as an economic challenge, noting how technology has reduced geographic barriers while other regions offer competitive incentives to creative industries. Suggested solutions included developing more attractive business incentives and union advocacy for sector-specific wage increases.

### Lack of health care and social safety nets is a major problem for creative workers

Workshop participants highlighted the importance of social safety nets for creative workers, many of whom freelance or work low-wage jobs, either as a primary or supplemental income. A lack of health care, in particular, was cited as a major barrier to participating or remaining in the creative economy. Some spoke to the specific problems involved with navigating the existing programs, such as onerous processes for applying for benefits and requirements for remaining qualified that can unintentionally disincentivize artists from advancing their careers.

### Artists need income, but they want to have an impact

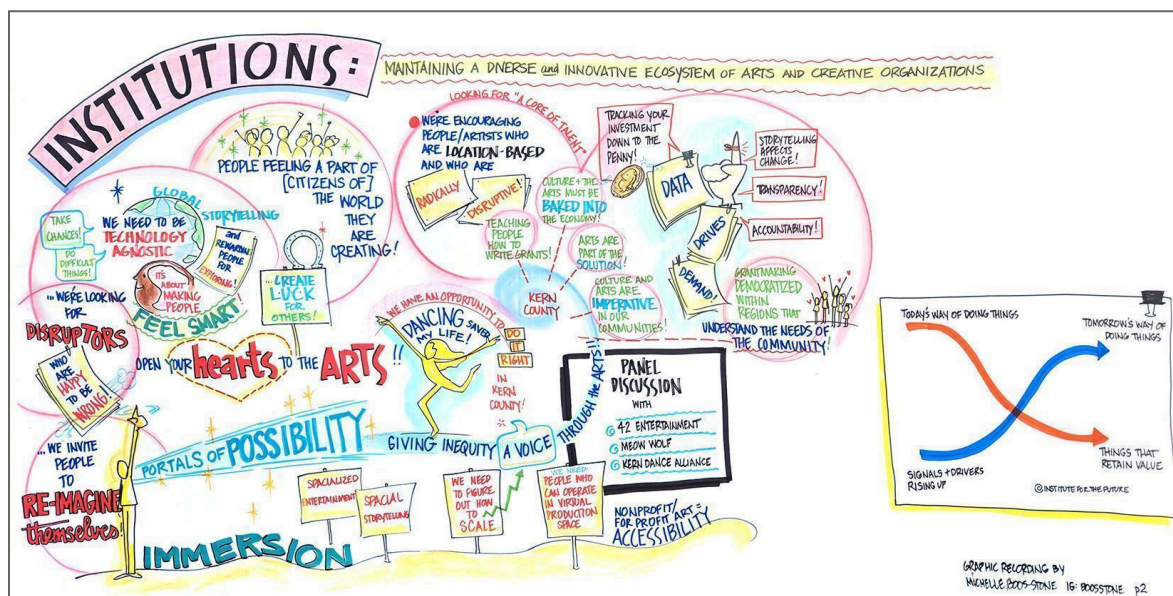
While all agreed on the importance of economic security, participants emphasized that creatives value their work's impact beyond financial gains. One noted that artists deal in the "currency of ideas" and drive California's thought leadership, though this often goes unrecognized. Another added that artists care about "telling the stories that advocate for a just economy."

### Preserving traditional arts

Workshop participants also discussed the importance of preserving folk and traditional art. One participant asserted that because their activities are often not lucrative, but do have an important role in building and maintaining community, traditional art and cultural bearers are in particular need of support and should not be sidelined in conversations about the future of creative work.



## INSTITUTIONS: Maintaining a Diverse and Innovative Ecosystem of Arts and Creative Organizations



IFTF Executive Director Marina Gorbis opened this session by defining “institutions” in the art and cultural ecosystem, for the purpose of the workshop, as the commercial and nonprofit organizations that provide the infrastructure for creatives to do their work (including venues or stores, nonprofit or community spaces, and firms or other employers). She then introduced a panel of innovators working in emerging institutions:

- **Michael Borys**, vice president of Interaction Design, 42 Entertainment
- **Andrea Hansen**, executive director, Kern Dance Alliance
- **Stephen Smith**, creative strategist, Meow Wolf

Workshop participants were invited to query the panelists about emerging institutions and then convene in small groups to identify possible actions that California could take to maintain a diverse and innovative ecosystem of arts and creative organizations. Ideas included:

## Moonshots for the arts

One panelist spoke to the need for risk capital in the arts sector, noting that although in tech, start-ups often fail, the sector still sees plenty of investment because the potential for returns is perceived as large enough to justify the risk. Other participants observed that investment in entertainment and the arts has become very risk-averse, which limits the potential for the kinds of creative leaps and breakthroughs California is known for.

