

## NOTICE OF EMERGENCY MEETING

**May 8, 2020  
9:30 AM- 1:30 PM**

Public meeting access will be provided online at  
<http://arts.ca.gov/aboutus/councilmeetings.php>

1. Call to Order N. Lindo
2. Acknowledgment of Tribal Land A. Bown-Crawford
3. Roll Call and Establishment of a Quorum L. Barcena
4. Approval of Minutes from April 1, 2020 Council Meeting (**TAB A**) N. Lindo
5. Public Comment N. Lindo  
Public comment will be accepted online at  
<http://arts.ca.gov/aboutus/councilmeetings.php> beginning 24 hours prior  
to the Council meeting.
6. Chair's Report (**TAB B**) N. Lindo
7. Director's Report (**TAB C**) A. Bown-Crawford
8. *Voting Item:*  
National Endowment for the Arts *Coronavirus Aid, Relief, and  
Economic Security (CARES) Act* funding distribution (**TAB D**)  
Council will vote on the distribution amounts and mechanisms for the  
Federal CARES Act funding allocated to the CAC. L. Baza  
J. Evans  
D. Harris  
J. Moscone
9. *Voting Item:*  
Individual Artists Grant Reallocation (**TAB D**)  
Council will vote on a recommendation to reallocate funds for the pilot  
Individual Artists Fellowship. L. Baza  
J. Evans  
D. Harris  
J. MoSscone
10. *Discussion Item:*  
Future of CAC Grant Policies N. Lindo  
Council will discuss what the CAC grant funding could look like in the  
immediate future.
11. Adjournment (**TAB E**) N. Lindo  
Meetings adjourn in honor of members of the creative community whose  
lives were recently lost, as acknowledged by the Chair.

1. *All times indicated and the orders of business are approximate and subject to change.*
2. **Any item listed on the Agenda is subject to possible Council action.**
3. *The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).*
4. *Per Executive Order N-29-20, this Emergency Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make your request no later than May 6, 2020 COB. Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or [lariza.barcena@arts.ca.gov](mailto:lariza.barcena@arts.ca.gov).*
5. *Public comment will be accepted online at <http://arts.ca.gov/aboutus/councilmeetings.php> beginning 24 hours prior to the Council meeting.*

# TAB A

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California Arts Council | Emergency Meeting | 05/08/2020

## MINUTES OF PUBLIC MEETING

**April 1, 2020  
12 p.m. to 2:35 p.m.**

The members of the California Arts Council convened via web conference to discuss and vote on various items as listed in the minutes below.

### **PRESENT:**

#### Council Members

Nashormeh Lindo, Chair  
Jaime Galli, Vice Chair  
Larry Baza  
Lilia Gonzáles-Chávez  
Jodie Evans  
Donn K. Harris  
Kathleen Gallegos  
Stanlee Gatti  
Alex Israel  
Consuelo Montoya  
Jonathan Moscone

#### Arts Council Staff

Anne Bown-Crawford, Executive Director  
Ayanna Kiburi, Deputy Director  
Caitlin Fitzwater, Director of Public Affairs  
Kristin Margolis, Director of Legislative Affairs  
Kimberly Brown, Public Affairs Specialist  
Lariza Barcena, Administrative Analyst  
Wendy Moran, Graphic Designer  
Qiana Moore, Public Affairs Student Assistant

### **I. Call to Order**

Chair Lindo calls the meeting to order at 12:07 p.m. and addresses the meeting's attendees:

“Greetings to everyone who is joining us today. I’m Nasha Lindo, Chair of the California Arts Council. I want to acknowledge and thank everyone for joining us during this difficult time.

“This is the April business meeting of the California Arts Council. This meeting was scheduled as part of our annual calendar, and we are pleased that an Executive Order from Governor Newsom has allowed us to continue to conduct our business with a remote meeting during this public health crisis.

“We are the appointed Council members of the California Arts Council. Our enabling legislation states that it is the Council’s job to ‘help independent local groups develop their own art programs and promote the employment of artists in both the public and private sector.’ We are joined in our work by staff of the California Arts Council, a state agency.

“As Council members, we do our work by setting policy and awarding grants through state local assistance funds. Today we will be continuing a series of votes that began at our February meeting for this year’s grant awards, which will amount to what I understand is the largest local assistance grant funds ever awarded by this Council, approximately \$35 million dollars in 18 grant categories.

“We appreciate all of our Council members for being on this Zoom meeting today and welcome the members of the public who are observing the meeting online or by phone.

“I’d like to go through a few housekeeping items before we begin our agenda:

“We recognize that this is a challenging format for a meeting that would normally take place in person. This is our first time using Zoom for a meeting and we have a full group of our 11 Council members present today. We want to thank everyone in advance for your patience and flexibility as we work together with this new technology to conduct our business under these temporary measures. Staff is on call to support our technical needs and we hope the meeting will run as smoothly as possible.

“In order to ensure all Council members have an opportunity to speak and to best support the order of the meeting, I will be using a moderation style for today’s meeting. Council members will have the opportunity to speak one at a time, and will raise their hand to speak. When it is your turn to speak, staff will un-mute your line and call out your name.

“All Council members will be un-muted when it is time for a motion or voting item to be made, though you will also need to make sure you are un-muted on your personal device. If you would like to move an item, please say your name when moving an item, for example “Galli, so moved.”

“Our agenda has been shortened to allow for a streamlined process with only essential or time sensitive items on today’s agenda.

With that, I thank everyone again for making this possible, and let’s begin!”

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

Bown-Crawford respectfully acknowledges the whole state of California as the culturally traditional land of Native American tribes and recognizes them collectively as stewards of the land.

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

At 12:15 p.m., Lindo calls for roll. Each Council member briefly introduces themselves. All Council members are present; a quorum is established. New Council members Lilia González-Chávez, Alex Israel, Consuelo Montoya, and Jonathan Moscone are welcomed to the Council for their first meeting.

#### **IV. Approval of Minutes from February 5, 2020 Council Meeting**

At 12:18 a.m., the Chair calls for the motion to approve the February 5, 2020 minutes with approved changes, of which there are none.

Baza moves; Evans seconds.

At 12:20 p.m., Lindo calls for the vote. The motion passes 7-0; González-Chávez, Montoya and Moscone abstain; Gatti is absent.

#### **V. Public Comment**

Public comment was submitted via an online form which opened at 12 p.m. on March 31, 24 hours prior to the meeting's start time, and closed at the meeting's posted end time of 4:30 p.m. on April 1. All comments were distributed to Council via email on April 2. A full record of all submitted comments is included below.

- Richard Stein (He/Him/His), Arts Orange County, Orange County  
CAC Grantee Organization: State-Local Partners, Creative California Communities, Local Impact, Veterans in the Arts

Greetings, Chair Lindo, Council Members and Staff, I'm Rick Stein, President & CEO of Arts Orange County and I'm Past President and 10-year-long Board Member of Californians for the Arts. I often say that we State-Local Partners are the CAC's "branch offices" in each county-- disseminating CAC information and providing CAC with important information about our communities, providing CAC a visible presence in every part of this large state. We know that you understand this, as SLPs are featured prominently in your new Strategic Framework. We very much look forward to working with you in its implementation. I want to underscore the importance of helping to capitalize SLPs adequately by CAC increasing its grant investment in the SLP program. I also want to recommend that CAC conduct further research in the role of California's SLPs as well as similar programs in other states so that we have the data that documents our impact and can learn how to strengthen. Thank you!

- David Mack (He/Him/His), Invertigo Dance Theatre, Los Angeles County  
CAC Grantee Organization: Local Impact

Thank you for your hard work in support of our communities. We ask that the Board vote to pass the following emergency recommendations: (1) convert all awarded grants to general operating funds, trusting artists on the front lines to direct the funds to where they are needed most, (2) fund all awarded scores at the maximum amounts each grantee requested and increase all awards by 50% - this is faster and more efficient than creating an entirely new emergency fund grant process, (3) send awarded funds to grantees electronically now, via direct deposit or a CAC venmo account; if you resort to the typical 8-12 week process, you may find that many organizations are not around to receive the checks you mailed, (4) add a requirement - similar to that of the federal government's recovery package - that all grantees be required to pay their artists and to keep them on payroll and not lay them off during this period. Thank you for your consideration.

- Peter Kalivas, PGK DANCE!, San Diego County  
CAC Grantee Organization: Artists in Communities, Local Impact, Arts Education Exposure and Youth Arts Action

PGK DANCE! has been supported consistently by the California Arts Council and we are thoroughly grateful. Continuing forward in our quest to fill persistent gaps related to easy and affordable access to all of diverse professional dance we have successfully moved a version of our previously cancelled show “Holding Tight” to an on line platform easily accessed by our grant supported community participants including our schools, libraries, community centers. Also, our Free PGK DANCE for ALL classes in partnership with the Jackie Robinson YMCA, the San Diego Public Library and Live Well San Diego resume ON LINE the week of Monday April 6th at our original times Mondays and Wednesday 10am to 11am and Monday evenings 6-7pm. An easily accessible ON LINE version of the culminating community-based performances will occur as planned on June 27th featuring recordings our participants contribute performing phrases learned in class synthesized into a choreography using MAC Moviemaker.

