

## **MINUTES OF PUBLIC MEETING**

**Wednesday, May 22, 2019  
9:00 a.m. to 5:00 p.m.**

**Grand Annex  
434 W Sixth Street  
San Pedro, CA 90731  
(310) 833-4813**

### **PRESENT:**

#### Council Members

Nashormeh Lindo, Chair  
Larry Baza, Vice Chair  
Juan Devis  
Jodie Evans  
Donn K. Harris  
Kathleen Gallegos

#### Arts Council Staff

Anne Bown-Crawford, Executive Director  
Caitlin Fitzwater, Director of Public Affairs  
Shelly Gilbride, Programs Officer  
Hilary Annah, Program Specialist  
Maya Austin, Program Specialist  
Jason Jong, Program Specialist  
Josy Miller, Arts Education Program Specialist  
Andrea Porras, Program Specialist  
Kimberly Brown, Public Affairs Specialist  
Lariza Barcena, Administrative Analyst

#### Invited Attendees

Linda Grimes, San Pedro Waterfront Arts District  
Liz Schindler Johnson, Grand Vision  
Laili Gohartaj, Panel Representative  
Catherine Arias, Panel Representative  
Cathlyn Choi, Panel Representative Monique Sonoquie, Panel Representative  
Cheryl Bonacci, Panel Representative  
Shweta Saraswat, Panel Representative  
Khimberly Marshall, Panel Representative

Alexander Lesser, Panel Representative  
David Mack, Panel Representative  
David Plettner-Saunders, Cultural Planning Group  
Amy Eriksen, Angels Gate Cultural Center  
Linda Alexander, San Pedro Waterfront Arts District

Other Attendees / Members of the Public

Robert Farrell, San Pedro Music Festival  
Michael Llewellyn, Nevada County Arts Council  
Melina Paris, Random Lengths News  
Gladys Hansen-Guerra, G6 & Saqstudios  
Siuzanna Iglidan, Global Musical Bridges  
Regina Argentin, Artist  
Ryan Ferguson, Council District 15, City of Los Angeles  
Fred Allen, Grand Vision  
Lee Williams  
Laurie Steelink, Cornelius Projects  
Lauren Pizer Mains, Joint Committee on the Arts, California Senate  
Griselda Suarez, Arts Council for Long Beach  
Lourdes Ramos, Museum of Latin American Art  
Jan Williamson, 18<sup>th</sup> Street Arts Center  
Sarah Al-Mulla, Angels Gate Cultural Center  
Heather Llewellyn, Llewellyn Studio  
Wendy Barnes Farrell, San Pedro Music Festival  
Susan Davis, Angels Gate Cultural Center  
Peter Comiskey, Balboa Park Cultural Partnership  
Maria Jimenez-Torres, Plaza de la Raza  
Carolyn Molina, Plaza de la Raza  
Penny Hill, National Watercolor Society

**I. Call to Order**  
**Welcome from Cultural District Partner**  
**Welcome from Venue**

Chair Lindo calls the meeting to order at 9:16 a.m.

She thanks and introduces Linda Grimes, the Managing Director of the San Pedro Waterfront Arts District. Grimes helped create the Arts District from the ashes of the former Community Redevelopment Agency. She is passionate about creative placemaking and the power of public art. The Arts District's accomplishments over the past 10 years, reflect this commitment to leaving a lasting legacy in San Pedro.

Grimes thanks the Council for choosing San Pedro as the location of this business meeting. She tells Council that San Pedro has been a haven for artists since the 1940s, with over 30 galleries and live/work spaces. She mentions Charles Bukowski and Ann Webber as some of the noted artists that have called San Pedro home. She says the art walk will celebrate its 22<sup>nd</sup> anniversary in November and hold it up as an example of artistic activism, not owned by any one organization. She gives examples of recent and

upcoming work such as the painting of Department of Transportation boxes by professional artists, Julie Bender's mosaic at 25th Street and Patton Avenue, and a student engagement project launching in the summer. She shows her gratitude for the work of all five district partners—Grand Vision Foundation, Angels Gate Cultural Center, San Pedro Chamber of Commerce, Los Angeles City Council District Office of Joe Buscaino, and the Cabrillo Marine Aquarium—and looks forward to strong ties to the Los Angeles arts and cultural landscape through their efforts.

Lindo then introduces host venue Grand Vision Executive Director Liz Schindler Johnson. Johnson has served as Grand Vision's volunteer Executive Director since 2000. Johnson shares a bit about the history of the Grand Vision organization, founded originally to save the Warner Grand theater, and going on to purchase the Grand Annex space, which became a hugely popular artistic space during the recession. She gives some detail on the organization's Meet the Music program, a semester-long music education program established in 2008 that reaches 800 children in the San Pedro area, many some of the lowest income schools in the region. The organization also partners with L.A. Opera to introduce the art form to children, as well as a program funded by the Irvine Foundation which brings taiko drumming to occupational centers in low-income areas.

## **II. Acknowledgment of Tribal Land and Tribal Representative**

Bown-Crawford respectfully acknowledges the meeting taking place on culturally traditional land of Native American tribes and introduces Council Vice Chair Larry Baza to read the list of local tribes.