### **Spatial storytelling as a new medium**

Meow Wolf, known for immersive art installations, pioneered "spatial storytelling" - a medium requiring physical attendance and space. When choosing locations, they evaluate local and tourist demand plus available creative talent. One panelist noted that as this emerging medium grows into an industry, new models are needed to assess both suitable locations and the medium's full community impact, both economic and social.

### **The need to "bake arts into development"**

One panelist observed that there is substantial opportunity for the arts outside of major urban centers because these areas are less saturated with legacy institutions and infrastructure. For example, the cost of living in Kern County is affordable compared to other parts of the state, and is seeing a population increase because of it.

However, they said, "We're not ready for the growth that is coming, because arts is not baked into development."

This panelist believes that there is an opportunity to leverage new understandings of the kinds of direct and indirect positive impacts that arts have on multiple quality of life metrics and use that to "bake art into the economy" from the beginning in areas seeing imminent rapid development.

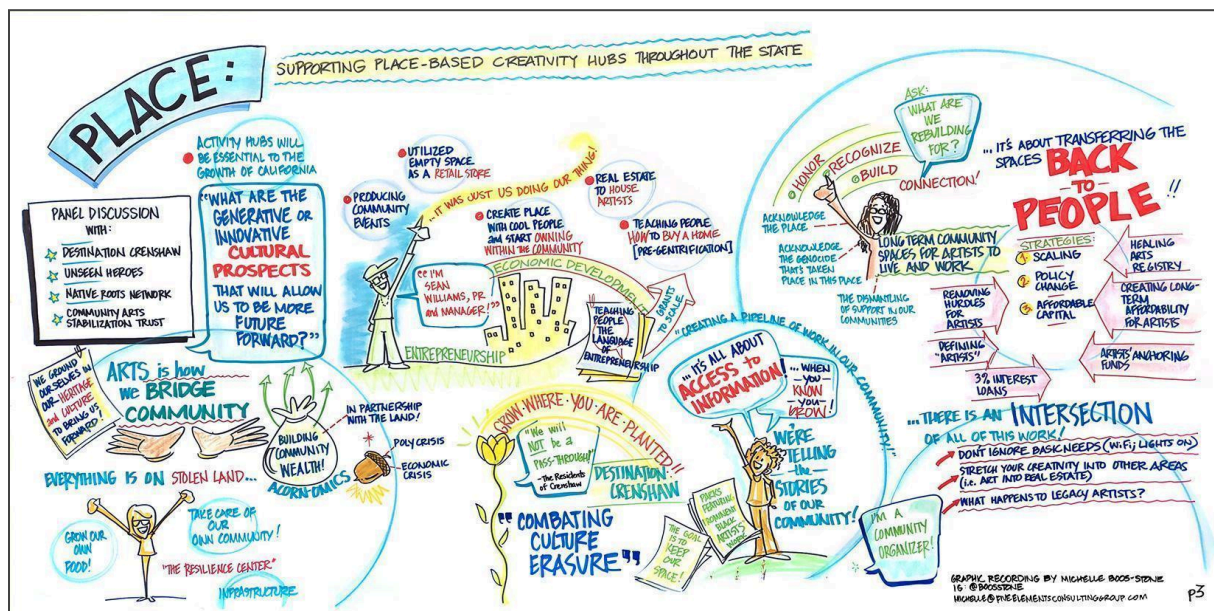
### **Capturing the data to drive demand for the arts**

One panelist highlighted the importance of capturing data to justify funding for the arts. They cited, for example, how Kern Dance Alliance documented the impact of its creative core funding, in terms of addressing homelessness and health issues, creating arts jobs, supporting the local economy, and "creating new taxpayers." This kind of documentation, they believe, can create an evidence base to convince taxpayers of the benefits of investing in arts.

### **Creating luck for everybody**

One panelist noted that creative workers have the ingenuity to adapt to changing conditions, and that has always been the case; however, there has always been some amount of luck necessary, as well, to succeed in the creative economy, and now and in the future, that may be even more true. The panelist advocated for a role for the state in "creating luck for everybody" so that creative workers have room to fail and can feel confident in experimenting with new mediums and technologies.

## PLACES: Supporting Place-Based Creativity Hubs Throughout the State



IFTF Chief Operations Officer Rachel Hatch led this session, hosting a panel discussion on the importance of place in the arts and cultural ecosystem and how those places contribute to the success of California's creative economy. The panelists were:

- **Miki'ala Catalfano**, co-director, Native Roots Network
- **Roshaun Davis**, CEO/founder, Unseen Heroes
- **Heather Heslup**, director of public art programs, Destination Crenshaw
- **Tyese Wortham**, director of community engagement, Community Arts Stabilization Trust

After the discussion, participants mapped existing initiatives and programs before breaking into small groups to identify a range of possible actions that address this critical part of the art and cultural ecosystem. Ideas discussed included:

## Preventing gentrification and cultural erasure through community ownership

Creative people make neighborhoods popular, but in doing so, rents and property values rise to the point where the creatives end up being pushed out. This is a well-known cycle and, in a number of places, artists and activists have taken novel approaches to breaking it. One panelist shared the example of the Oak Park neighborhood of Sacramento, where the community nonprofit CLTRE is working to anticipate and prevent gentrification. The group provides training to community members on the basics of buying and owning property, facilitates connections with lenders and other resources, and promotes the idea of shared or community ownership of real estate.