- Rachel Osajima (She/Her/Hers), Alameda County Arts Commission, Alameda County  
CAC Grantee Organization: State-Local Partner, Veterans in the Arts

Dear Chair Lindo, Council Members and Staff: This message is from Rachel Osajima, Director of the Alameda County Arts Commission, a CAC State-Local Partner. Alameda County is the east side of SF Bay Area. I am a long-time board member of Californians for the Arts. During the last 15 years, I have worked to partner with CAC and the state’s SLPs. This partnership has always been essential to our collective work together. To strengthen this, I believe the CAC should increase its grant investment in the SLP program and expand our ability to support local artists and arts organizations.

- Jennifer Kane (She/Her/Hers), Arts Connection - The Arts Council of San Bernardino County, San Bernardino County  
CAC Grantee Organization: State-Local Partner

Now, more than ever, the role of our regional networks, especially those lead by the State and Local Partner program, are crucial to knowing and meeting the specific needs of our distinct creative communities across this geographically disperse state. I would like to advocate for even more activation of this existing network for communicating needs and disseminating information and much-needed emergency funding and other means for organizational support. We know that this is a priority listed in the strategic plan of the council, and it is a goal I have for my own work at the organization I represent and the community I serve. We want to do more for the communities we support and they are asking for more from us right now. Thank you for the work you are doing to bring resources to the creative community across the state right now.

- Debra Lucero (She/Her/Hers), Upstate Community Enhancement Foundation - Friends of the Arts, Butte County  
CAC Grantee Organization: State-Local Partners

Now, more than ever, we have seen how leadership in a community is critical to the success of ANY mission - whether it's in health or in the arts. State/Local Partners have acted as this critical link for more than 40 years. We thank the CAC for its vote of confidence in these hard-working organizations and appreciate their continued support.

- Julie Perlin Lee (She/Her/Hers), Catalina Island Museum, Los Angeles County

I represent the Catalina Island Museum, the only museum on the Los Angeles County island of 4000 residents. Our 26-mile isolation from the mainland drives our need to advocate for the arts even stronger and leads to necessary collaborations with others, including Backhaus Dance of Orange County to address the creative and social needs of our community. At 66 years old, the museum is the island's oldest public non-profit and the only facility (and currently online platform) to regularly host art, music, dance, performance and cultural gatherings. Thanks to the Council for their efforts in keeping California healthy and inspired.

- Eliza Tudor (She/Her/Hers), Nevada County Arts Council, Nevada County  
CAC Grantee Organization: State-Local Partner, Artists in Schools, Artists in Communities, Local Impact, California Cultural Districts

Today I write on behalf of our board of directors, staff and artists-in-residence. Together, we serve, and speak for, a rural community rich in the arts in the Northern Sierra Nevada. As a State-Local Partner, there has never been a more profound opportunity for us to work with you –California Arts Council– in supporting the health of our creative communities at a time when our resilience is being so tested. In Nevada County, like all State-Local Partners, we are supporting local relief funding initiatives; sharing and re-imagining resources; surveying our own communities and responding uniquely to local needs. We are forming key organizational partnerships like there's no tomorrow, and joining County task forces in carrying the torch for the arts. All of us are communicating out key information from the CAC as it arises, and we stand at the ready to work with you to safeguard and strengthen local capacity in rebuilding California communities beyond Covid-19 and these uncertain times.

- Alma Robinson (She/Her/Hers), California Lawyers for the Arts, San Francisco County  
CAC Grantee Organization: Statewide and Regional Networks

Do you anticipate a budget decrease for the next fiscal year? If so, do you still plan to fund the new Innovations + Intersections three-year grant program?

- Beverly Jordan (She/Her/Hers), Sierra County Arts Council, Sierra County

CAC Grantee Organization: State-Local Partner, Arts Education Exposure, Artists in Schools  
We would first like to thank the CAC for its continued support. Our people live in geographically isolated villages in the Sierra Nevada Mountains. Aside from the usual weather and natural catastrophes, we now have Public Service Power Shutoffs that come during grant season at the CAC. The State-Local Partnership is essential for us to continue to serve our people. When identifying programming needs for diverse communities across the state, we hope you will continue to remember rural California. During this current crisis, we canceled our major fundraiser and all events and programs. Our schools do not currently have the capacity for on-line learning. Our needs are simple and much more traditional in scope. While we appreciate access to a wide variety of new



programs from the CAC, we do not have the capacity to pursue most recent grant opportunities as we are limited by matching funds, staffing, volunteers, technology, scope and over-all budget.

- Jon Blinder (Other/Prefer Not to Answer), Nevada County Arts Council, Nevada County  
CAC Grantee Organization: California Cultural Districts

I'm writing on behalf of two of our California Cultural Districts (CCD) in Nevada County - Grass Valley-Nevada City and Truckee Cultural Districts. We are administrative lead for the former and lead consultant for the latter. The CCD program has been a game changer for our rural home. It's brought disparate communities together and provided access to the arts through its consistent messaging and multi-sector partnering. Earlier this year, our Governor proposed much needed and long-awaited funding that would have sustained our districts' leadership through just the sorts of emergency we are now encountering. It is sensitive to advocate for funds during a public health crisis, yet we believe not only in the healing power of the arts but in its ability to drive the economy in times of recovery. Whatever the outcome of this year's budget and the relief it provides generally, please remember the powerful role our California Cultural Districts might play in the recuperation of our state.

- Jennifer Laine (She/Her/Hers), San Benito County Arts Council, San Benito County  
CAC Grantee Organization: State-Local Partner, Artist in Schools, Arts Integration Training, Arts Education Exposure, Youth Arts Action, Local Impact, JUMP StArts

Hello Chair Linda, Council Members and Staff. This is Jennifer Laine, Executive Director of the San Benito County Arts Council and Board Member of Californians for the Arts. I wish to thank you for highlighting the vital role that SLPs play throughout California in the Council's new Strategic Framework and for looking towards the future where SLPs can harness our potential as stewards of the CAC's strategic priorities and funding opportunities. Because of COVID19, that future is now. Rural arts organizations have very limited access to private funding and other forms of technical assistance, and we are hearing the call from our arts and culture communities that support is needed now and for the foreseeable future. SLPs are ready to serve an even greater role in our communities- to help disseminate information and funding and to provide a visible and accessible presence for the CAC- and I encourage you to call on us in this time of need. Thank you for your service to the arts!

- Peter Comiskey (He/Him/His), Balboa Park Cultural Partnership, San Diego County  
Your 14 pilot Cultural Districts throughout the state are leveraging programs and resources from multiple disparate organizations, some of which are funded by the California Arts Council and some not, for a substantially greater impact in regions of the state.

We would like to thank the California Arts Council staff for their robust presentation to the Senate Budget Committee and urge the Council to continue to counter some of the misconceptions about the Cultural District program that may have been reinforced by some cursory analysis in the budget documents, including the analysis by impact of a single zipcode.

The economic impact judgement based upon that single zipcode analysis belies the truly regional and comprehensive approach that your Cultural District program represents.

I would like to recognize and congratulate the Council for ensuring that during these extremely challenging times, your meeting has continued to be scheduled and access to the meeting, including comments, has been enhanced. I would like to encourage that even after returning to more established meeting protocol in the future that the webcasting and ability to provide written comments be maintained to continue to provide opportunities for statewide engagement.

- Cara Goger (She/Her/Hers), Mariposa County Arts Council, Mariposa County  
CAC Grantee Organization: State-Local Partner, Local Impact, Youth Arts Action, Artists in Communities, Artists in Schools, Arts Education Exposure, JUMP StArts

First, thank you to the CAC’s amazing staff and Council members for the deep support you provide to arts organizations across the state.

I want to express my enthusiasm for the CAC’s new Strategic Framework and the leadership roles it references for SLPs. As we globally process COVID-19, many SLPs have already mobilized in our own communities, using our skills, assets, and connections to create and deliver relevant solutions at the local level. Here in Mariposa, it means working with our existing and new community partners on our County’s COVID-19 task force team—serving hand in hand with Health and Human Services, Planning, Housing, the County Office of Ed, and local Tribal Leadership amongst others to assist individuals, businesses, and groups in our County with their immediate and future needs. I know similar work is being done by SLPs around the state and I thank you for supporting us as we work directly with our communities to deliver assistance, solace and relief.

- Ruth Chase, Artist with Nevada County Arts Council, Nevada County  
CAC Grantee Organization: Artists in Communities

Good morning, my name is Ruth, lead artist for our Artists in Communities program, which we call “Belonging.” Belonging began three years ago when your program was still called Artists Activating Communities. Our first year saw me travel the county to meet individuals living in wilderness areas who might not otherwise have access to the arts, then I worked with women on their sense of identity in our changing rural landscape. This year’s project was designed to elicit perspectives on “belonging” from those less visible in our community, whether people of color, our LGBTQ community, or those living with disabilities. We called it HOME. Never has HOME had more meaning than it does now, when none of us are visible in the traditional sense, and all of us are homebound in a literal sense. We are in the process of redesigning our program to continue in the virtual world. Please be patient with us, while we will learn much along the way, there is a lot of work to do to redirect these changes.

