



Commission for Arts and Culture

City of San Diego Commission for Arts and Culture

POLICY & FUNDING COMMITTEE

AGENDA

Special Online Meeting

Meeting can be viewed live [here](#) at scheduled time

See footer for Public Comment submittal instructions

San Diego, California

Friday, September 18, 2020

2:00 p.m. – 3:30 p.m.

2:00 p.m.	I.	Call to Order	Ann Bossler, Chair
2:05 p.m.	II.	Non-agenda Public Comment	
2:15 p.m.	III.	Chair's Reports	Ann Bossler, Chair
		A. ACTION – August 14, 2020 Committee Meeting Minutes	
		B. ACTION – September 11, 2020 Committee Meeting Minutes	
		C. Commission Business	
		D. Other Reports	
2:20 p.m.	IV.	Arts & Culture Funding	Leticia Gomez Franco, Senior Arts and Culture Funding Manager
		A. ACTION – Programmatic Refinements for Fiscal Year 2022 Organizational Support Program/Creative Communities San Diego Funding Cycle	
		B. Presentation: Administration Priorities for Fiscal Year 2022 OSP/CCSD Funding Cycle	
3:20 p.m.	V.	Staff Reports	Jonathon Glus, Executive Director
		A. Next Steps & FY23 and Beyond	

Meeting will be aired live and recorded. PUBLIC COMMENT: Any member of the public may address the Commission on any subject in its area of responsibility on any matter not presently pending or previously discussed at the Commission. Pursuant to the provisions California Executive Order 29-20, Commission meeting will be held via teleconference until further notice. In lieu of in-person attendance, members of the public may submit their comments via a public comment [webform](#). Members of the public wishing to address the Commission under Public Comment must submit a Public Comment [webform](#) prior to the meeting. Instructions for word limitations and deadlines will be noted on the [webform](#). Pursuant to open meeting laws, no discussion or action, other than a referral, shall be taken by the Commission on any issue brought forth under non agenda public comment. As required by the Americans with Disabilities Act (ADA), requests for agenda information to be made available in alternative formats, and any requests for disability-related modifications or accommodations required to facilitate meeting participation, including requests for alternatives to observing meetings and offering public comment as noted above, may be made by contacting the City Clerk at (619) 533-4000 or <mailto:cityclerk@sandiego.gov>. The City is committed to resolving accessibility requests swiftly in order to maximize accessibility.

3:25 p.m.	VI.	New Business for Future Agendas	Ann Bossler
3:30 p.m.	VII.	Adjourn	Ann Bossler

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Commission for Arts and Culture

City of San Diego Commission for Arts and Culture

POLICY & FUNDING COMMITTEE

MINUTES

Friday, August 14, 2020

Members Present

Ann Bossler, Chair
Rebecca Smith, Vice Chair
Tyler Hewes
Udoka Nwanna
Tracy Dezenzo
Janet Poutré, Ex Officio

Absent

Keith Opstad

Staff Present

Jonathon Glus
Christine Jones
Karla Centeno
Leticia Gomez Franco
Jon Dwyer, Deputy City Attorney

I. Call to Order – Commissioner Ann Bossler called the City of San Diego (City) Commission for Arts and Culture’s Policy & Funding Committee online meeting to order at 8:37 am. Commissioner Bossler introduced herself and took roll call to confirm Commissioner attendance. She then called on Leticia Gomez Franco to review the guidelines for meeting.