### Holistic, reparative redevelopment through arts and culture

“Redevelopment” in the United States has often meant displacement of marginalized populations, not just through increased housing costs, but through the literal demolition of housing and community spaces. However, awareness and political will to prevent such outcomes have increased in recent decades, and new approaches to development that prioritize preserving and amplifying local culture are emerging.

One example is Destination Crenshaw, the largest Black public art project in the United States. It is a four-acre “open-air museum” spread across Los Angeles’s Crenshaw Boulevard, a thoroughfare for Los Angeles’ Black community. The project describes itself as being “reparative” – that is, intended to repair harms done to the city’s Black community. It explicitly links arts and culture to place as a strategy for development, taking the perspective that arts and culture have been “exported out of the community” in the past. By ensuring that the economic activity generated by the arts stays bound to place, Destination Crenshaw can create economic and cultural resilience.

### The inherent connection between place climate and culture

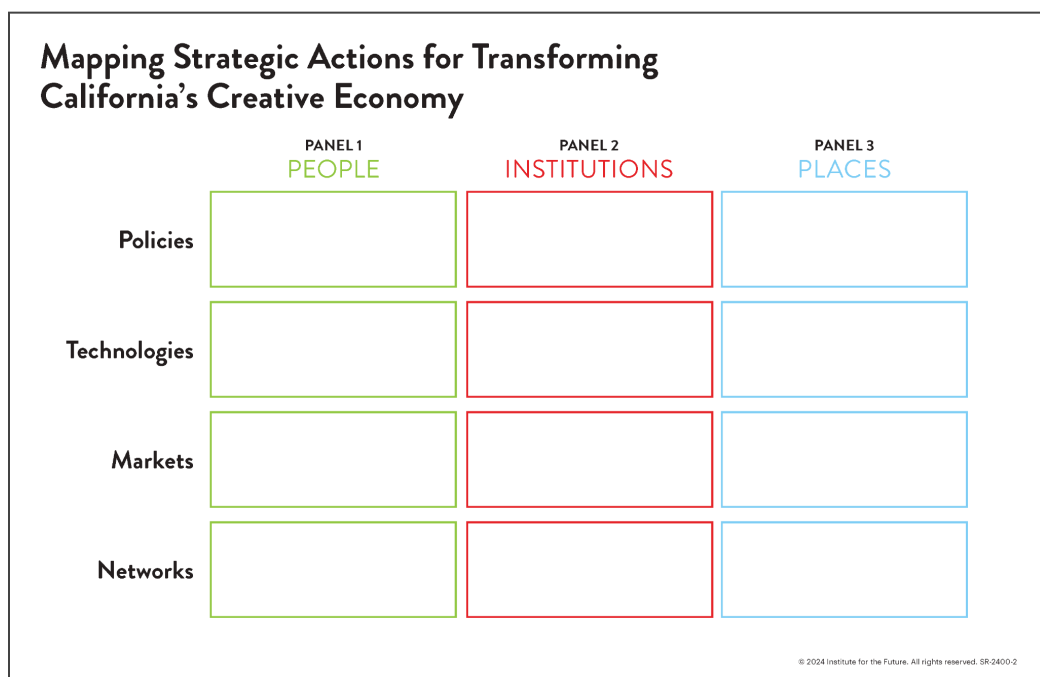
One panelist, whose work focuses on securing real estate where artists can live and work, noted that they have gotten many more requests to take on projects related to climate change in recent years. They cited a growing awareness that the long-term sustainability of place-based, creative ecosystem development needs to account for climate change in order to be sustainable and resilient in the long term.

### Building community wealth through “acornomics”

One example of fully recognizing and leveraging the interconnectedness of place, climate, and arts and culture is the work of the Native Roots Network. Its regenerative framework to think through redevelopment, called “acornomics,” involves holding land in a community land trust and using it to grow food and generate energy. Informed by Indigenous knowledge, it is developing a facility that serves as an arts and community center but can be used as an evacuation center in times of emergency.



## Transforming California's Creative Economy: Possible Actions for 2025



The meeting culminated in a session to synthesize the day's conversations into a set of ideas for actions the state could take to transform the California creative economy in a positive direction. Participants worked in small groups to propose actions in the domains of people, institutions, and places, through the tools of policy, market, technology, and networks. They then shared their ideas with the entire group. Below is a selection of actions proposed by workshop attendees; the complete set of their proposals, as captured on sticky notes during the meeting, can be found in the appendix to this report.