Baza acknowledged the following tribal groups: Santa Ynez Band of Chumash Indians, Fernandeño Tataviam Band of Mission Indians, Barbareño/Ventureño Band of Mission Indians, Kitanemuk & Yowlumne Tejon Indians, Gabrieleno/Tongva San Gabriel Band of Mission Indians, Gabrielino/Tongva Nation, San Manuel Band of Mission Indians, Kern Valley Indian Community, Gabrielino Tongva Tribe, Soboba Band of Luiseno Indians, and the Gabrieleno Band of Mission Indians – Kizh Nation.

## **III. Roll Call and Establishment of a Quorum**

At 9:36 a.m., Lindo calls for roll. A quorum is established.

## **IV. Approval of Minutes from March 26 Council Meeting**

The Chair calls for the motion to approve the March 26, 2019 minutes with approved changes, of which there are none. Baza moves; Evans seconds.

No discussion.

At 9:39 a.m., Lindo calls for the vote. The motion passes 6-0.

## **V. Voting Item: September 2019 Council Meeting Date**

Lindo introduces the next agenda item to determine a new date for the September business meeting. She explains the need to change dates due to a conflict with the National Assembly of State Arts Agencies Leadership Institute, with CAC Council Leadership and staff planning to be in attendance. After some discussion to move the meeting to either the week prior to or after the current date set, Gallegos moves to move the September 2019 Council Meeting from September 19 to the new date of September 26. Baza seconds.

At 9:43 a.m., the Chair calls for the vote. The motion passes 6-0.

## **VI. Chair's Report**

Lindo reads the [Chair's Report](#) in full, emphasizing the work happening regarding the agency's new strategic framework and mentioning her recent travels and visits to grantee and partner exhibitions.

## **VII. Director's Report**

Bown-Crawford provides an overview of her [Director's Report](#), outlining the work of the Director and CAC staff in the time following the March 26 Council meeting. This includes staffing updates with the acknowledgement of outgoing Programs Officer, Shelly Gilbride and the introduction of new Arts Program Specialist, Maya Austin.

## **VIII. Committee Updates**

### *a. Legislative Committee*

Devis provides a [brief update](#) for the Legislative Committee, providing Council with an update regarding the status of budget hearings and the Youth Poet Laureate bill.

### *b. Governance Committee*

Harris provides a [quick update](#) on behalf of the Governance Committee regarding the distribution of the handbook, which includes the Council's bylaws, approved at the January 30 business meeting.

### *c. Strategic Planning Committee*

Harris provides the [update to the Council regarding the strategic framework](#), currently in the research and evaluation phase and seeking public input through a variety of channels. Fitzwater informs Council that a focus group strategy is being employed in underserved areas of the state: Weed, Twentynine Palms, Marin City, and Fresno. Lindo alerts the public to the stakeholder survey, with a deadline of June 10, that can be taken online or in print. Hard copies are available on the back table during the meeting.

### *d. Programs Allocations Committee*

Lindo gives an [overview of the allocations](#) that will be voted on during the meeting, and the funding formula recommended for each program.

## **IX. Public Comment**

### ▪ Sarah Al-Mulla, Angels Gate Cultural Center

Al-Mulla introduces the cultural center, based in San Pedro, with gallery space and arts studios onsite, in-school and off-campus arts programming. She thanks Council for the Arts Education Extension and Organizational Development grants awarded to their organization last year.

### ▪ Griselda Suarez, Arts Council for Long Beach

Suarez greets Council and her colleagues, and thanks Council for their support. She provides an update on the work of the Arts Council of Long Beach, serving over 400,000 residents with free and accessible arts programming. They have hired over 60 artists to do community arts projects in neighborhoods and are embarking on a new project with Parks Recreation and Marine Administration Offices including the artwork in new park locations. Her council serves over 80,000 children in the Long Beach Unified School District, and she is excited about work being done within the arts education collective of L.A. County, as well as working toward stronger culture, equity and inclusion practices. She looks forward to holding town halls and encouraging more arts curriculum in their schools.

- Robert Farrell, San Pedro Music Festival

Farrell introduces himself as a representative of Rotary San Pedro, the Black Community Clergy Labor Alliance for Los Angeles, and the Black American Political Association of California. He tells Council that the cultural district designation and the leadership in San Pedro are allowing the arts to provide an opportunity to break the silos that take away social capital within their communities. He mentions that music is often not included in the broad definition of the arts, and speaks to the ability of music to unite a multicultural community such as San Pedro. He tells Council of the inaugural San Pedro Music Festival which took place on Mother's Day. He asks Council to give music a higher consideration when putting together guidelines for programs so that it is easier for music-oriented organizations to participate.

- Siuzanna Iglidan, Global Musical Bridges

Iglidan introduces herself and her organization, Global Musical Bridges, a young local nonprofit organization established in 2017, created by international musicians. Their mission is to promote classical music and music education in the United States as a common bond between all cultures. She tells Council about master classes being offered and a big international piano competition taking place during May.

- Michael Llewellyn, Nevada County Arts Council

Llewellyn introduces himself as the artistic director and arts educator of the Nevada County Arts Council for the past four years. He thanks Council for their support for continuing to support his organizations projects, with a huge impact in their small, rural population.