- David Read (He/Him/His), Yuba Sutter Regional Arts Council, Yuba County  
CAC Grantee Organization: State Local Partner, JUMP StArts, Arts Education Exposure, Veterans in the Arts

Yuba Sutter Regional Arts Council has served Yuba & Sutter Counties as the State Local Partner of the CA Arts Council since the ’80s. We provide arts advocacy at every level of local government & offer universal access to the arts in our rural, under-served community. The pandemic has challenged everyone in the arts community to dig deep to offer solutions for practicing artists & arts & culture organizations to help them survive & flourish again once the “all clear” is sounded. Using social media, print media & our e-newsletter, we spread the word about the various programs available through our local Economic Development Corp. office, Cal NonProfits, CA Lawyers for the Arts & others. We offer virtual programs - Open Mic Poetry Events. 3 Artists-In-Residence share videos on social media about visual arts, music & poetry. We have never been busier as we continue to look for creative solutions in order to continue our work during this special period.

- Julie Baker (She/Her/Hers), Californians for the Arts, Sacramento County  
CAC Grantee Organization: Statewide Regional Networks

Thank you to the Council and Staff for your work to get \$ into the arts sector. Thank you also for the impact survey. In February, CFTA was invited to present on the impact of complying with AB5 and why emergency funds were needed for technical assistance and operating support. Now, of course, the needs for operational support are even greater. The majority of CAC grantees have canceled events through May. In addition to program and earned revenue loss, many non-profits have also canceled their Spring fundraising galas, a significant source for contributed income. Recently, the trend has been towards program specific grants. There are only a handful of funders who provide operational support. As we learn to adjust to sustainability during “shelter at home” with online versions of programs where possible, most organizations need funds to make sure fixed expenses are met. A letter with our recommendations has been submitted and in less than 40 hours received 530 signatures of support.

- Jim Crosthwaite (He/Him/His), Arts Council of Placer County, Placer County  
CAC Grantee Organization: State and Local Partner

As the designated local Arts partner for Placer County, the Arts Council of Placer County works closely with the Placer County Supervisors as our main benefactor and will serve as an integral liaison between our local arts organizations and Placer County leadership. These organizations and artists will be looking to us for solutions and we appreciate the opportunity to work with CAC to provide guidance and support during these challenging times. It is a true testimony to the strength of the SLP program that these organizations and artists are able to see the dedication of the CAC and local partners through actions and solutions during these challenging times.

- Robin Rodricks (She/Her/Hers), San Mateo County Arts Commission, San Mateo County  
CAC Grantee Organization: State-Local Partner

With the launch of its first strategic plan in 2013, our Commission has worked hard to grow our burgeoning arts/culture sector of small and developing organizations with grants and professional development opportunities. Now, due to the pandemic, many of our 40+ local arts/culture organizations are faced with closing their doors. The Commission’s small budget limits what it can do to help our organizations stay alive. The Commission respectfully requests emergency relief funds for SLPs to support our local arts/culture organizations and help them stay alive through this pandemic. The Commission would use the funds to help organizations pay rent, salaries, and keep the lights on. Additional emergency funds would also allow the Commission to further partner with our fellow County departments, i.e., Health Department and HSA, to support the community at large and facilitate the healing process. Please help your local partners in being a solution to the pandemic with additional funding.

- Leslee Gaul (She/Her/Hers), Visit Oceanside, San Diego County

I’m writing on behalf of the Oceanside Cultural District. As the representative of our destination marketing organization, I want to thank you for your support and belief in the power of these districts. Our district has already leveraged this incredible opportunity to be a critical resource for our locals as well as play an important role in Oceanside’s personality. This helps legitimize our community’s rich cultural heritage and helps us tell the O’side story in a meaningful way. Earlier, our Governor proposed much needed funding that would have sustained our districts’ leadership through these sorts of emergencies. It is sensitive to advocate for funds during a public health crisis, yet we believe not only in the healing power of the arts but in its ability to drive the economy in times of recovery. Whatever the outcome of this year’s budget and the relief it provides, please remember the powerful role our districts might play in the recuperation of our state.

- Kai Hazelwood (She/Her/Hers), Good Trouble Makers, Los Angeles County

On behalf of myself and my fellow panelists, I'd like to advocate that we be additionally compensated given these unique circumstances.

We adjusted to a change in location and conditions, the loss of a panelist, navigated a brand new all-digital format, and accommodated a variety of shifts to our schedule and team. I feel that I can speak for my fellow panelists when I say that we are happy, to be able to serve to help maintain the grant system that so many artists rely on for their livelihoods.

I am familiar with the language of the law that gives the council the authority over panelist honorariums. Since the law does not specify the amount panelists should be paid it would be a wonderful display of support to acknowledge the additional burden placed on us this cycle. Also in light of the savings the CAC enjoyed since no travel or per diems were paid, it seems appropriate to pass some of that onto the panelists.

- Amy Eriksen (She/Her/Hers), Angels Gate Cultural Center, Los Angeles County  
Angels Gate Cultural Center (AGCC) would like to extend our gratitude to the California Arts Council for your ongoing commitment to the arts and arts advocacy, as well as your continued support of AGCC's arts and arts education programming. Furthermore, we greatly appreciate your flexibility as the current COVID-19 pandemic has progressed. Looking forward to next year, can we hope to see similar funding levels for programming and similar grant categories or will you be moving to a new funding model?

- Larry Laboe (He/Him/His), NewFilmmakers Los Angeles (NFMLA), Los Angeles County  
CAC Grantee Organization: Local Impact

Dear CA Arts Council and State Government Leadership,

My name is Larry Laboe and I am the Executive Director of NewFilmmakers Los Angeles (NFMLA), a non-profit organization committed to championing emerging storytellers and filmmakers from around the Globe. I would like to express my sincere thanks to the CA Arts Council, State Legislature and Governor Newsom for your continued commitment to nonprofits, arts & the entertainment industry.

COVID-19 has sent shock waves through the US. Our community members in CA have been some of the hardest hit. We request emergency funding for artists and arts organizations. NFMLA is one of thousands of non-profit arts organizations that contribute to the economy. COVID-19 has affected our ability to continue at current capacity due to a lapse in revenue. Without funding, NFMLA will be forced to make cuts. NFMLA serves as a workforce development pipeline for the creative industries. Without our services, the entire sector will suffer.

- Griselda Suarez (She/Her/Hers), Arts Council for Long Beach, Los Angeles County  
CAC Grantee Organization: Artists in Schools, Youth Arts in Action, Organizational Development, Artists in Communities

Thank you, Council for this opportunity even as we face uncertain times. The board and staff at the Art Council greatly appreciate the funding support you have granted over the years. We are committed amidst this pandemic to continue offering high quality virtual experiences to our residents. We have filled out the grant form provided by the council and expressed our interest in pivoting how we move forward using grant funds. However, at this time urge the council to consider lifting restrictions on grants and reporting. I also ask that the council consider converting funds to relief/operating funds for the 2020-2021. I am wholeheartedly grateful for your leadership at this

time and look forward to working together to illuminate the work of artists in CA, alleviate anxiety in our bodies and minds, and recuperate our creative economy. Thank you.

- Josephine Talamantez (She/Her/Hers), Barrio Logan Association, San Diego County  
CAC Grantee Organization: California Cultural District

The CAC impacts artists, arts organizations, arts infrastructures & more. The Cultural District is a significantly important infrastructure that is different from other CAC programs as it includes communities that have not had a voice within past CAC programs—whole cultural districts in whatever form that is of value to that specific community. It is a body of different entities—businesses, nonprofits, veteran associations, alliances, associations, collectives, consortiums, artists, arts organizations and other nondefining and nontraditional entities working together—all inclusive! The BLA/CD is being sought out by other ethnic/cultural communities for TA on the preservation/promotion of their cultural and historical values. The CD provides a different perspective that enhances the CAC’s mission/goals and the legislature’s mandate of providing support to the all sectors of society. We urge you to continue to grow and support this program as it adds value to your services.

- Janet Cohen (She/Her/Hers), Community Action Partners (Consultant), Nevada County  
CAC Grantee Organization: Arts Education Exposure, Youth Arts Action

I would like to add to a comment made this morning that the uplift in applications to CAC this season directly reflects staff efforts to get out into the field. While this is no doubt true, it is also the result of those counties with active State-Local Partners who led California Arts Council grant workshops and grant writing workshops in general. Our local arts council led two workshops in the fall of 2019, coaching close to 100 participants in CAC programs. During the last grant cycle, I was a consultant to The Center for the Arts in Grass Valley and my direct interaction with our local State-Local Partner resulted in one-to-one consulting that truly guided our thinking in terms of how to apply for a grant, and our specific interpretation of what might be most appropriate in terms of the program to apply for. It was incredibly helpful—and has resulted in two out of three applications being recommended for funding. Thank you for hearing my comment.