### **Make resources highly visible and seamless to access**

Several participants pointed out that many artists are not aware of the resources available to them. While creating and funding programs is important, publicizing them so that creative workers can utilize them is crucial to achieving impact. Proposed solutions included creating a toolkit and/or platforms to help creatives find and access resources and provide them with support for issues such as organizational and business management. Similarly, participants pointed out that streamlining application processes and finding ways to reduce time burdens on

creatives would be highly beneficial. Follow-up comments highlighted the need to do this at a local, as well as statewide, level.

### **Coordinating across regions**

The CEW meeting provided many participants with a better view into what different actors were doing to support the creative economy in different regions across California. One participant noted that regional efforts could benefit from tighter collaboration across districts, including sharing such information as the results of local experiments, and potentially extending ways to obtain and distribute resources between localities, with particular focus on developing knowledge of what works for rural and tribal communities. Some proposed looking outside of California to learn about successful strategies to ensure the development of creative economies across a state, as opposed to just within major urban centers.

### **Invest in holistics information infrastructure**

A major theme of the proposed actions was the need for better coordination across the entire creative ecosystem. In addition to the examples cited above, a participant asserted that learning institutions need to be made aware of the opportunities that exist in the creative ecosystem to justify funding arts education, particularly as technological and social changes are shifting the kinds of creative roles that exist, even in well-established industries like film. Participants also pointed out that the government needs better data on creative labor, particularly because of the size of the gig economy, because “arts” is not an official labor category, and because many people choose to do creative work even if it is not a primary income source. What definitions do exist are considered by some to be overly restrictive, for instance, not including creative work in food and fashion. Beyond that, participants argued, the state needs more holistic metrics for understanding the role of arts in society and for understanding what a “good job” in the arts means.

### **Prioritize artistic use of space**

With housing becoming a major political issue, local and state governmental agencies are considering taking more aggressive and creative actions in the oversal domain of land/real estate. Participants proposed seizing this moment to advocate that governments zone areas for artistic use and otherwise prioritize the use of space for creatives and the arts (including providing artists with housing), particularly vacant spaces in urban areas.

### **Community ownership and cooperatives**

Several participants were interested in the idea of community-ownership models and cooperatives, particularly around real estate and other infrastructure. One participant recommended an extensive review of co-ops, artistic land trusts, freelance unions and other innovations and experiments in community ownership to identify those that are most effective and could most benefit from funding from the state.

### **Structure incentives**

Many participants argued for more robust incentives to keep creative economy actors in California. Several cited tax incentives as an important part of staying competitive with other states. Others noted that incentives need not be limited to tax incentives, and that direct-funding programs could also incentivize good job creation.

### **Cultivate new sources of funding**

A suggestion that came up throughout the day was thinking expansively about sources of funding for the arts. The diverse and diffuse benefits of a strong creative ecosystem could be used as a justification to ask different stakeholders to invest in it. One example was looking to real estate developers to fund local institutions and artists, or linking arts prescriptions to Medicaid or Medicare funding. (In some Native American communities, the intersection of arts and health is comparatively mature, with clinics also serving as cultural hubs.) Arts, participants argued, should be a major part of discussions about funding for mental and physical health, and for education and learning.

### **Ensure investments match the scale of the problem**

Participants spoke of the need to seize the moment and make sure investments and interventions actually match the scale of the challenges that California's creative economy is facing. Several workshop participants, as well as experts consulted in the research process, believe that the stakes are immensely high, and that California's creative economy is vulnerable in the same way manufacturing hubs were during the era of globalization and deindustrialization. With the urgency increasingly clear, many said they see an opportunity to be unprecedentedly bold and aggressive in creating a plan for the state. However, they warned that insufficient response or half-measures could fail and potentially discredit the very idea of intervention.

## Appendix:

# Full reproduction of “possible action” ideas captured on stickies

- Cultural elder pension funds and co-op housing
- Policy cooperatives recognized
- Tax rebates as a working artists
- Art school curriculum should incorporate business and monetizing and entrepreneurship
- Donor advised funds need public input
- [XXX] incentives to train/educate CA students in creative advocacy : Cal Arts & State to [XXXX]
- Incentives & funding for youth training
- Incentivize creative business (maybe tech as well) to reinvest their philanthropy back into local or state creative XXXX
- Capital funding streams at state - level : encourage / mandate joint use for elder / youth / [xxxx] / arts
- Redevelopment - bring it back for arts!
- Reconsider tax policy for public investment and donor rewards
- Changes to state unemployment system to include eligibility for 1099 workers for income support during transitions between jobs
- Small business councils should be able to help nonprofits
- Arts on prescription
- Change IRS to mandate public input in private and public philanthropy funding culture (501c3 code changes that include community contracts)
- Utility Box Art Grants Local Gov/Regional Support
- Integration of artist / creative incubators with innovation start-ups
- Intersection of technology and access
- Social media aspect of access for artists
- Merge career tech and arts education in K-12 schools
- Accessible art and performance and practice spaces (virtual or real)
- Find the incubators (specialized to community/place)
- Help disruptors create workplaces
- Factor livable jobs into market analysis and strategies
- Data driven research to find the markets
- Creating public spaces w/ state funding for arts market pop-ups
- Arts On Prescription
- Pay Attention To Consumes
- Mental health community wellness funding prioritizing traditional arts for BIPOC self-determined healing (insurance & public funding)