- Laurie Steelink, Cornelius Projects

Steelink welcomes the Council to San Pedro. She is an artist, curator, and resident of San Pedro who shares her art workspace by hosting exhibitions. She tells Council that she appreciates the acknowledgement of indigenous lands and people that have and still do live in the area. She talks about her involvement in the Many Winters Gathering of Elders at the Angels Gate Cultural Center, which has been brought back through community efforts since 1992. She emphasized the importance of the indigenous presence in the area and to recognize efforts that respect and repurpose the land, rather than new development.

- Jan Williamson, 18<sup>th</sup> Street Arts Center

Williamson thanks the California Arts Council for their support. She tells Council the 18<sup>th</sup> Street Arts Center is celebrating its 30<sup>th</sup> anniversary and has also developed a new strategic plan with a vision to liberate artists to become more potent global citizens and cultural ambassadors of social justice through their creative work. 18<sup>th</sup> Street hosts international artists and American and L.A. artists that are commissioned in the development of new work. The organization is expanding to the Santa Monica Airport this year into a hangar that will play host to 30 artists, bringing their annual work up to 100 artists annually. She tells Council that two of their projects are being voted on during today's meeting—one for Creative California Communities and one for Artists in Communities.

- Lauren Pizer Mains, Legislative Joint Committee on the Arts & Office of Senator Ben Allen

Pizer Mains acknowledges Robert Farrell as a former Los Angeles City Council member. She thanks Bown-Crawford and the Arts Council for their participation at the recent Joint Committee on the Arts

Hearing on May 15, done in collaboration with another committee which allowed more legislators to sit in and gain a better understanding of the impacts of the arts on the economy and communities, starting with arts in schools. She provides the link to the video archive of the hearing. She tells Council that the first Arts, Culture, and Creativity month in California was just finished up in April, enacted via a joint resolution as great way for the arts community gather and show public support for the arts.

- Windy Barns Farrell, San Pedro Music Festival

Farrell introduces herself as the founder and producer of the new San Pedro Music Festival. She emphasized the importance of music. The festival was able to invite students from San Pedro High School through the director of music, and the organization is working to start a mentorship program for youth to work with professional musicians. The festival intended to honor and celebrate professional musicians who have dedicated lives to the work and healing the world through music. She thanks the Grand Vision Foundation, the Warner Grand Theater, Senator Steven Bradford and Supervisor Janice Hahn for their support.

At 10:59 a.m., a break was taken.

## **X. Voting Items: Grant Program Allocations**

At 11:16, the meeting returns to order.

Lindo and Barcena brief Council on the voting and recusal process for each program category. Harris asks about total dollar amounts and how to consider that holistically when voting on individual programs. Gilbride reminds Council that two programs are still coming before the Council for approval in June and that total allocation amounts have been considered with this and the total available for programs funding in mind.

Gilbride introduces the [grant review process](#) to Council as her final presentation before leaving her staff position: Programs received 25% more applications than last grant cycle, and 22 panels were convened to adjudicate those applications. Gilbride thanks the panelists for their time and energy to help make recommendations to Council. She refers Council to [additional information and data sets regarding geographic location and organization size for program applicants](#) in their Council books.

### *a. Artists in Communities*

Lindo calls for the motion to fund applications to the Artists in Communities grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$1,425,907. Gallegos moves; Evans seconds.

Program Specialist Andrea Porras [provides an overview](#) to Council of the grant panel process for the Artists in Communities program, and introduces panel representative Laili Gohartaj to address Council regarding her panel experience.

Laili Gohartaj (she/her/hers, Oakland) is passionate about equity in, and access to, the arts in Oakland which has inspired her throughout her career. She is most proud of supporting free arts opportunities for youth and families, including founding a music and dance festival featuring artists from around the

world in 2016. Laili was selected as a Western States Arts Federation Emerging Leader of color in 2018 and a San Francisco Emerging Arts Professionals Fellow in 2017. She holds a Bachelor of Music in clarinet performance and a master's degree in English with a focus in creative nonfiction and poetry. Laili dabbles in pottery, collage, mosaic, encaustic painting, and glass fusing and has shown in a few exhibitions locally but finds the most joy in the process of creating. When she isn't making or supporting the arts, she is often found in her backyard gardening or out on Lake Merritt where she rows competitively.

Gohartaj speaks to Council of the panel process as a challenging but fulfilling experience. She notes the new honorarium as a wonderful new way to recognize the contributions of panelists giving their time and offering their field knowledge. She feels the panel makeup showed real range of diversity that was representative of the breadth of the state's population. She remarks the benefit of some panel members being previously unfunded applicants, that the process also provided a professional development learning opportunity for them in that regard. She expresses the sentiment that the panel had mutual agreement to value and support projects and organizations based on the merit and impact of their projects and the partnerships between artists and community, not based in the best grant writing. She mentions the potential confusion regarding two separate questions on the application which addresses accessibility in different ways—there is a need for more specificity.

At 11:49 a.m., Barcena calls for the motion to fund Brava for Women in the Arts and The Dance Brigade A New Group From Wallflower Order according to the funding formula agreed upon by Council for the Artists in Communities program, per Council-submitted conflicts of interest. Gallegos moves; Evans seconds. Harris recuses himself.

The motion passes 5-0. Harris returns.