- Michael Alexander, Caltech, though not speaking on its behalf; California Arts Advocates;  
California Association of Nonprofits and former CAC Council member; Los Angeles County

In this tough philanthropic climate and at a time when private sector philanthropists are looking at the range of community needs emerging as a result of the Pandemic, I urge the Council to be as generous as possible in allowing organizations to modify their projects and waiving match requirements because so many small and midsize organizations will be severely handicapped in the near term. We want them to survive.

- Rachel Lastimosa (She/Her/Hers, They/Them/Theirs), SOMA Pilipinas, San Francisco County  
CAC Grantee Organization: California Cultural Districts

Greetings from SOMA Pilipinas, SF Filipino Cultural Heritage District. As a city recognized district in 2016 and by the CAC as part of the CCD pilot program in 2017, grounded in anti-displacement, we’ve been convening, place-making and advocating for a community that’s existed in SF for over 120 years. We’ve outlined the following priorities to support the arts and culture ecosystem in our district: Cultural and Racial Equity, Community Studio, Performance and Living Spaces,

## Sustainability and Capacity Building for Arts Organizations and Artist Collectives, Professional Development.

In a city where covering basic human rights as an artist/cultural worker is near impossible, we're all further impacted by the current public health crisis. Your continued and amplified support of cultural districts is crucial in this new era to ensure the lifeblood of our cities may remain on the other side of this emergency, for us to thrive and continue to create work around our experiences of resiliency.

- Michelle Roshanzamir (She/Her/Hers), MVR Creative, Los Angeles County

There are consultants / organizations that have been doing research on and gathering data for arts and cultural organizations. Check out TRG / PurpleSeven, SMU DataArts, Capacity Interactive [though they focus more on marketing], and Colleen Dilenschneider. Would it be worthwhile to utilize their research with planning moving forward?

- Donna Marie Minano (She/Her/Hers), Inland Valley Repertory Theatre, Los Angeles County  
CAC Grantee Organization: Youth Arts Action

Thank you for all you do. I am so glad I viewed this meeting, it gave me so many insights into this wonderful Council and the work you do. I am also thrilled that we received funding again! God bless you all.

- Nancy Warzer-Brady (She/Her/Hers), Backhausdance, Orange County

Greetings hardworking CAC members,

I wanted to introduce you to Backhausdance, Orange County's award-winning contemporary dance company, founded in 2003 by choreographer and Chapman University dance faculty member Jennifer Backhaus. For the first time we submitted applications to the Youth Arts Action and Artists in Communities programs. We received a 3 ranking in both categories and did not get approved. We are currently working on a proposal for the arts and wellness area in your Innovations and Integration initiative which is central to the mission of Backhausdance.

I appreciated your thoughtful conversation today responding to a number of issues with our current world being changed forever. I applaud your call to action to take steps to reimagine and to be flexible to enable and encourage creativity to thrive. Moving ahead, please seriously consider eliminating the SMU cultural data survey requirement and replace with an alternative, streamlined measurement tool. Be well.

- Sara Smith (She/Her/Hers), Truckee Arts Alliance (and) Truckee Cultural District, Nevada County

CAC Grantee Organization: California Cultural District

I appreciate the thoughtfulness I heard today. I'm writing on behalf of Truckee Cultural District, and as co-chair of Truckee Arts Alliance, the community arts organization acting in support of TCD. The CCD program has become a touchstone for our mountain arts community, encouraging cultural planning, and providing access and unity to the arts through unified messaging and multi-sector partnering. Earlier this year, our Governor proposed much needed and long-awaited funding that would have sustained our districts' leadership through just the sorts of emergency we are now experiencing. Recognizing the sensitive timing of advocating for funds during a public health crisis, we believe strongly in the healing power of the arts and its ability to drive the economy in times of recovery. Whatever the outcome of this year's budget and the relief it provides generally, please

remember the powerful role our California Cultural Districts might play in the recuperation of community and our state.

- Rebecca Selin (She/Her/Hers), Gamelan Sekar Jaya, Alameda County  
CAC Grantee Organization: Local Impact, Artists in Schools

Let me share the words of Gamelan Sekar Jaya guest music director, Dewa Berata, written after COVID-19 forced us to cancel a major performance:

“This moment is a test for us. Because of circumstances, our work cannot be shared with others, but we have shared it with one another. I hope that in learning and working, may our love for one another, our ability to give to and receive from one another (suka duka) become deeper and clearer. A performing arts organization is not only about spectacles to be watched.

A performing arts organization is about lessons in life, commitment, and responsibility. It is a source of healing. It is about the coming together of body, spirit, and feeling.”

Here, Pak Dewa speaks for each and every one of our members and program participants. We don't know what COVID's final impact will be on our organization, but we know that our work touches lives deeply, and reminds us to live compassionately, as part of a community.

## **VI. Voting Items: Grant Programs**

Lindo goes over the [Allocations Committee memo](#), reminding Council that these votes are a continuation of the votes that began in February for the FY19-20 fiscal year slate of grants.

She acknowledges the feedback from grantees of the challenges of doing business during the COVID-19 public health crisis, and tells attendees that the agency is prepared to be flexible with projects that are no longer feasible or need to be modified with things like an online or virtual presence or time extensions. Staff is here to help as a resource to grantees.

Lindo thanks staff for their hard work in adapting and developing new practices in order to get grant funds out the door faster than ever and run panels remotely.

At 12:27 p.m., the Chair calls for the motion to approve the applicants ranked 4 and above, or ranked “Fund,” as presented in the attached spreadsheet based on the confirmed funding formula: Rank 6 at 100%, Rank 5 at 95% and Rank 4 at 90%.

Gallegos moves; Evans seconds.

Gallegos asks about the increase in program allocations. Harris reminds that Council voted at the last meeting to cover the overage in order to fund as many applicants as possible.

Lindo adds that the remainder of the one-time allocation from FY18-19 was obligated to cover the overage.

Chavez asks about the single grant for the Arts & Accessibility program. Bown-Crawford explains that the CAC funding is granted to the National Arts & Disability Center at UCLA as the administrating organization which then regrants to organizations and individuals in the field.

Kiburi tells Chavez and reminds Council that more information has been requested regarding the process for this particular program. While there aren't many organizations that specialize in this area of work for the field, any grant program should be designed with equitable access for selecting the administering organization. Staff is working on research to identify for Council regarding how that grant's funds are distributed in future program cycles.

Gallegos asks about one organization receiving two grants through the JUMP StArts program. Fitzwater explains that JUMP StArts features two separate program strands, one for community-based programs and one for state facilities. An organization is eligible to apply for and receiving funding in both of those program strands.

Bown-Crawford calls attention to the increase in applicants, and in particular high-ranked applications, as being in direct relationship to the abundant efforts made for technical assistance in the field by holding more than a dozen in-person workshops within communities. She thanks staff for their extensive work throughout the state.

Gallegos asks how staff determines where to hold workshops. Kiburi says that there were many data points utilized; for example, looking at the online application system to identify where applications were started but not completed; identifying where applications are and aren't coming from; and assessing the distribution of grants across the state to find clusters and gaps to organize outreach.

Chavez acknowledges the low number of grants awarded in the Central Valley and asks about outreach to that region.

Bown-Crawford says that workshops were held in the Central Valley, and efforts from staff are ongoing. She is grateful for Chavez's appointment to help the agency better identify what the factors are in order to increase applications and workshop attendance. She says the CAC is committed to making a measurable impact in those areas.

Chavez adds that an issue to be considered is organizations with and without public support. Organizations without municipal funding or other public support are often unable to meet the match requirement in order to apply.

Bown-Crawford agrees and thanks Chavez for making that point. Harris echoes his gratitude for Chavez's knowledge to help the agency increase their outreach and impact in that region of the state.

Kiburi also shows appreciation for Chavez's comment, and welcomes her input. Staff will follow the direction of the Council to work with State-Local Partners and Statewide and Regional Networks to help identify what is needed to better reach certain parts of the state.

At 12:47 p.m., Barcena calls for motion to fund the following applicants in their specified grant programs per Council-submitted conflicts of interest:

Artists in Communities: African-American Arts and Culture Complex, Arte Americas The Mexican Arts Center, Imprint City, Libota Mbonda, Youth Art Exchange



Artists in Schools: San Francisco Symphony, San Francisco Ballet Association, San Francisco Opera Guild, Youth Art Exchange, Attitudinal Healing Connection, Yerba Buena Center for the Arts, Luna Kids Dance Inc

Arts Integration Training: Luna Kids Dance Inc, Arts Collaborative of Nevada County

Local Impact: Luna Kids Dance Inc, Zaccho SF, Attitudinal Healing Connection, Arte Americas The Mexican Arts Center, Imprint City, Youth Art Exchange, Luna Kids Dance Inc

JUMP StArts: Arts Collaborative of Nevada County

Youth Arts Action: San Francisco Ballet Association, San Francisco Opera Guild, Youth Art Exchange, Zaccho SF, Arts Collaborative of Nevada County

Gallegos moves; Galli seconds. Harris, Gonzáles-Chávez, Montoya, and Moscone recuse themselves.