- Creatives run CDCs and land trusts
- Research institutions to create sophisticated reports on value of arts economy and just labor practices of arts markets
- Alliance for California Traditional Arts (ACTA)
- Collective bargaining for wages, benefits, housing, policies for artists. Guilds, Freelancer Unions.
- Mentorship int-generational
- Community Art Spaces Co-ops
- Community Land Trust
- PEOPLE - POLICY: AI regulation in state external programs.
- Sector-led -> Universal healthcare -> UBI
- WHAT IF VIRTUAL PLACES OF ARTS & CREATIVE COMMERCE IN CA HAD A CENTRAL SPACE TO CONVENE & CONNECT?
- Independent Workers (IC ) have access to social safety net like unemployment, social security, etc.
- Reinvestment in CA Creative Corps / expansion -> Employ artists
- Places - Policies Lack of accessibility (physical, cognitive, etc.) in housing and public building - ADA not enforced
- DATA - track economic impact on public health and wellness from increased arts, cultural and creative economy activity
- Prevailing wage standards when public money is spent on artists
- Small Business Programs/Capital etc. to include more varied / business types like Bcorps, Non profits, etc.
- Identify and ease profess. licensing - Public articles - Teaching artists - Creative Arts therapists
- Advocate for higher stable funding for CAC, Cal Hum, etc.
- Incentive programs to support small venues hiring local artists
- Benefit Corporation support + differentiation. How to strengthen tax incentives for B.Corps
- Expansion/ Fast track Entertainment Arts and culture Spaces + Activities
- Pathways for internships and jobs in the creative economy for system involved youth (CDCK, CAC/ALTA programs in connection)
- PLACE - POLICIES streamlining and diversifying state ,local permitting process.
- Procurement reform - local and state
- '% for art for the State ( on development ) or per agency
- AI as a tool for creatives, not replacement
- Cell and Broadband coverage!!
- Regulatory exemptions for creative space development
- PLACE - TECH Broadband equity
- People: Technologies Utilize zoom / Virtual Technologies for people to participate from various locations + make it possible for all to access devices and wifi
- Artist Services (statewide provider) - legal - Taxes - business support
- Community-based micro loans: ie receive \$10k instead of then paying back, pay if forward to next person (avoid paying interest)



- Planning for increased infrastructure in rural areas. (low pop/wide geog) which represent higher need & potential impact
- WHAT IF Networks were supported more holistically through localized creative markets
- Access to healthcare without minimum work requirements (people)
- Democratize regulatory engagement
- Clarify and streamline /simplify the development of space-live / and work, childcare, etc.
- Expand community based ownership models for place-based arts venues and facilities
- People - Markets -international biz - export art & artists
- ESOP / BCORP Educating financial and technical experts to provide TA etc.
- Loosen Regulation -> unleash value -> Capture value for arts and culture
- Expansion of disciplines involved at state level. Expand disciplines within CDE definition of VAPA curriculum
- INCENTIVES FOR ARTS + HEALTH, wellbeing, school, care facilities, hospitals, etc.
- People-networks- markets: - value-add opportunity to existing programs like CA JOBS FIRST.
- Networks Develop Self- Advocacy tools for artists and creatives in all sectors/disciplines, and at all population levels.
- Funding of nonprofits and programs run by members of the community/ Create professional development opportunities so people can lead organizations
- Advocate Film + New media incentives - > small/indie , as well as med/ large budget production.
- PEOPLE POLICY ACTION require community benefit in infrastructure projects
- Creative Regions ( statewide)
- PEOPLE - NETWORKS \* scale partnerships W/ CDFI's & arts & cultural organizations
- People : Networks. Creation of Peer Support/ community Building Programming. Partner with nonprofits to create + run programs, but need to provide funding
- Networks: Trade Association/s that gives voice / and professional development.
- Look INTO LOCAL INFRASTRUCTURE & INTERMEDIARIES to SUPPORT YOUNG PEOPLE ON THEIR CREATIVE PATH I.E - CLARE ROSE CENTER FOR CREATIVE YOUTH DEV
- \* Community SCHOOLS IMPLEMENTATION -> include Arts ed + teaching artists \* K12 GOLDEN STATE PATHWAYS = insure creative pathways are part of the grants.
- Look @ FRANCE'S "INTERMITTENTS DU SPECTACLE" SPECIAL UNEMPLOYMENT BENEFITS DESIGNED FOR ARTISTS + TECHNICIANS
- Tap + Connect the existing Networks to circulate the stories of Value.
- Proof of concept for Planning + land use for local gvt.
- Baseline wages for Artists + Administrators
- How does the CAC Need to change to accelerate New ways of Investing in place and people
- BIZ training, loans and grants to build and grow creative enterprise
- How do we Propagate ownership in Place? what models Exist? How to Replicate?
- Zoning to support mixed use spaces.
- Expand knowledge and technical expertise in Real Estate ,mix use, ownership
- Expand cultural Districts and AFFordable Housing , Small creative Biz incentives.
- Remove Erroneous planning of land use policies for creative Practice
- Training All interested early exposure K-12 secondary Apprenticeships