At 11:51 a.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*b. Arts Education Exposure*

Lindo calls for the motion to fund applications to the Arts Education Exposure grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$1,782,510. Evans moves; Devis seconds.

Arts Education Program Specialist Josy Miller [provides an overview](#) to Council of the grant panel process for the Arts Education Exposure program, and introduces panel representative Catherine Arias to address Council regarding her panel experience.

Catherine Arias (she/her/hers, Los Angeles) As Director of Visitor Engagement for The Museum of Contemporary Art, Catherine oversees front-line operations that ensure public access to—and aim to deepen diverse visitors' understanding of—the ideas, works, and artists featured in the museum's collection and exhibitions. She leads a team of nine full-time and approximately 70 part-time staff members who welcome and engage visitors and members while protecting the art on view. Her two decades of experience at MOCA include education leadership and teaching roles in on-site and community-based programs for adults, teens, and families. She chairs the Strategic Planning Committee as a member of the Board of Directors for Pasadena's Armory Center for the Arts, a community arts center that presents rigorous exhibitions while involving diverse audiences in innovative and interdisciplinary studio, community, and school-based educational programs. Her BA from Pomona

College is in American Studies, and she is halfway through an MA degree in Arts Administration from Goucher College in Baltimore. Through this program, which focuses on equity and access in arts leadership, she analyzed administrative and programmatic aspects of Arts in Corrections, Arts for LA, artworxla, and Women’s Center for Creative Work.

Arias echoes the sentiment of the work being extensive but rewarding. She appreciated getting the sense of the work that was happening in rural areas and in other areas of the arts field in which she did not have much experience. She remarks positively on the program’s support of organizations that make art relevant for students, especially to those who don’t immediately see its value. She expresses some difficulty with the panel’s ability to see beyond well-composed applications and through to the impact, but insisted they worked hard to see substance over the delivery mechanism. She provides examples of outstanding applications that communicated the depth of what was happening within engagement opportunities.

At 12:00 p.m., Barcena calls for the motion to fund Diversionary Theater, African-American Shakespeare Company, Attitudinal Healing Connection Inc, San Francisco Ballet Association, and the American Conservatory Theatre Foundation, according to the funding formula agreed upon by Council for the Arts Education Exposure program, per Council-submitted conflicts of interest. Evans moves; Devis seconds. Baza and Harris recuse themselves.

The motion passes 4-0. Baza and Harris return.

At 12:06 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*c. Arts and Public Media*

Lindo calls for the motion to fund the applications to the Arts and Public Media grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$247,974. Devis moves; Harris seconds.

Program Specialist Hilary Amnah [provides an overview](#) to Council of the grant panel process for the Arts and Public Media program, and introduces panel representative Cathlyn Choi-Librizzi to address Council regarding her panel experience.

Cathlyn Choi-Librizzi (she/her/hers, San Diego) Dubbed “Korean Cultural Ambassador” by the media, Cathlyn Choi is the host and producer of the first Korean TV cooking show in English, *Cathlyn’s Korean Kitchen*, broadcast nationally on PBS. She is also the host and producer of *Asian Voices*, the only TV show in English featuring API community and culture in Southern California. In addition to being the founder and Executive Director of Asian Culture and Media Alliance (ACMA), Cathlyn has previously served on the board of various nonprofit organizations such as Korean American Association and Korean American Chamber of Commerce, and was the past President of Korean Women’s International Network, empowering and supporting the social and business networks of Korean American Women in San Diego. Cathlyn received recognition and awards from former First Lady of Korea Kim Yoon Ok and the 65th Assembly District of the API Legislative Caucus, the Telly Award and Fil-Am Humanitarian Award in recognition of her efforts to promote the API communities and culture through media arts. In addition to 30 years of business development, event management and marketing background, Cathlyn has over 20 years of experience as a reporter, TV host, emcee and English instructor in Korea and the United States.



Choi-Librizzi tells Council about her applying as a panelist to gain insight into the grant review process and share that knowledge with her board and community. She expresses her appreciation for the organizations committed to serving their communities through media projects and is delighted to see a grant that embraces both older and newer mediums to help reach a wider audience. She commented on DataArts as an appreciated tool to easily review and compare organization data. She thanked Council and staff for the new extension of application deadlines to midnight instead of 5 p.m., helping those who have full-time work to utilize those extra hours before submitting. She expresses an overall satisfaction with applicants' ability to explain the "how and why" of their projects, but hopes that more future work samples would provide a visual format to have a greater impact on the panelists reviewing the materials.

At 12:22 p.m., Barcena calls for the motion to fund KCETLink according to the funding formula agreed upon by Council for the Arts and Public Media program, per Council-submitted conflicts of interest. Lindo moves; Baza seconds. Devis recuses himself.

The motion passes 5-0. Devis returns.

At 12:24 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*d. Creative California Communities*

Lindo calls for the motion to fund the applications to the California Creative Communities grant program according to the following funding formula: applications ranked 6 at 100% and 5 at 90% of their request amounts for a total allocation of \$4,416,014. Gallegos moves; Harris seconds.

Program Specialist Hilary Amnah [provides an overview](#) to Council of the grant panel process for the Creative California Communities program, and introduces panel representative Monique Sonoquie to address Council regarding her panel experience.