The motion passes 6-0; Gatti is absent for the vote.

At 12:55 p.m., the Chair calls for the vote for the original motion. The motion carries 10-0; Gatti is absent.

Council takes a brief break.

## **VII. Discussion Item: COVID-19**

At 1:11 p.m., the Chair calls the meeting back to order and gives the following statement to Council and attendees to opening their discussion of the COVID-19 pandemic:

“We know this is a devastating moment for all Californians. This is an unprecedented time for our communities, and for our field. We all are in this together—I know we all feel it in our hearts. And, in reality, the long-term impact of this crisis is still very much unknown.

“With today’s annual grant votes, we are putting ourselves in a readiness state to get this year’s grant funding out the door to support organizations and artists. This discussion will help prepare us for possible future decisions.

“We currently have no emergency funding for COVID-19 aid. We do know, however, that a federal aid package has designated funding for the National Endowment for the Arts and that a small portion of that funding will come to the CAC for re-granting. Though we know this money is coming, the amount, timing, and mechanism is not known at this time. When the time does come, our strongest consideration should be given to how to get this money out into the field as equitably and quickly as possible.

“As we have just voted on, around \$35 million will go out to the field in our grants this year. These grants support organizations and artists. Staff will ensure the correct support and flexibility is offered to our grantees as they face a new and changing reality.

“We have one open grant program - Innovations + Intersections—our pilot program supported by one-time funds. I feel it is so timely that the two focuses we identified last year—arts and wellness and arts and technology—will be supported through these grants. Organizations are currently working on applications for grants up to half a million dollars, and the deadline has been extended to May first.

“\$1.65 million has been obligated for Innovations + Intersections. Organizations are ready to use these funds to make innovative decisions related to health and technology—I firmly believe it is more important than ever to get these funds out the door as intended.

“We just released the results of our early impact survey to the field; you should have received that information by email. We know that organizations may be losing an average of nearly \$200,000 and individuals may be losing \$23,000—and these numbers are likely growing every day. The impact on our field is huge, and so is the size of our state, something we talk about often on this Council.

“This is a discussion item. Ideas from this discussion may be taken into committee following this meeting to be run through our Decision Support Tool and bring possible recommendations to a future Council meeting. Equity around this item is our biggest concern, and that means continuing our commitment to using our Decision Tool and gathering public input.

At 1:15 p.m., Lindo opens the discussion to Council members.

Harris thanks Lindo for her leadership. He suggests the possibility that the CAC may need to focus on its strengths in this moment of crisis, and not try to be too many things to too many people. He recommends looking at what the agency is capable of doing in terms of emergency response and recommends working with grants already in place as a potential way to serve the field, or a partnership with another organization.

Chavez suggests that an equitable distribution of any federal funding resources would be best done in consultation with the State-Local Partners to help make recommendations within their specific communities.

Moscone appreciates the careful consideration by the Council as to how to address the crisis. He says that project funding is vastly different than helping these organizations keep doors open. He thanks Lindo for her leadership in framing the conversation about Council members.

Harris agrees that the Council shouldn't be limited in its thinking, that the organizations do need to be viable in order to execute the projects being funded. He mentions the Innovations + Intersections grant as an opportunity to address what is happening in our communities, a strong vehicle to do some very relevant and timely work.

Gallegos echoes Moscone's sentiment. In order for organizations to have programming, there must first be an organization to do it, so operational support is a necessity. She tells Council some funders are considering a switch from program-oriented grants to operational funds. Some smaller organizations may not be around in just a few short months. She expresses concern about limiting the work to only one grant program and asks for immediate action to help organizations in need.

Larry tells Council about the Programs Policy Committee discussion, including himself, Council member Evans and the agency Executive Director and Deputy Director. He mentions important talking points to share with the Council, first and foremost regarding existing social inequities within funding policy that have yet to be resolved that could be problematic if simply moving project grant funding to support operational needs. A group discussion is necessary to fix those issues. He invites Evans to also address Council on those concerns.

Evans agrees that it's a bigger problem than can be solved in the immediate moment, and bigger than the small budget the Council has to work with. She says Council needs to be able to advocate for more support from the state.

Galli reminds Council that the CAC has promised a level of flexibility for the grants voted on during this program cycle, in terms of extending the timeline or modifications to projects. This funding will be distributed in June. When the budget for the next fiscal year is enacted in July, Council can begin to make decisions for next year's funds, including making adjustments to currently existing programs that are now in place. In addition to that, there is the potential for the funds coming from the National Endowment for the Arts, for which the CAC does not yet know the dollar amount, to be put toward emergency grant funds or put toward next year's grant program cycle.

Lindo reiterates the flexibility with the grant guidelines for the current program cycle and making provisions to change their project's details, and also to try and get the money out the door as soon as we can—getting paperwork and all administrative work done as rapidly as possible.

Moscone asks about the policy and thinking around money for general operations.

Bown-Crawford tells Council that the Programs Policy Committee used the strategic framework's Decision Support Tool to come to the conclusions being discussed today.

Kiburi reiterates that the agency is ready and willing to work with individual grantees on a case-by-case basis in the event that they can't do what was originally envisioned, project-wise. She emphasizes that project grants support artists, and the agency is not prepared to allow for them to drop those entirely and simply use the funds for operational support—the process would not be equitable. She encourages Council to talk about what the agency can be done now to change the trajectory of funding for next year in terms of guidelines and requirements to make it easier and more equitable for the money to go out the door.

Moscone thanks Kiburi for the clarification to help understand how the CAC is working to support the organizations and the people and artists involved.

Baza says that Council has commitment first and foremost to seeing that the artists named in these grant applications continue to be supported. The flexibility of staff to work with these grantees regarding their projects to support artists is very important, but Council is also considering the option of general operating support during this crisis. He adds that State-Local Partners need to be engaged in this activity to work with them to be our point persons in the regions as these decisions are made for future funds.

Evans tells Council that the Programs Policy Committee saw it as creating a great inequality to change what would be a year's worth of work. If the guidelines had been different, more people potentially

could have applied. A bar was set to access those funds, and to remove that bar now didn't feel like the right way to move forward.

Gallegos says that this was an unprecedented event, and organizations need an audience to continue with their projects. She talks about larger organizations in the recent past switching their funding from operational programming to project-based funding, in order to see that these organizations were doing their mission work. Because of that it can be difficult for some organizations to build a reserve longer than two or three months; immediate action to help these organizations is needed.

Harris mentions the gap in knowledge in terms of the extent of the problem and details. It is important to have the right information, and he suggests utilizing the SLPs to find out the specifics of what is happening in the field.

Galli clarifies that Council is not suggesting that program grants should continue as they are if it does not make sense for them to be carried out in that way. It's more of an individual evaluation for each organization.

Gatti talks about the complexity of the situation. The CAC has granted these various organizations money to accomplish a particular task that their proposal was based on. It's unclear where operational and other sources of funding are coming from for each of these organizations, and it's important to adhere to a certain set of rules.

Lindo reminds Council members that they are all stewards of public money and have a duty to distribute those funds in a responsible, equitable way. She acknowledges the growth the CAC has experienced in the last five years and notes that being able to fund the highest-ranking applicants at 100% of their ask is a huge accomplishment for the agency.

Galli clarifies for new Council members that the CAC currently only provides three general operating grants: State-Local Partners, Statewide and Regional Networks, and Cultural Pathways. However, Council could discuss changing that for the next program cycle.

Montoya echoes the need to be open and flexible for each organization to see what they can do with their awarded funds. She suggests that Council look to all of the new strategies being implemented in the field during the health crisis to guide their work and also to share those resources with the public. She asks about the possibility of deferring funds.

Chavez reminds Council that equity and equality are not interchangeable; that equity means addressing the specific needs of a population or individual or organization. The environment is different from the one in which these organizations applied, and each one will have unique situations and needs. She adds that deferral won't assist organizations if the Council will not allow for some operational support.

Kiburi reiterates the flexibility of their projects, that rolling out the grant programs the way they are designed will allow organizations to tell the CAC what they need. Some operational support could be needed, but the CAC does not want the artists selected for the original project dropped in lieu of operational funding. Kiburi suggests Council considers what policy and guideline changes will take place in the next grant cycle. She mentions the current requirement that an organization may not request more than 50 percent of their operating revenue, which allows for organizations with more revenue to

apply for more funding, as a potential inequitable guideline to consider changing or removing for next year's applicants.

Bown-Crawford talks about the release of federal funding in early May and says that the CAC has a bit of time to figure out how to put together an emergency/recovery response. She suggests they need to gather more data from the field – not just to hear from the loudest voices, but also those who have not spoken yet, for whatever reason. She mentions the CAC serving as a resource hub and providing technical assistance to the field.

Kiburi tells Council that the equity committee previously went through all of our guidelines and restrictions, which the Council can revisit and reconsider to get to a more level playing field.

Gallegos suggests the removal of the 50 percent requirement and the funding matching requirement, both of which can be a barrier to smaller organizations accessing CAC funding.