II. Non-agenda Public Comment

- Theresa Kosen – Ms. Kosen stated that she is writing on behalf of Arts and Culture San Diego. She said that over the past month, Arts and Culture San Diego has worked with the San Diego Regional Arts and Culture Coalition and the Balboa Park Cultural Partnership to coordinate nonpartisan education efforts with city council candidates running for offices about the value of arts and culture in their district. She hosted many informal zoom coffee meetings with the candidates and thanked everyone who participate, particularly City-funded organizations including: La Jolla Playhouse, La Jolla Historical Society, World Beat Center, David’s harp foundation, Scripps Ranch theater, Mojalet Dance, Guitars in the Classroom, Fern Street Circus, TranscenDANCE, and Moxie Theater. Leaders from these organizations shared information about their programs and struggles facing the industry. Throughout these meetings, she has found the City’s impact map to be incredibly valuable and mentioned that each candidate had requested the link to do their own deeper dive. This collaborative effort has made a great impression with the candidates.
- Peter Comiskey- Mr. Comiskey stated that as we lead up to the important upcoming campaign, he would like to reflect on the incredibly important education work that is currently underway with the partnership of three coalitions: Art + Culture San Diego, San Diego Regional Arts and Culture Coalition, and Balboa Park Cultural Partnership. Whether the individual informal educational gathering opportunity for almost all ten council candidates to the more formal public forums where set questions are asked and the community is welcome to provide additional questions, the engagement has been invaluable. Mr. Comiskey stated that it is particularly interesting how engaged the candidates become when the heat map of arts and culture activities is presented. In every instance, the candidate asked for the link so they can complete a deep dive for their district. He then thanked people on the Commission who have been able to attend the meetings and said he looks forward to continuing these education activities leading up to the election.

III. Chair’s Reports

- A. **ACTION – June 12, 2020 Committee Meeting Minutes** – Commissioner Dezenzo made a motion to approve the minutes of June 12, 2020. Commissioner Nwanna seconded the motion. The vote was 5-0-0; the motion passed.

Yea: Bossler, Dezenzo, Hewes, Nwanna, Smith (5)

Nay: (0)

Abstention: (0)

Recusal: (0)

- B. **ACTION – June 25, 2020 Special Committee Meeting Minutes – Commissioner Smith made a motion to approve the minutes of June 25, 2020. Commissioner Hewes seconded the motion. The vote was 5-0-0; the motion passed.**

Yea: Bossler, Dezenzo, Hewes, Nwanna, Smith (5)

Nay: (0)

Abstention: (0)

Recusal: (0)

- C. Commission Business - None

- D. Other Reports – None

IV.

Arts and Culture Funding– Commissioner Ann Bossler noted that today’s presentation is meant to introduce the priorities staff has identified for Fiscal Year 2022. She mentioned that the purpose of today is to field questions from committee members and to get their insights. Since it is important that the public can participate in this conversation via public comment, staff has suggested an additional meeting in September for further discussion. Commissioner Bossler went over the timeline stating that today’s meeting is an introduction to the priorities and that the meeting on September 11 will include further details and feedback from staff and any submitted public comment. Then on September 18th, the Committee will convene for a special meeting, where the Committee will take action and recommend to the full Commission the priorities.

- A. Preliminary Programmatic Refinements for Fiscal Year 2022 Organizational Support Program/ Creative Communities San Diego Funding Cycle– Senior Funding Manager, Leticia Gomez Franco went over an overview of the FY22 funding cycle and mentioned that ongoing data collection and research is collected each year in preparation for a new fiscal year. She also stated that due to COVID-19 there were three new assessments commissioned in fiscal year 2020: University of San Diego (USD) Confidential COVID-19 survey, assessment on Diversity, Equity, and Inclusion, and an in-depth analysis on the state of local theaters. Gomez Franco said that staff identified two overarching priorities for FY22: 1.) responding to the changing landscape in a current and post COVID-19 world 2.) centering diversity, equity, and inclusion in City arts and culture funding program processes and procedures. She proceeded to go over the four areas staff is considering as tactical priorities beginning with match requirement. Gomez Franco went over match requirements and stated that after doing an analysis and weighing the benefits, staff found that the current match requirement created barriers that disproportionately affect smaller organizations. Lowering the match from 3:1 to 1:1 would significantly reduce barriers and make match requirement consistent with other government arts funders. Gomez Franco fielded questions from Commissioners. Chair Poutre asked what staff is recommending as the OSP match requirement to which Gomez Franco answered lowering the match requirement from 3:1 to 1:1. Gomez Franco also provided clarity on the in-kind requirements for CCSD and OSP. Chair Poutre asked the committee if there was an argument against lowering the match requirement and why it was implemented in the first place. Commissioner Hewes asked Gomez Franco to define in-kind further and asked if in-kind included things like services and materials. He then offered Chair Poutre a counter argument by stating that the committee should not recommend dropping the match requirement to ensure that the most sustainable organizations post-COVID-19 are funded by the City since it may be a while until the City’s funding is fully restored. He added that while it’s terrible to say this could be a way to “separate the wheat from the chaff”, by supporting only those organizations that meet a 3:1 match. He added that this statement was merely to provide an argument for keeping the match requirement as is. Gomez Franco defined in-kind by stating that the general rule for in-kind would include both material and service donations. Usually these donations are attached to a cash value, which is how an organization quantifies the value of the donation. Commissioner Hewes then gave an example of an in-kind donation to which Gomez Franco agreed that the example provided is a type of in-kind donation. Commissioner Dezenzo asked for further clarification on in-kind donations. She asked if an organization is requesting money and has a match, and half of the match can be an in-kind donation, would the organization be donating the in-kind or is the in-kind provided by anybody donating to the organization? Gomez Franco explained that if an organization gets an award of \$5,000 dollars for services, a 1:1 match would mean that the organization is getting \$5,000 dollars from somewhere else to also support those services. The matching income could be received from sources such as corporate sponsorship, foundation grants, etc. The organization is not giving the City those funds, instead is assuring the City that funds are also coming in from elsewhere to help support the services. She furthered explained that the in-kind match allowance acknowledges that there is value in non-cash contributions so that if an organization is more likely to receive volunteer services, then