Monique Sonoquie (she/her/hers, Chico) Monique Sonoquie (Chumash/Apache/Yaqui/Zapotec/Irish) is a cultural practitioner/presenter, author, videographer and Maori Romiromi practitioner. She is also a Board member of the Indigenous Youth Foundation, PIKO Maui and the Native Women's Health and Wellness Alliance. Monique promotes and provides traditional foods and medicines, organic/gluten/dairy and waste-free events. She has established gardens/trees at Tribal schools, and creates culture and health book/videos with youth. Monique is the author of children's book, *The Beginning of the Chumash*. As the co-founder of IYF she has written grants for, and collaborated with, other organizations for the production of Indigenous culture books and videos, traditional crafts and language classes and youth camps. IYF has received many small grants; the organization is small and project-based with no paid staff. Monique has been part of previous grant review boards such as The Fund for Santa Barbara and the Administration for Native Americans.

Sonoquie provides reasons for applications which were not recommended for approval, citing the lack of place-based projects or lack of community involvement in the planning or implementation of the project. She mentions in-depth conversations about cultural competency within some of the applications, such as historical inaccuracies, outdated language use, activities that were questionable and potentially offensive to particular cultural groups that were among the project's targeted demographics. She expresses a desire to see grants beyond the two years of the program, with multiyear grants providing smaller organizations the opportunity for project sustainability. She mentions a perceived discrepancy among

budget items, some projects with costly line items and others seemingly prioritizing benefit to the community.

Council expresses concern about the different funding formula recommended for the program, not ranking those at rank 4 (“Good”), as well as concerns that some at that rank had noted cultural competency issues.

Amnah responds that it has been Council’s past practice to fund only the 6 and 5 ranked application in this highly competitive program. She also states that four review criteria are the same and weighed equally across in every program category, but suggests that perhaps Council consider changing those criteria in future cycles. She encourages Council members to attend panel review sessions to better understand the ranking process.

Gilbride explains the uniqueness of the program and its size as contributing factors for the decision not to fund 4s at 80%. She reminds Council that the program is regularly reiterated because of the constantly evolving concept that is the program’s purpose to fund creative placemaking projects.

To that end, Baza requests a reevaluation of the Creative California Communities grant program by the Program Policy Committee for future grant cycles.

At 1:23 p.m., Barcena calls for the motion to fund The Dance Brigade A New Group From Wallflower Order, Yerba Buena Center for the Arts, and Citizen Film Inc, according to the funding formula agreed upon by Council for the Creative California Communities program, per Council-submitted conflicts of interest. Gallegos moves; Devis seconds. Harris recuses himself.

The motion passes 5-0. Harris returns.

Lindo calls for the vote for the original motion. The motion passes 6-0.

*e. Jump StArts*

Lindo calls for the motion to fund the applications to the JUMP StArts grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$1,804,963. Baza moves; Gallegos seconds.

Arts Education Program Specialist Josy Miller [provides an overview](#) to Council of the grant panel process for the JUMP StArts program, and introduces panel representative Cheryl Bonnaci to address Council regarding her panel experience.

Cheryl Bonacci (she/her/hers, Los Angeles) is a compassionate consultant with 18 years of experience supporting marginalized populations along with the systems and communities evolving to change the narrative on how we see and treat them. Following an eight-year career in the entertainment industry, Cheryl left Hollywood behind for a life of community service. As a founding executive at The Anti-Recidivism Coalition (ARC), Cheryl developed the unique approach to reentry services that sets ARC apart. Empowering people with a system-connected past, she took a staff of four and increased it to 26, building the foundation of the Member Services, Housing, Programming and Communications and Community Relations departments. Cheryl has the unique ability to engage in action-driven dialogues across government and community forums, changing the narrative on how we see and support our

reentry population while working to remove barriers to employment, education and housing. Her strong alliance with adult and juvenile corrections and judicial representatives, Los Angeles County Supervisors, and a wide range of community and faith-based organizations is a testament to her ability to understand the issues from all angles and work cohesively toward solutions.

Bonacci thanks Council for the program's expansion in state juvenile justice facilities. She comments that the panel was a well-round group on individuals, with thoughtful selection that was representative of different art mediums, ages, gender identities, and ethnicities, that offered different insight and perspectives into all areas of the application. She comments on smaller organizations seemingly struggling with some of the requirements of the application and expressed a desire for Council to explore ways to leverage resources to better help them in their process.

Gallegos inquires about whether the program requires a matching. Miller responds that it does not. Gallegos asks about an organization being listed twice on the program allocations. Miller responds that it is not an error, and that organizations were able to apply for support both a state facility and county/community facility simultaneously.

At 1:35 p.m., Lindo calls for the vote. The motion passes 6-0 with no recusals.

#### *f. Local Impact*

Lindo calls for the motion to fund the applications to the Local Impact grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$2,877,271. Gallegos moves; Evans seconds.

Program Specialist Jason Jong [provides an overview](#) to Council of the grant panel process for the Local Impact program, and introduces panel representative Shweta Saraswat to address Council regarding her panel experience.