- incentivize creative businesses
- CCF+ STUART FOUNDATION INITIATIVE
- Cultural impact statement on new development
- Create Process to renew/ reallocate priorities at the pace of change in tech
- Provide funding for regions / counties + Cities to develop sustainable Creative Economic Plans
- Incentives for Hiring Apprentices
- Systems to refresh Art culture for New Generation
- Ujima Boston as an example of community ownership & tax credits
- FOR RE- IMAGINING HIGH SCHOOL
- Incentivize Regional collaboration & infrastructure
- Define sector by Skill + Job
- Support artist to develop Community Benefit agreement
- New market tax credits to support New Business models. Community owned
- Adequate funding for the NGO sector- 10% of the aggregate of T. R .
- Measure success by sustainable of Job form
- Train Creatives to manage Business
- Micro learning hubs (community centers) at the zipcode Level to support Artist projects, cultural exchange, workshops etc.
- Purposeful pathways for creature secto : JUSTSB.org purposeful Pathway work.
- THINK OF CREATIVES OR "CREATIVE COMMUNITIES" AS HAVING A POSITIVE + MEASURABLE IMPACT ON PUBLIC HEALTH on Crisis of CONNECTION
- Early Education on New tech
- Early Exposure to opportunity
- Golden State pathways - Community Schools \$\$
- Leverage corp interest w/ Olympics coming.
- Creative advocacy networks: 1. education 2. policy change 3. investment
- Creative economy Department at county level to support data Collection, Policy support, etc.
- Toolkits for collective Business models; Solidarity economics, ex. Ujima Boston
- POLICIES Business Friendly Ticket Resale Zoning
- PIPELINE Paid internship teach business skills Connect to existing programs - public / private partnerships have office of business partner w/SLP's and CulturalDistricts as part of outreach
- Schools as places of community engagement joint use culture facilities
- Policy that limits resale tickets (tickets are artists' IP)
- Business friendly [??] and policies
- Europe has anti-resale ticket laws
- Reinvest in past community harm - restore place, give back places
- More inter-agency departmental relationships
- Incentives look @ SF + tech industry outcomes Real estate -> affordable houses
- Large scale worth are Kanebil more - Festivals head invention I create pipeline for talent
- Public Private Partnership to create joint use agreements - accessibility



- Housing coop w/ a place to live will keep people here
- Schools as places for art community events
- Universal Basic Income for Creatives
- Individual artists don't want to be biz. -Networks are built and now being left behind -Need recurring funding
- Look at zoning laws to encourage more affordable housing; place based strategies
- Aesthetic jurisdiction: Regional match to maximize [xxx] to [xxx] that exceed jurisdictional boundaries; create an aesthetic jurisdiction like a BID that can [xxx] the built environment and [xxx] resources that fund [xxx] transition
- Permitting Restrictions are a problem - need to streamline and create more certainty
- Leverage funds from other agencies: transportation, education, housing - to maximize place strategies for the creative industries
- Policies incentives for City's to create-art-housing communities
- Housing PDI affordable housing coops
- Investment in real estate for arts organizations; CDFI as an example of [xxx] model
- Mission related + program related funding zero be owned; \$ left on table because zero take on debt; funder zero get \$ back; incentivize creative [xx] [xx]
- public housing: explore models where local jurisdiction can build housing to increase affordability
- incubator model ->accelerator
- Take on debt as arts org -create creative contortions to allow debt +compete for market rate'
- Protection/stability: [xxx] ownership for artists/orgs as pathway to ownership to physical space [xxx] access
- Education / Training: defunded, moving elsewhere, need more support in school system
- Create networks to help orgs level up
- Technical assistance --> need more!
- Paid internships the creative economy as an apprenticeship program at community College Districts
- Address affordable housing
- Teach people how to be a [xxx] + run a business; link to education
- Startups; IP; VCs; what [xxx] in maturation [xxx] that we're losing people
- Small Biz are often tech entrepreneurs; funded differently; why do we break creative economy out of economy?
- Art + culture not valued; blurred line between Art + tech; start here because innovation [xxx] but not affordable
- Saving and nurturing the creative workforce should be a mandate for the CAC
- Double the Line (labor shadowing an projects in cultural production)
- Jobs Now - match job seekers with creative sector employers and subsidize salaries for up to 6 months
- Expand 1090 affordable housing reserved for artists (to address precarity)
- Earn to learn programs for maker spaces in my to market & sell online. e.g. - En2action "sell black:
- Grants + Forgivable Loans For Training Capital: equipment, earn to- earn stipends, curricula design costs