there is value in that. Commissioner Dezenzo said that the clarification makes perfect sense since she initially thought it was a matching grant. She proceeded to state that she was going to ask a similar question as Chair Poutre posed about counter arguments to keeping the match as is. She added that she hopes there isn't a counter argument as there are many small organizations that may not have a huge budget and a 3:1 match may be intimidating to these organizations. In regard to separating the wheat from the chaff argument, she added, how can you get the wheat without watering the chaff? She continued to state that organizations couldn't grow without help at some level. Gomez Franco added that the match is not the only thing that ensures organizations are receiving funds from elsewhere because of the way the algorithm works. She added that the larger an organization's budget is, the smaller the percentage of that budget will be covered by City funds. A majority of the organizations that are awarded, especially the large ones will receive about 1-5 percent of their budget from the City funds, which means that these organizations have 95 percent other funds to meet that match making even a 3:1 match inconsequential to the larger organizations. Commissioner Bossler asked what happens to funds that are declined by organizations, to which Executive Director Jonathon Glus replied that at the end of the fiscal year the funds go back to the general fund. He added that staff intends submit a mid-year budget adjustment for City Council's consideration to reallocate those funds in FY21. Commissioner Bossler asked why CCSD organizations with budgets under \$30,000 can include in-kind but OSP organizations with budgets under \$30,000 cannot. Gomez Franco explained that the 1:1 match would be implemented across the board and that some CCSD projects are administered by smaller, local neighborhood-based organizations that rely on volunteer and donated services so in-kind allows them to quantify the value of these services towards their match. Commissioner Hewes asked about tiering the OSP organizations and said he supports the match requirements as it shows an organization has skin in the game but acknowledges that it causes barriers. He asked if there was thought put into adding brackets of funding for OSP, for example if an OSP organization is at the top bracket for funding, they would need to keep a 3:1 match. The match would lower with the budget tiers. Gomez Franco responded that the algorithm works on a curve and that the larger organizations, especially in OSP, may have additional funds. She added a tiered system for matching would have limited impact but lowering the match would help the smaller organizations while not impacting the larger ones. Commissioner Dezenzo asked if there was discussion about allowing in-kind for smaller OSP organizations. Gomez Franco said she would look into it and that staff would continue to gather information for further discussion. She added that lowering the match requirement for OSP is already helpful. Since OSP is general operational support, it's important that those organizations are receiving additional funding from other sources. She added that it's easier to make the case for CCSD organizations since many of them are one-time projects. Commissioner Smith added that it isn't large vs. small; it's about skin in the game. She added that this is a great opportunity for all organizations to look for funding in other ways. Commissioner Hewes gave an example of how he would find in-kind if he were a small OSP organization and call it a day, adding that a hard dollar match for general operating is where it should be. Gomez Franco then moved on to the second area of focus, Annual Operating Income (AOI) vs Annual Operating Expenses (AOE). She covered the history of AOI, the City's current use of AOI as a factor in the calculation of awards, and the possible benefits of switching to AOE. She mentioned that experts at USD were asked to analyze the use of AOI and AOE. and that staff would return with findings once the analysis is completed. Gomez Franco indicated that the use of AOI has been in discussion for a long time. She confirmed that staff knows that revenue has been deeply impacted due to COVID-19 and since AOI uses revenue as a main factor, switching to AOE now may make sense. Commissioner Bossler asked what AOE would look like, to which Gomez Franco answered that all things are under consideration such as weighing the implications, unintended loopholes and more. Commission Chair Poutre asked if other agencies are also using AOI. Glus responded that this is a legacy tool that other state and federal agencies used in the past. He added that to staff knowledge, San Diego is the only city currently still using it. Commissioner Bossler stated that if the Commission recommends moving to AOE, then staff should come back next year and evaluate how it is working. Gomez Franco then proceeded with the third area of focus which is to further refine the panel review process. She reminded Commissioners that for FY21 there were 5 big changes to the panel process: 1.) expanded panel call to Southern California region 2.) organized panels by discipline instead of just budget amounts 3.) targeted efforts to ensure the panel was diverse in race, gender, and geographic council district 4.) shifted role of Commissioners from panelists to supportive and advisory role 5.) panelists were given access to the organization's financial and capacity information as submitted in the Request For Qualifications. She mentioned that for FY22, panel refinements could include smaller, more focused panels that are organized by both discipline and budget size and the service organizations to be reviewed with other service organizations. These changes would entail growing the panel slate to accommodate a larger number of panels but panels would be smaller. Commissioner Hewes expressed concern that grouping panels by budget size and discipline and funneling panelists that are experts, may create an echo chamber affecting the diversity of perspectives, experiences and understandings that contribute to a fuller discussion. Gomez Franco indicated that staff would take that into consideration as staff explored refinements to the panel composition. Gomez Franco then moved on to the fourth and final priority, prioritizing new and existing applicant cultivation in under resourced areas. She mentioned this would include continuing to expand outreach and provide technical assistance with added emphasis in areas identified as under resourced. She also mentioned providing one-on-one guidance, additional focused technical assistance, capacity building, and support for final reporting. Gomez Franco concluded her