Shweta Saraswat (she/her/hers, Los Angeles) is a media producer, cultural scholar, and Indian classical dancer born and raised in Los Angeles. Shweta works for the Alliance for California Traditional Arts (ACTA) as Digital Media Producer, where she focuses on telling the story of artists, artistic practices, and community programs that define California's cultural heritage. She is also completing a Ph.D. in Culture and Performance at UCLA, where her research looks at the relationship between diasporic identity and cultural production in the US and the UK. Shweta completed an MA in Journalism at USC's Annenberg School for Communication and Journalism; she has written and produced for The Atlantic, On Being, The Global Post, and KNBC, exploring the social, cultural, and political impact of the arts in communities ranging from Belfast to Long Beach. Shweta most recently worked at the J. Paul Getty Museum, where she produced interpretive content for exhibitions and education initiatives. She is also a longtime practitioner of Kathak, a classical dance from north India, and has been training under Guru Rachana Upadhyay for two decades. Shweta has performed internationally and has given critical lecture demonstrations at universities including UCLA, UC Santa Cruz, Cal Arts, and the University of London.

Saraswat tells Council that she greatly appreciated the grounding exercise on the first day of panel, establishing value agreements and a clear approach to the applications beyond the guidelines. She states that applications often had clear divisions between work that was by/for the community versus a more opportunistic type of project, as well as a passive versus active level of participation from the community. The strongest applicants felt sustainable in that they would go on after their support from

the CAC. She says her panel had difficult debates regarding the evaluation of artistic merit, what is deemed as artistic excellence, that were able to be worked out based on the well-balanced nature of the panel. She appreciated the free component that is required being placed at the center of many of the projects being considered, and added that more successful applications gave very thorough budget notes, even when they may have been struggling with the DataArts platform.

At 1:55 p.m., Barcena calls for the motion to fund the African American Art and Culture Complex, The Dance Brigade A New Group From Wallflower Order, Yerba Buena Center for the Arts, Brava for Women in the Arts, Avenue 50 Studio Inc, Women Who Submit, according to the funding formula agreed upon by Council for the Local Impact program, per Council-submitted conflicts of interest. Lindo moves; Devis seconds. Harris and Gallegos recuse themselves.

The motion passes 4-0. Harris and Gallegos return.

At 1:55 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*g. Reentry Through the Arts*

Lindo calls for the motion to fund the applications to the Reentry Through the Arts grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$868,487. Devis moves; Evans seconds.

Program Specialist Andrea Porras [provides an overview](#) to Council of the grant panel process for the Reentry Through the Arts program, and introduces panel representative Khimberly Marshall to address Council regarding her panel experience.

Khimberly Marshall's (she/her/hers, Sacramento) work has centered on the intersection of the arts and equity, with focus on community building and social engagement. She has 18 years combined experience in both theater and film production having written, directed and produced national commercials spots, short films and regional theater productions, along with teaching art at the K-12 and adult education levels. She has won numerous awards for art and literature. Khimberly has also worked with major clients such as the California Music Theater, Sacramento Ballet, Sacramento Area Theater Alliance, Theater El Dorado Board, Celebration Arts Board, El Teatro Espejo, and the Creative Arts League of Sacramento. She has Bachelor of Arts in Theater Management with a second bachelor's degree in Film from The Art Institute of California. Engaged at the Crocker Art Museum as an Art Corp Fellow, she was embedded in the Block by Block Initiative, creating social practice art in underrepresented communities. Currently, she is delving deeper into her own artistry as a sculpture, having shown her work as several galleries in Northern California, guest curated for The Brickhouse & SoJo Arts and traveled internationally speaking on art as a form of social justice.

Marshall tells Council she greatly appreciated the opportunity to work in service to the Reentry panel as a woman of color, due to the disproportionate amount of people in color experiencing incarceration. She acknowledges the guidelines of the grant referencing the deliberate change in language from "formerly incarcerated" to "returned citizen," and appreciated the efforts being made by the CAC to be a motivator and educator to do this work in the correct framework. She adds that many of the organizations applying

were unfamiliar with concepts of restorative justice and the collective community. A significant and consistent issue across applications was the lack of involvement of returned citizens in the planning, development and implementation of the projects. She shows concern for artists experienced in this type of work being discouraged from applying for the grant program due to lack of recognition and feelings of disenfranchisement. She encourages Council to find an avenue to show the diversity being galvanized for the Reentry program specifically. She also suggests clearer guidelines as to how to incorporate returned citizens into the process and compensate them for their time.

At 2:24 p.m., Lindo calls for the vote. The motion passes 6-0 with no recusals.

#### *h. Research in the Arts*

Lindo calls for the motion to fund the applications to the Research in the Arts grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$400,750. Harris moves; Gallegos seconds.

Arts Education Program Specialist Josy Miller [provides an overview](#) to Council of the grant panel process for the Research in the Arts program, and introduces panel representative Mazyar Lotfalian to address Council regarding his panel experience.

Mazyar Lotfalian (he/him/his, Santa Clara) received his doctorate degree in anthropology, and has taught for years in several universities, focusing on knowledge production, media, and film. He lives in San Jose, as a researcher and writer, and currently serves as an art commissioner in the city of San Jose. His upcoming book, under production, focuses on the relationship between anthropology and art, discussing arts production among Iranians in transnational contexts.