Baza mentions the discussion among the Programs Policy Committee of eliminating the match requirement; he says it deserves further thought and preparation. He tells Council the federal funding urges Council to put together a specific questionnaire for the State-Local Partners to understand what is needed. Some State-Local Partners are more advanced and have greater resources, others less so. He asks Council to give specific requests to the Programs Policy Committee to investigate and return to Council with recommendations for the new program cycle.

Galli asks about the federal funds, if Council should discuss how to best get those funds out the door.

Kiburi tells Council that staff are looking at organizations that have the capacity to get grants out the door a lot faster than the CAC as a state agency with limited bandwidth, of which there are a number in the state. They could potentially provide an easy mechanism for receiving money from the NEA, or from private partnerships we may be able to form, to get funds out faster. She tells Council that staff will disseminate information on the more restrictive program policies to the Council as soon as possible, and the Programs Policy Committee can meet to develop recommendations for what to eliminate. Policy around the total operating revenue limitations was created around the perception that an organization cannot manage more funds than what they are already managing, but she suggests that is an inaccurate bias that leaves the smaller organizations smaller, and the bigger organizations big. It deserves the Council's attention and consideration.

Galli reminds Council that the cap on funding requests also works in the other direction, limiting what larger organizations can request. Without that cap or another similar policy in place, larger organizations can apply for maximum amounts across all programs.

Kiburi thanks Galli for making that point, that a new restriction could be considered to prevent that from happening.

Lindo reminds Council of the success of the removal of the DataArts requirement as a smart and equitable decision that benefited the field during the current program cycle and recommends working toward similar positive outcomes.

Harris tells Council that it is not a sound fiscal practice to have a single funder be so dominant to an organization's viability, in case that funder goes away. There is a need to get organizations to better diversify their funding resources, not just the CAC.

Chavez says that funding should be looked at as a three-legged stool for organizations—grant funding, earned income and fundraising. Organizations do need strong balance of each, but sometimes, as an organization just getting started, grant support allows for stability as the other two legs are built up. She cautions Council against being too wary and encourages them to have faith and trust that organizations will ultimately be successful in their work with the support of the CAC, both in terms of funding and technical assistance.

Galli says Council may want to try to reconvene in May. Any new grant programs or partnerships being developed would require a business meeting from Council.

Lindo says that the next meeting is scheduled for June, but the circumstances suggest the need for another meeting in between now and then, likely early May. Committees should be getting together between meetings in order to bring recommendations to the whole body.

Moscone talks about two separate tracks for Council to consider—being responsive and immediate, shifting processes and being flexible to meet the moment, and one which is an opportunity to reimagine the CAC, because the world won't return to how it was before this crisis. In the committees' work, those two tracks should be given thoughtful attention, the here and now, and building for a resilient future.

Lindo again reiterates that flexibility is key. Council has changed and reshaped policy and grant programs over the years to get to where the agency is now. She is grateful for the new group of Council members to bring new ideas that will continue to reshape the work of the agency to better address the CAC mission.

Galli clarifies for Council that they can meet up to eight times a year.

Kiburi says that the laws of Bagley-Keene have been relaxed due to COVID-19 and adjusted to allow for committee and Council meetings to take place virtually.

Gallegos asks about a limitation for administrative costs for applicants, that an organization cannot include more than 15 or 20 percent as administrative costs.

Kiburi clarifies for Gallegos that a limitation on administrative costs is not in fact a guideline for the grant programs. But the guidelines that do exist need to be evaluated, and this is the time to do that. Partnerships need to be considered to speed up the grant process.

Galli reminds Council that this is a national and a global issue, not limited to just the state of California. Council can and should look to other organizations for information and best practices as policy is being considered.

Bown-Crawford agrees, and says that communication among arts administrators is very robust; agencies are talking with each other more than ever before to navigate the moment.

Chavez compliments and thanks the CAC staff for the impact survey going out to the field so promptly and compiling and presenting the results quickly as well. There is value in having access to that information for regional arts agencies; Fresno Arts Council has developed a survey that aligns with the CAC survey. Localizing the information would be helpful to State-Local Partners to understand needs at the local level.

At 2:24 p.m., Lindo closes the discussion, thanking Council members for their thoughtful input, taking the time to be a part of this meeting in the midst of all that is going on in the world. She tells Council that the Executive Committee will meet with staff as the starting point of this process and will keep Council updated on next steps.

### **VIII. Adjournment**

Lindo closes the meeting by acknowledging the lives of artists and cultural workers recently lost:

- Maurice Berger
- Max Garcia
- Barbara Martin
- Merry Norris
- Xavier Montes
- Suellen Rocca
- Wallace Roney
- Veronica Grace Thorson
- Danny Tidwell

At 2:35 p.m., Chair adjourns the meeting.

# TAB B

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California Arts Council | Emergency Meeting | 05/08/2020



This document will be  
provided at a later date  
prior to the Emergency  
Meeting

*This memo is being re-posted for Council as follow-up to a discussion that took place during the 4/1/20 Council Meeting.*



# Memorandum

California Arts Council

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**To: Council Members**

**From: Nashormeh Lindo and Kathy Gallegos, Equity Committee**

**Date: September 12, 2018**

**Re: Equity Committee Update**

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We have provided the Council with a literature review that includes articles and best practices in the area of equitable grant making. There are numerous examples of how grant makers (both public and private) are changing policies in order to advance fairness, access, and equity (along race, geography, gender, abilities, and socio-economic status) and social justice more broadly. The literature substantiates a national, state and local commitment to equitable practices that reduce or eliminate disparities in access to arts and culture opportunities.

In that context, the Equity Committee has met seven times since the last Council meeting to continue our education on the latest efforts among arts funding organizations to advance equitable grant making. As a primary function of the Council is to approve all grant program guidelines, we began with a review of program requirements per each grant program to consider the equity implications of our policies.

Staff produced a comprehensive table that displayed each requirement per program that facilitated our review. While the process was tedious, we assessed several program requirements that may serve as barriers to equity including:

- Not allowing a fiscal sponsor option for all programs
- Inconsistent requirement for artistic and organizational experience
- Language that could be biased, limiting, too subjective and/or confusing
- Additional budget restrictions for project grants
- Absence of community-based arts programs for youth outside of the
- Arts Education pedagogy

We recommend that these requirements be revised in order to reduce potential barriers to accessing our grant resources for applicants. Specifically, we recommend that the Council consider the following revisions.

- Allow fiscal sponsorship for all programs to increase access to organizations that may need fiscal support
- Change the number of years of artistic and organizational experience to 2 years for consistency across programs
- Delete the word “professional” from the description of artistic experience to reduce bias
- Delete the requirement that the grant request amount cannot exceed 25% of the total budget for project-based grants, this places disproportionate burden on small organizations
- Develop a community-based arts program for youth that allows for various pedagogical approaches to increase inclusivity
- Consider the complexity of the Data Arts report requirement for small organizations with limited accounting capacity
- Consider including a requirement in the Creative California Communities program to provide at least one “free” event/access point to be consistent with other project-based programs

As you know, CAC staff is participating as one of a 15 member state agency/department cohort in a yearlong training on race equity through the Government Alliance on Race Equity (GARE), supported by the Governor’s Strategic Growth Council. <https://www.racialequityalliance.org/>.

The focus of GARE is to create a national network of government working to achieve racial equity and advance opportunities for all. Race equity has been prioritized by California state government through this training in recognition that of the many groups that face inequities, people of color are likely to face the greatest disparities within any marginalized population due to historical factors and community trauma. We are reviewing the GARE Race Equity Toolkit for its utility to advance this committee’s capacity to assess equity in other Council policy areas and look forward to providing future updates and recommendations to Council.

## Literature Review of Selected Equity Articles

*I Once Was Blind, Acknowledging Race in Granting to Individuals*, GIA Reader

<http://www.giarts.org/article/i-once-was-blind>

*The Road to Achieving Equity, Findings and Lessons from a Field Scan of Foundations That Are Embracing Equity as a Primary Focus*; Kris Putnam-Walkerly, MSW and Elizabeth Russell with support from the Robert Wood Johnson Foundation, September 2016.

[https://putnam-consulting.com/wp-content/uploads/Equity-Field-Scan\\_Layout\\_FINAL.pdf](https://putnam-consulting.com/wp-content/uploads/Equity-Field-Scan_Layout_FINAL.pdf)

*Recalculating the Formula for Success, Public Arts Funders and United Arts Funds Reshape Strategies for the Twenty-First Century*; Steven Lawrence, Grantmakers in the Arts Research, Summer 2017.

<https://www.giarts.org/sites/default/files/recalculating-the-formula-for-success.pdf>

*Not Just Money: Equity Issues in Cultural Philanthropy*; Research by Helicon Collaborative with support from the Surdna Foundation, July 2017.

<https://www.giarts.org/sites/default/files/not-just-money-equity-issues-cultural-philanthropy.pdf>

*Making Sense of Cultural Equity*; Createquity, August 2016, and other articles

<http://createquity.com/2016/08/making-sense-of-cultural-equity/>

*The LatinXperience, An Experiential View of Latino Engagement in the Arts in California*; Salvador Acevedo, Verna Bhargava and Sven Diller with support from The James Irvine Foundation, 2017.