presentation by stating that at the next meeting staff will present an analysis of the different reports currently underway. Commissioner Smith asked which data gathering pieces Pat Libby was working on. Glus mentioned that Pat Libby is working on an analysis on the state of the theater sector in partnership with the City. He added that Libby is finishing her work and will be able to share her findings soon. Commissioner Smith added that Commissioners would be able to partner with and communicate with people in the tourism industry ensuring that other entities in San Diego are aware of the work being done.

- V. Staff Reports - Executive Director Glus thanked Gomez Franco and the whole team for leading the rapid analysis of the funding program over the last few months. He added that in the next 6 weeks, which is vacation time for most, if at any time any Commissioner need a briefing about the basics, staff is happy to schedule a one-on-one. He then stated that staff continues to work with colleagues in the sector such as San Diego Regional Arts and Culture Coalition and Balboa Park Cultural Partnership to informally get a sense of what's going on in the field. Glus also mentioned that he is conducting informal one-on-one meetings with arts leaders with two focused areas 1.) meeting with leaders from communities of color to understand the relational history between the City and leaders. These conversations will help inform methods of outreach 2.) any City-funded organization that has had changes to board or executive leadership. These meetings help staff understand transitions and how staff can help. Commissioner Hewes asked if staff can send a copy of the OSP and CCSD guidelines. Glus said staff would send Commissioners guidelines.
- VI. New Business for Future Agendas – Commission Chair Poutre asked if the City had an insurance fund so contractors could all use one insurance. Commissioner Hewes mentioned that that idea would not work as it would be difficult to administer and extremely expensive. Gomez Franco added that staff can work on providing more support to contractors with meeting the City's insurance requirements.
- VII. Adjourn – Commissioner Bossler adjourned the meeting at 9:56 a.m.