Lotfalian tells Council of a common thread of the innovative use of technology as part of the conception for these projects, such as ways to increase creativity through technological means. Larger organizations that applied clearly had knowledge of and previous experience with putting together a good application with strong project design, whereas some smaller organizations were challenged with the grant process for this program. He added that that the research projects funded will push the conversation for the arts by showing how knowledge production is connected with artistic activity, and how they can work together to produce better results.

Miller offers an example project that will bolster the research about the benefits of music on youth. She reminds Council that the CAC is the only state arts agency that funds original research in the arts.

Gallegos inquires about the publication and dissemination of studies produced. Miller responds that publication is part of the grant requirement, and that the CAC will also assist in the dissemination of the work. She adds that the first grant cohort will be providing their final report studies in June.

At 2:38 p.m., Lindo calls for the vote. The motion passes 6-0 with no recusals.

#### *i. Veterans in the Arts*

Lindo calls for the motion to fund the applications to the Veterans in the Arts grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$602,206. Evans moves; Baza seconds.

Program Specialist Jason Jong [provides an overview](#) to Council of the grant panel process for the Veterans in the Arts program and makes note of future potential changes to the program, including how to expand with regard to incorporating Native and Indigenous communities, as well as veterans who are immigrants that reside in California and were part of the American forces. He introduces panel representative Alexander Lesser to address Council regarding his panel experience.

Alexander Lesser (he/him/his, Stanislaus, Marine Corps) began his professional music career as a percussionist in the United States Marine Corps. After serving eight years as a diesel mechanic, musician, and deploying for a tour in Operations Enduring Freedom and Iraqi Freedom as a member of security forces, he was honorably discharged in 2006. Following his military service, Alex was hired as the Director for the University of Memphis drumline, and attended the University of Memphis Rudi E. Scheidt School of music where he graduated magna cum laude in 2011 with a bachelor's degree in percussion performance. After obtaining board certification in music therapy in California, he was hired as Director for the Semper Sound music therapy program for Resounding Joy in San Diego, providing music as therapy for active-duty military and veterans diagnosed with medical and mental illnesses at Camp Pendleton, Navy Medical Center Balboa Health and Wellness, the OASIS program at Point Loma, the VA ASPIRE center, and Veterans Village San Diego. Alex continued his graduate studies at The University of the Pacific to complete his MA in music therapy and has independently furthered his training and obtained certification as a Neurologic Music Therapist and in NICU music therapy. Alex's mission upon completion of his MA is to provide quality musical and therapeutic services to all populations and communities, and foremost to advance the opportunity for both active-duty and retired/separated veterans around the globe to receive such services.

Lesser thanks Jason Jong for his invitation to the panel and his assistance throughout the process. He tells Council that the panel featured a healthy mix of cultural backgrounds, military service experience, and age range, with representation from Vietnam through to Afghanistan. He feels humbled to represent veteran community and responsible as music therapist to adjudicate quality of the proposed projects. Strong programs had clear intent, direction and good staff to carry out the goals of the project. He mentions a need for further clarification in the guidelines with regards to therapists' roles—certification is required when therapists are mentioned; however, many programs talked about dealing with significant trauma and emotional issues, but did not explicitly identify therapists within personnel and were therefore accepted. He also suggests more clarity in terms of the definition of a veteran, as there was some disagreement among the panelists about the term's meaning.

Council thanks Lesser for his service on the panel and to the United States.

At 2:58 p.m., Lindo calls for the vote. The motion passes 6-0 with no recusals.

*j. Youth Arts Action*

Lindo calls for the motion to fund the applications to the Youth Arts Action grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$3,478,799. Devis moves; Baza seconds.

Program Specialist Andrea Porras [provides an overview](#) to Council of the grant panel process for the Youth Arts Action program and introduces panel representative David Mack to address Council regarding his panel experience.

David Mack (he/him/his, Los Angeles) David Mack is a NextGen Arts Professional Development Grant Awardee. Mack is the currently the Executive Director of Invertigo Dance Theatre. He has served as Managing Director of Watts Village Theater Company and The Industry and as Strategic Director for Heidi Duckler Dance. He also currently serves on the Local Steering Committee for the Western Arts Alliance annual 2019 conference in LA and the Black Arts @ WAA Committee. In addition, he is a Technical Consultant for the City of West Hollywood and SEO of Artist Magnet, a professional development and service organization for underserved LA producers. As General Manager of The Industry's INVISIBLE CITIES; the music was awarded a Pulitzer Prize for music citation, the documentary, produced by KCET, garnered an LA Area Emmy for Entertainment Broadcasting, and the creators received four LA Ovation Award nominations.

Mack tells Council that he has experience writing at least 30 applications to CAC across four different organizations, but that he appreciated the opportunity to serve as a panelist for the first time to experience the process from a different angle. He suggests to the public in attendance that all grant writers should consider being future panelists. He expresses the strong diversity of his panel, being representative of the state's breadth and depth. He praised the wealth of organizations that applied who extremely well-versed in demonstrating arts education opportunities with strong impact on youth from marginalized communities. He recommends encouraging scholarships as a component to increase access to the funded programs, and suggests Council adopts a policy to avoid programs where youth are not compensated while still integral to the program's production. He asks for a policy for stipends to reimburse youth for their time. He also adds the need for greater consideration of the definition of "safety" for youth programs, where in some instances extra security (armed guards, police) is not what is needed to create a safe space.