[https://docs.wixstatic.com/ugd/57c834\\_fc09670354db4919ac3160e67d5fa255.pdf](https://docs.wixstatic.com/ugd/57c834_fc09670354db4919ac3160e67d5fa255.pdf)

*The Limits of "Diversity"*; Kelefa Sanneh, The New Yorker, October 2017.

<https://www.newyorker.com/magazine/2017/10/09/the-limits-of-diversity>

*The Museum as Ethics Classroom*; Adjoa Jones de Almeida, June 2017.

<http://ethicsineducation.org/2017/06/the-art-of-social-justice-behold-the-beautiful-struggle/>

*Affirmative Action VS Diversity*; Business Training Media.

<https://www.businesstrainingmedia.com/affirmvsdiv.php>

*LA County Arts Report: Cultural Equity and Inclusion Initiative*; Los Angeles County Arts Commission. 2017.

[https://www.lacountyarts.org/sites/default/files/pdfs/lacac17\\_cciireport\\_final.pdf](https://www.lacountyarts.org/sites/default/files/pdfs/lacac17_cciireport_final.pdf)

*Philanthropy and Inclusivity: A Longstanding Problem That Must Be Treated as Urgent*; Vikki N. Spruill and Diana Campoamor, April 2016.

<https://nonprofitquarterly.org/2016/04/07/philanthropy-and-inclusivity-a-longstanding-problem-that-must-be-treated-as-urgent/>

## Other Equity Models

Ontario Arts Council – Equity Plan

<http://www.arts.on.ca/access-equity/equity-plan>

New York City Cultural Affairs – Diversity & Equity

<http://www1.nyc.gov/site/diversity/index.page>

Equity in the Center

<http://equityinthecenter.org/>

## **Cultural Equity Statements**

The following are statements developed and published by these organizations as a result of a comprehensive process. We are including these to provide context for the Strategic Planning Committee as they develop the CAC Equity Statement.

Americans for the Arts

<https://www.americansforthearts.org/about-americans-for-the-arts/statement-on-cultural-equity>

Grantmakers in the Arts

<http://www.giarts.org/group/arts-funding/racial-equity-and-social-justice>

National Assembly of State Art Agencies

[https://nasaa-arts.org/my\\_nasaa\\_resources/nasaa-statement-diversity-equity-inclusion/](https://nasaa-arts.org/my_nasaa_resources/nasaa-statement-diversity-equity-inclusion/)

# TAB C

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California Arts Council | Emergency Meeting | 05/08/2020

## **Director's Report from Anne Bown-Crawford**

May 8, 2020

First and foremost I want to state that, within this climate of tremendous stress and worry, we are proud to be Californians and are grateful for the leadership shown by our Governor. I also want to say that I am so very proud of this staff and our Council for rolling up their sleeves and not missing a beat in our work of serving the field.

As California's state arts agency, we continue to lead with equity by prioritizing communities with the greatest needs. The CAC is positioned to be trusted and can connect to those most affected by COVID-19. The role we play in this time of pandemic is of tremendous importance. We are prioritizing socially vulnerable and highly impacted communities in our relief and recovery efforts, policies, and plans. We hold the aspiration that by supporting the economic recovery of our state's most vulnerable and impacted communities, through creative and culturally relevant approaches, they will emerge stronger post COVID-19. We believe that we have an open window of opportunity to expand those community voices through arts and culture leadership and strategies. We will continue to do the work of strengthening arts businesses and cultural workers as essential elements in moving toward an equitable society within this great state of California.

Below are highlights of recent agency activities:

### **COVID-19 Economic Impact on Arts Sector**

A [new assessment](#) of data from the Public Policy Institute of California released on April 24 offers new insights into the impact of the COVID-19 pandemic on the state's economy and unemployment rate. The numbers show the highest rate of job loss in California in the arts, entertainment and recreation industries during the first three months of the public health emergency. Workers in the initially affected industries are also more likely to be women, Latinx, and young adults.

### **COVID-19 Agency Operations**

The CAC has remained fully open, performing all services during the COVID-19 Pandemic. Most CAC staff are currently working at home voluntarily under the CAC's existing telework policy. The office has remained open due to our essential business operation needs. Some staff access the office as needed to perform business functions, carefully following social distancing procedures. Since telework is possible for our agency, we will continue this practice during Stage 2 of the [California Resiliency Roadmap](#) opening timeline. This may be reassessed at any point in the future as necessary. E-signature technology is being implemented for our contracts and grants. We are complying with CalHR/GovOps instructions in response to the guidance of the state and are responding to requests for information from state control agencies.

### **Federal CARES Act Funding**

The National Endowment for the Arts has awarded 40 percent of its federal CARES appropriation directly to state and regional arts agencies. The CAC received \$710,400 to be re-granted to California recipients, and the Council will vote on the policy for these grant funds on May 8. The agency also received \$50,000 for operating expenses to manage CARES Act requirements.

Additionally, the CAC is serving as a resource hub for eligible California organizations and individuals to access information about other sources of CARES funding. This includes promoting grant opportunities from the National Endowment for the Arts, the National Endowment for the Humanities, WESTAF (Western States Arts Federation), and California Humanities.

### **COVID-19 Field Resources**

The CAC has created a [COVID-19 resource page](#) that includes other federal, state, and private aid available to organizations and individuals. This is an information hub that we continually update with emergency funding opportunities, emergency preparedness best practices, and webinars featuring arts leaders and artists from the national arts community as we become aware of them. The COVID-19 emergency has highlighted the power of collaboration within the arts ecosystem at every level; this list showcases that network.

### **2020 Grant Announcement**

On May 4, we [announced this year's grant awards](#) voted on by Council in February and April. The nearly \$30 million and 1,534 grants awarded this year is the largest grants investment in our agency's history, supporting vital California arts businesses and cultural workers. The announcement comes at a time when support for the sector is greatly needed. The outpouring of gratitude, relief, and excitement has been tremendous. All grantees have received instructions on the flexibility available to them during this grant cycle, per the direction set forth by the Council at the April Council meeting.

### **Innovations + Intersections Pilot Grant Program**

Applications for the Council's pilot Innovations + Intersections grant program closed on May 1. We received a total of 414 proposals for this very timely program with a total request of just over \$146 million for large-scale innovative projects addressing one or both of the Council's priority areas of Arts and Wellness and/or Arts and Technology. The Council has allocated \$1.65 million to this program. I+I has a two-step application process that began with a Letter of Intent. Final grant recommendations will come to Council for a vote at the September Council meeting.

### **Legislative Budget Process**

On April 6, 2020, the Assembly Committee on Budget, chaired by Assembly Member Phil Ting, [issued a memo](#) outlining what the committee's budget process and overall state budget timeline may look like going forward as a result of the COVID-19 crisis. CAC staff may be called to respond in upcoming budget hearings.

### **Staffing Updates**

We have two new staff members filling vacancies on our team:

- Sarah García, Arts Program Specialist - Sarah coordinates the Artists in Schools, Arts Education Exposure, and Arts Integration Training grant programs and will be the new coordinator of Poetry Out Loud
- Angela D. Alforque, Ed.D, Director of Program Services - Angela will manage the multidisciplinary programs staff team and support Council committee members in developing and implementing all of the program policies, application and administrative processes, documentation and systems

### **Poetry Out Loud National News**

We held the California State Poetry Out Loud Finals virtually in April, and the national finals were canceled shortly thereafter. However, competitors still had the opportunity to participate in the Poetry Ourselves competition by submitting original works of poetry in spoken or written form. We're very proud of California's state champion Eden Getahun, a student at CK McClatchy High School in



Sacramento, who was named the 2020 National Poetry Ourselves runner-up for her poem “[Never Forget](#).”

### **Governor’s Cultural Cabinet**

During this crisis, the Governor’s Cultural Cabinet has met twice to discuss response and recovery strategies and best practices for the state’s cultural leadership. The Governor’s Cultural Cabinet is a collective of California state agencies, departments, and organizations dedicated to promoting and preserving the place of culture at the center of California’s identity. Participants represent executive leadership from the CAC, California Historical Society, California Humanities, California Native American Heritage Commission, California State Archives, California State Library, California State Parks, California Office of Historic Preservation, The California Museum, and Visit California. All entities have participated in one or both of the discussions.

### **Important Upcoming Dates**

June 2-4, 2020	Innovations + Intersections Round One Peer Review Panel
June 11, 2020	Council meeting
July 1, 2020	Start of new fiscal year, start of grant activity period for grantees
September 10, 2020	Council meeting ( <i>agenda to include Innovations + Intersections funding recommendations</i> )
November 18, 2020	Council meeting

# TAB D

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California Arts Council | Emergency Meeting | 05/08/2020



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

**Date:** May 8, 2020

**To:** California Arts Council Members

**From:** Programs Policy Committee: Larry Baza, Jodie Evans  
Programs Allocations Committee: Donn Harris, Jonathan Moscone

**Re:** FY 2019-2020 Programs Policy and Programs Allocations Recommendations

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## Overview

The National Endowment for the Arts awarded the CAC \$710,400 of Coronavirus, Aide, Relief and Economic Stimulus (CARES) Act funding as an amendment to the FY 2019 State Arts Agency (SAA) Partnership Agreement grant, to be regranted by the California Arts Council. The agency also received \$50,000 for operating expenses to manage the CARES requirements.