- Define "arts and entertainment overlay" of skills or industry workforce development
- Love Our Neighborhoods Permit - Streamline and simplify permits for creative, neighborhood - scale projects in public space (e.g. San Fran)
- First year Free for Creative Sector Entrepreneurs (fee & taxes waived)
- Tax incentives for Employers e.g. Commercial Production Companies and other industry sectors
- Regulate credit
- Humanizing the arts and the data. Learning to communicate in the full language people expect or need
- Embed % for art in local hire requirements eg. success centers
- Grants for purchasing equipment, setting up makerspace (e.g., NYC)
- '- gather LMI data on things beyond W2 employment'
- Sector-specific minimum wage (Regional differentiation?) (for non-union workers)
- AI regulations
- Systems - what we are swimming in - where new canals can be accessed - what new way of doing/being/defining
- Statewide Artist Directory and marketplace
- Partnerships
- Look at cross-agency strategy
- Existing employer incentives -reimbursement for hiring of apprentices
- For Profit - Thinks about audience Non-Profit not so much Reverse?
- Must be adaptable to be success - Pivot (i.e., oil painters that don't want to monetize) How to ensure sustainability
- Marketing and Outreach - Making artists aware of what's available to them already
- Traditional employment/ employers are missing from this convo
- Sociology of Artistic work - shifting our value systems away from binary thinking. Root cause
- Plug into existing legislation or initiatives (i.e., H RTP, CA Jobs First, CAI, EP, COYA, GSPP, etc.)
- Jobs first Regional grant making
- Cultural Neighborhood Artist Registries - Access - Pathways
- Sustainability planning Required
- Synergy Building community around the reality of capitalism but that also fosters resistance, revolution, and new systems
- Identify EXISTING Funding and how to make it more accessible
- Add "state" + regional workforce priority and language
- Increase registered apprenticeships for IR cultural production activity downtown or in commercial corridors (e.g. Festivals)
- Weaving together sector strategies
- Invest in programs that have a track record of job creation, success in guiding folks to career sustainability
- Film tax credit 5.0 - use this opportunity for action!
- invest in and scale workforce and registered apprentice programs with consistent placements
- TRAINING PROGRAMS



- ARTICULATED JOB CREATION FOR OUR SPACES
- INTERNSHIP MENTORSHIP
- PROTECTION FOR ARTISTS AROUND AI / DIGITAL MEDIA
- Building artist /nonprofit capacity to receive Mission / Program Related? (People)
- Entrepreneurship & business administration required course work in state funded colleges & change K-12 core curriculum for arts & career tech to merge into creative engineering tech (institutions)
- CREATE THE INFO HUB
- Increase community-focused wealth and capital through: - Cost savings: first year free for new biz, entrepreneurs, store fronts - low-or-forgivable equipment loans for maker and arts spaces - time saving: cultural priority permit processes (Places)
- Incentives for mix use land that inclusive of community orgs workforce development, Art, performance and Put on a point system for Reach more of the community - Leverage Incoming Events and the planning around it (world cup, olympics, pga, superbowl) to push policy change on zoning quickly - community owned hub for arts hub - incentives local and city got to provide matching funds (PLACES)
- APPRENTICESHIP PROGRAMS FOR ART/THEATRE PROD
- CLEARINGHOUSE FOR INFORMATION
- A PUBLIC EMPLOYMENT PROGRAM FOR ARTISTS ARTS ADMINISTRATORS
- % OF state BUDGET MUST GO TO ART WORK MANDATED ) (INSTITUTIONS)
- COMMUNITY CAPITAL
- PR/ MKTG FOR THESE PROGRAMS ("the info hub")
- BUILDING ARTISTS' CAPACITY AS BUSINESSES
- BUILD UP TALENT IN FILM & ENTERTAINMENT HERE
- INSTITUTIONS: Examine & review public policies, practices & regulation to create & capitalize new institutional structures (e.g. CDCs, co-ops w/ housing , land trusts, incubators, freelance unions, mixed use spaces)
- CREATE AN INDUSTRY BASELINE
- STATE LOCAL
- "CREATIVE CONSTRUCTS TO CONNECT THESE DOTS "(TO A SOLUTION )
- PROVIDE RE- SKILLING FOR JOB CHANGES
- CREATIVE WORKFORCE DEVELOPMENT
- EDUCATION
- FAIR WAGES FOR JOBS REGIONALLY
- INCENTIVES
- Connecting State initiatives with an information Hub/comms Strategy to make sure arts / culture has access to info (l.e. Entertainmentequityalliance.org) (institutions)
- Public Private Partnership Aesthetic District leverage funds across Jurisdictions Incubator spaces (PLACES)
- PEOPLE Need to support systems of apprenticeship and connect the full path of existing programs. Exposure: Pre Apprenticeship / youth Apprentice / Apprenticeship sustainable career: all connected to an incentive that employers get for hiring locals from these programs. Early Exposure to emerging tech and media so that the workers of future are not left behind. (INCENTIVES)