At 3:20 p.m., Barcena calls for the motion to fund 826LA, Brava for Women in the Arts, Community Music Center, Attitudinal Healing Connection Inc, and the American Conservatory Theatre Foundation according to the funding formula agreed upon by Council for the Youth Arts Action program, per Council-submitted conflicts of interest. Lindo moves; Gallegos seconds. Harris and Evans recuse themselves.

The motion passes 4-0. Harris and Evans return.

At 3:23 p.m., Barcena calls for the motion to fund Diversionary Theatre Productions Inc and KOCE-TV Foundation according to the funding formula agreed upon by Council for the Youth Arts Action program, per Council-submitted conflicts of interest. Evans moves; Harris seconds. Baza and Devis recuse themselves.

The motion passes 4-0. Baza and Devis return.

At 3:25 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

A break was taken at 3:27 p.m.

## **XI. Cultural Districts Evaluation Overview**

The meeting is call to order at 3:38 p.m.

Lindo introduces Program Specialist Hilary Amnah, who introduces one of the contractors working on the Cultural District program evaluation, David Plettner-Saunders. David Plettner-Saunders is the co-Founder of The Cultural Planning Group, a consulting firm serving the field of arts and culture. As a community planner specializing in the arts, he has prepared communitywide cultural plans for more than 40 communities and cultural districts, including Sacramento, San José, Kansas City, San Antonio, and Raleigh. As an evaluator of the CAC Cultural District program, Plettner-Saunders is working in collaboration with Patti Saraniero and Moxie Research.

Plettner-Saunders guides the Council through the [evaluation update](#), covering the evaluation's purpose, timeline, questions being considered, with a special focus on gap analysis and district convening. He provides a deeper dive into the background of himself and his colleagues and their capacity for the work. He explains the evaluations methodology and expected deliverables, giving Council a look into where in the process the work currently lies and sharing preliminary observations. An evaluation report is forthcoming in August 2019.

## **XII. Presentation: San Pedro Cultural District**

Lindo introduces Amy Eriksen, Executive Director of Angels Gate Cultural Center, to deliver a presentation to Council on the San Pedro Arts & Cultural District.

Amy Eriksen, Amy Eriksen holds a BA in Music Education from the University of Redlands. In addition, she holds a Master of Arts in Organizational Management. Amy has had a long career in arts education and has found a passion for bringing the arts to all ages and groups. Her arts career has taken her to the Kennedy Center in Washington DC, the Music Center in Los Angeles, and for many years at Idyllwild Arts. Currently she is the Executive Director at Angels Gate Cultural Center. In addition, she is the proprietor of a Long Beach based artisanal sauce company.

Eriksen provides an [overview on the San Pedro Arts & Cultural District](#), highlighting district assets, events, partners and stakeholders.

## **XIII. Presentation: Overview of Special Initiative – SLP Emergency Preparedness Training**

Director of Public Affairs Caitlin Fitzwater gives Council a [presentation for the special initiative for SLP Emergency Preparedness Training](#). The program is being developed in partnership with the Performing Arts Readiness Project and the National Coalition for Arts' Preparedness & Emergency Response. Fitzwater shares a basic overview of the special initiative, created in response to community needs as well as Council and state priorities. Training and networking workshops will build the knowledge, capacity and resilience of the state's arts and culture field and position the arts as integral to preparedness/response/recovery efforts. She explains how disasters and other community trauma impact arts and culture and the process of developing the county preparedness networks. Fitzwater outlines the components of the five-hour training sessions and covers the roles and responsibilities of the participating State-Local Partners.

Devis leaves the meeting.

## **XIV. Presentation: GARE Update**

Jason Jong and Caitlin Fitzwater provide a Council [update on the staff's work with the Government Alliance on Race and Equity](#). The presentation was developed in collaboration with Deputy Director



Ayanna Kiburi, not in attendance due to budget hearings in the Capitol taking place on this day. They provide a brief racial equity overview, an update on race equity work completed by CAC staff over the last year and a half, share an example of the momentum of racial equity in California state government, outline upcoming racial equity priorities for staff, and provide some context for “leading with race.”

Harris inquires about the racial equity action plan mentioned in the update. Jong responds that the plan is in its early stages, centered around the four areas workforce training, organizational training and commitment, data evaluation, and policies, with many suggested actions within each of those categories. The ideas outline will be incorporated into the development of the CAC’s new strategic framework.

Baza thanks Jong and Fitzwater for the clear explanation of the work being done by staff surrounding the GARE program. Bown-Crawford states that the presentation from the meeting will be shared with all Council members.

**XV. Future Agenda Items**

Lindo asks Council to send any additional suggested agenda items to her via email.

**XVI. Adjournment**

Before adjourning, Lindo closes the meeting by reading a list of artists and cultural workers who recently passed:

- [Jeff Adachi](#)
- [Ruth Beckford](#)
- [Marion Coleman](#)
- [Doris Day](#)
- [Frank LaPena](#)
- [Peggy Lipton](#)
- [John Singleton](#)
- [Mark Parks Washington](#)

The Council adjourns at 5:01 p.m.