The Council previously committed \$1 million in state local assistance funds to be allocated to a pilot fellowship grant program supporting individual artists.

The Program Policy Committee and Programs Allocations Committee met separately over the past month to discuss policy and allocation options, respectively, that would provide additional support to the field during this COVID-19 pandemic.

Separate recommendations from both committees reflect a review of the following information:

- SAA CARES funding requirements<sup>i</sup>
- Direction from Governor Operations that relief funding be distributed as expeditiously as possible, especially to vulnerable communities to address racial inequities<sup>ii</sup>
- Data from the COVID-19 California Arts and Culture Sector Early Impact Survey<sup>iii</sup>
- Our responses to the CAC Strategic Framework Decision Support Tool
- Input provided to the Council from the field, delivered by arts advocates
- Articles on disproportionate impacts of COVID-19 on vulnerable communities<sup>iv</sup>
- Survey of other funders and rationale for award amounts to artists

## Recommendations

The following recommendations are intended to contribute to the economic health of the arts sector of California by leveraging existing resources and partnerships to provide relief to constituents in a time of critical need.

- I. **The Programs Policy committee respectfully recommends that the Council distribute the SAA CARES Act funding to the 54 State and Local Partner (SLP)**

**grantees on an opt-in basis. The following program requirements are recommended:**

- Re-grant most funds to arts organizations serving socially vulnerable communities and that are not eligible for the direct stimulus CARES Act funding
- Use up to 20% of the funds for operations support of the SLP
- Submit a brief proposal for approval
- Utilize the CAC Decision Support Tool to ensure that regranting efforts focus support on the most socially vulnerable communities and artists
- If an SLP does not have the capacity to accept the funds, that SLP can partner with another county's SLP to administer the program
- Submit a final report on all outcomes

**II. The Allocations committee respectfully recommends that the Council divide the \$710,400 evenly among the SLP grantees who opt-in. Funds from non-participating SLPs will be redistributed to all participating SLP grantees.**

**III. The Programs Policy committee respectfully recommends the following policy considerations. The Allocations committee respectfully recommends the following allocations considerations. These recommendations are being made for the Council to establish a rapid relief grant for funding artists who represent socially vulnerable communities. The following mechanism and program requirements are recommended:**

- Redirect the \$1 million funds approved for the Individual Artist Fellowship grant
- Identify an administering organization that is a current grantee with the capacity to administer rapid grants to artists
- Allow the administering organization to cover operating costs to administer a rapid grant program
- Grant awards at the amount of \$1,000 per artist
- Require that grantees represent the most socially vulnerable and most highly impacted communities
- CAC staff approve the grant program guidelines developed by the administering organization

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<sup>i</sup> <http://www.arts.ca.gov/news/prdetail.php?id=310>

<sup>ii</sup> <https://www.gov.ca.gov/2020/04/22/governor-newsom-announces-plan-to-resume-delayed-health-care-that-was-deferred-as-hospitals-prepared-for-covid-19-surge/>

<sup>iii</sup> <https://view.publitas.com/ca-arts-council/covid-19-california-arts-culture-sector-early-impact-survey/page/1>

<sup>iv</sup> <https://www.cdph.ca.gov/Programs/CID/DCDC/Pages/Immunization/nCoV2019.aspx>

# TAB E

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California Arts Council | Emergency Meeting | 05/08/2020

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ENTERTAINMENT & ARTS

# 'Seismic' loss: Diane Rodriguez, longtime champion of theater artists of color, dies



Diane Rodriguez (Center Theatre Group)

By GREG BRAXTON  
STAFF WRITER

APRIL 11, 2020 | 6 PM



Diane Rodriguez, a celebrated stage artist, passionate for the work of Latino and Latina artists and former associate artistic director of Center Theatre Group in Los Angeles, died Friday. She was 68.

Rodriguez, who had been part of the artistic staff of Center Theater Group for 24 years and had worked with other major companies across the country, died of cancer, former colleagues said.

***For the record:***

***11:18 PM, Apr. 12, 2020*** An earlier version of this article referred to Teatro Luna as Teatro Luno.

During her extensive career, she performed in, directed or produced projects with top artists including playwrights Luis Valdez and [Young Jean Lee](#) and the group Culture Clash.

“Diane was an incredibly disciplined artist, with equal talent as a writer, director and actor,” said CTG Artistic Director Michael Ritchie. “But she was never more animated than when she was advocating for the work of other artists. The arts community mourns the loss of a leader and advocate for accessibility, inclusion and community.”



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After studying theater at UC Santa Barbara, Rodriguez became a leading actress for 10 seasons with the groundbreaking theater company [El Teatro Campesino](#), the Farmworkers’ Theater where Valdez was founder and artistic director. Rodriguez also was a co-founder of the comedy troupe Latins Anonymous.

“Diane Rodriguez was an unforgettable and beloved member of the family of El Teatro Campesino,” Valdez said. “We remember her from her earliest days as a professional artist in the ’70s, when she became a vital and indispensable part of our core company.”

“Her power as an artist came from the heart, which she shared onstage as well as in life, by generating the collective spirit that creates theater. The arc of her evolution as an artist and as a representative of the American theater will give hope and inspiration to new generations of theater artists.”

As associate artistic director at CTG, Rodriguez had overseen the production of new plays and had helped developed the work of more than 75 artists, playwrights and companies. Her projects included [“Straight White Men”](#) by Lee, [“The White Album”](#) by [Lars Jan](#) and “Venice is Dead” by Roger Guenveur Smith and Richard Montoya, the latter a member of Culture Clash.

“I walked into a costume shed at El Teatro Campesino in San Juan Bautista a nervous kid 40 years ago, she gave me a sash and confidence and told me to get back into rehearsal with veteran triple threat L.A. actors,” Montoya said in a statement. “She directed Culture Clash with such brilliant panache in Pasadena [Playhouse] we could only hug and laugh at the finish line. The loss is seismic.”



ENTERTAINMENT & ARTS

**Appreciation: A farewell to theater leader Diane Rodriguez, with love and tears, from Luis Valdez**

April 11, 2020

In recent years, she also had written and directed plays centered on strong Latinas. “Living Large” which premiered at Teatro Luna in 2012, was about a Latina widow trying to deal with difficulties, and “Itch” was about a social justice worker trying to break through the glass ceiling. Another play, “The Sweetheart Deal,” premiered in 2017 at Los Angeles Theatre Center.

“I want to write plays about the middle class and struggle,” she said in a 2018 interview for the National Endowment for the Arts. “There’s a huge strata of Latinas that live in the United States who’ve gone to school, who are middle class, who are very invested in American values, and who we never see onstage or in film. They were important for me to write about, and they continue to be important for me to write about.”

She added: “I like women who have a lot to learn. I like women who learn how to listen deeply. I like women who have a sense of humor. I think that humor is the biggest weapon to change people’s minds.”





Diane Rodriguez and playwright Young Jean Lee during rehearsal for "Straight White Men" at Center Theatre Group's Mark Taper Forum in 2015. (Craig Schwartz)

Her directing career included productions for Pasadena Playhouse, East West Players, South Coast Repertory and Center Theatre Group.

Rodriguez also wrote and consulted on scripts for Mattel's live Barbie productions including "Barbie Live!" She was a consultant on the animated Disney series "Elena of Avalor" about a Latina princess.

Born June 22, 1951, in San Jose, Rodriguez said being a Latina had shaped her creative direction.

"I was going to go to graduate school," she said in the NEA interview. "I applied to California Institute of the Arts, and I got turned down. The alternative was to join El Teatro Campesino — that was the best thing that ever happened to me. It opened my eyes to possibility, but it also rooted me in home, and in where I came from. It rooted me in the fields that my parents worked in, in the canneries that my mother toiled in as we were growing up."

She added, "I never forgot the roots that I came from as I was launched into the world. Even now, even when I'm not necessarily doing Latino-specific work, those roots keep me anchored."

Rodriguez is survived by her husband, Jose Delgado, owner of Pleiades Management and producing director of [Ojai Playwrights Conference](#); her mother, Helen E. Rodriguez; her niece Gabrielle E. Fusco and nephew Mario J. Fusco; and brother-in-law Gary Fusco.

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A lifelong Los Angeles resident, Greg Braxton has written for the Los Angeles Times for more than three decades. He currently is a staff writer covering television for the Calendar section, and has also written extensively about trends and cultural issues in the entertainment field.

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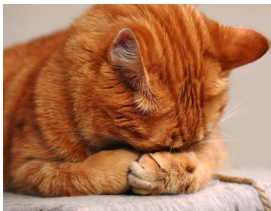
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