- Community College Districts have apprenticeship programs add arts opportunities using College Theaters and galleries
- COORDINATE WITH DEVELOPERS/ CORPORATIONS FOR CMTY BENEFIT REQUIREMENT
- CAPITALIZE ON NEW INSTITUTIONAL STRUCTURES
- LOCAL TOOLKITS FOR LOCAL GOVT
- IMAGINE A "THRIVING WAGE " FOR ARTISTS
- INCENTIVIZE PEOPLE TO LIVE HERE (TAX BREAK 5%)
- Create ongoing systems to update jobs in arts and entertainment, including job codes, data collection, to make sure that spending on programs goes to growth areas and old concepts that are outdated. often state gov. and Education are years behind so our population can't compete (INSTITUTIONS)
- LOCAL & REGIONAL ZONING & PERMIT REFORM FOR MORE CREATIVE SPACES (institutions)
- TOOLKIT OF INFORMATION & RESOURCES FOR CREATIVES (e.g. Benefits, Biz models, \$ cap resource, biz mgmt) (People & Institutions)
- LEVERAGE COST STRUCTURES REGIONALLY
- COMMUNITY COLLEGE
- DECOUPLE EDUCATION & INTERNSHIP REQUIREMENT. ACCESSIBLE ENTRY POINT.
- NOT-IN-SCHOOL PATHWAYS TOON-THE -JOB TRAINING
- GETTING USEABLE, ACTUAL NON- W2 JOB INFORMATION
- AFFORDABLE HOUSING FOR ARTS, TEACHERS, CREATIVES, ETC.
- INCENTIVES: Tech, Real Estate, TAX, Simplify Permits, Companies, artists
- Set aside in Federal infrastructure funding to include public arts projects. workforce development in creative cultural fields (institutions)
- DEVELOP A TOOLKIT OF INFO FOR CREATIVES
- RECOMMENDATION FOR BETTER DATA!
- MOST INTERNSHIPS ARE TIED TO SCHOOL - WHAT ABOUT THOSE NOT IN SCHOOL?
- WAGES
- Incentivizing "good" job creation (and training) by providing financial support (tax credits, direct funding (formula) etc.) to help employers offset direct costs/expenses.
- DATA
- CONNECTION TO ACADEMIA ABT CREATIVE ECONOMY
- ACCESSIBILITY: physical capital, \$\$ RESOURCES, broadband equity
- GOVERNMENT SUBSIDY FOR "PUBLIC GOOD" - HIGHER WAGES FOR ARTISTS
- BETTER DATA SOURCES
- PUT TOGETHER THE DATA TO MAKE THE CASE! (research)
- CREATE RURAL AND/OR TRIBAL PLANS (EXTRA SUPPORT)
- WAGES are SUPPLY + DEMAND!
- INCENTIVES: Film Credit 5.0: Use TAX Credit to appropriate funds to other areas of ART. Apprentice programs.
- INCENTIVIZING GOOD JOB CREATION/TRNG THROUGH SUPPORT



- STAY UP TO DATE WITH JOBS / JOB TITLES. Create a system. Job codes.
- CARVE - OUTS
- BROADBAND EQUITY INFRASTRUCTURE
- Extra Support for Rural and Tribal Communities (institutions)
- Explicitly include Arts and Entertainment workforce development in existing funding models and statewide/regional government training initiatives such as Jobs First. Impact: more jobs access to training Sustain successful creative corp startups
- SHOW WHAT'S AT STAKE!
- ECONOMIC MOBILITY FOR CREATIVE JOBS (data)
- NATIVE COMMUNITY HEALTH INITIATIVES
- ASK ARE THEY GOOD JOBS? CAN WE IMPROVE THEM?
- TAX CREDIT = VALUE IN INVESTMENT. INVESTMENT OF \$1 = \$24 IN ECONOMIC OUTPUT!
- Arts prescriptions linking arts public funding to wellness & behavioral health through Cal Aim for MediCal reimbursement
- WRITE INCLUSIVE POLICY / PLAN FOR ALL; EVEN PART TIME
- GROUND THE "LEVERAGE DATA" TO SHOW WHAT THESE JOBS DO!