Commission for Arts and Culture

City of San Diego Commission for Arts and Culture

POLICY & FUNDING COMMITTEE

MINUTES

Friday, September 11, 2020

Members Present

Ann Bossler, Chair
Tyler Hewes
Udoka Nwanna
Tracy Dezenzo
Keith Opstad
Janet Poutré, Ex Officio

Absent

Rebecca Smith, Vice Chair

Staff Present

Jonathon Glus
Christine Jones
Karla Centeno
Leticia Gomez Franco
Jon Dwyer, Deputy City Attorney

-
- I. Call to Order | [VIEW HERE](#) – Commissioner Ann Bossler called the City of San Diego (City) Commission for Arts and Culture’s Policy & Funding Committee online meeting to order at 8:32 am. Commissioner Bossler introduced herself and took roll call to confirm Commissioner attendance. She then called on Leticia Gomez Franco to review the guidelines for meeting.
- II. Non-agenda Public Comment | [VIEW HERE](#)
- **Peter Kalivas-** *Save the date for "INSIDE/OUT" taking place on Saturday October 17th, 7:30pm PST. Our new IMMERSIVE Virtual Show! World Premiere PGK DANCE! Cinematographer Maximos Koukos weaves inside/out of each dance by choreographers Kymberly Kellems Fulton and Peter G. Kalivas. There is a 30 Minute ZOOM hosted event starts with a Meet & Greet with the artists followed by one of our famously fun "ice breakers". \$5 TIX here to receive your distinct access link 5pm PST day of the show. Tix and Info: at www.ThePGKDANCEProject.org. PGK DANCERS: Jessica Kelley, Stephanie Vasquez, Bryan Burns, Chelsea Antczak, Shauna Tyser, Kyle Patrick Vaughn Apprentice: Lenin Gutierrez. Check out all we got going on and \$5 Tix at: www.ThePGKDANCEProject.org. Oct. 17th NEW IMMERSIVE OnLine Show "INSIDE/OUT", Oct 23rd at the International Palm Springs Dance Festival, Oct. 24th at Heartbeat Music & Performing arts academy, Oct 30th Los Angeles Dance Festival and Nov. 5-8th at ArtProduce North Park San Diego.*
 - **Peter Comiskey-** *Thank you to those commissioners who have been able to watch the Candidate forums for Arts and Culture. I am pleased to let you know that we had over 130 people watching the District 1 forum last night and the two candidates have indicated support for Arts and Culture. We have two forums remaining. One for District 5 and one for District 7. To review the results of the forums and the positions of the candidates on Arts and Culture issues, please visit artsandculturesd.org/2020. Thank you.*
 - **Trixi Anne Agiao-** *Did you know that many BIPOC dancers do not feel safe in several dance organizations who have been funded year after year? Did you know that a number of BIPOC dancers who have worked for some of these organizations were abused, mistreated and tokenized, but all left quietly in fear of being blacklisted? I'm sure you didn't because most of the community doesn't know. There has been a culture of silence that we are all trying to break. We are holding each other up and trying to enact change as safely as possible for us. In Jonathan Glus' op-ed in the Union Tribune, he ended saying, "We can make San Diego a more inclusive and equitable community by supporting artists, and particularly artists of color, now." We need your support. I hope the Commission will stay true to their public statements and advance change that uplifts companies that are authentically engaging and have demonstrated a history of working with, for and in communities of color. If I can be a resource in your outreach efforts, please reach out to me. I am working with a collective of BIPOC artists who wish to remain anonymous at this time. Thank you.*
- III. Chair's Reports

- A. **ACTION** – August 14, 2020 Committee Meeting Minutes | [VIEW HERE](#) – Commissioner Dezenzo noted that the minutes didn't reflect the discussion had by commissioners at the last meeting and asked that staff revisit the minutes to include additional details from the meeting. Commissioner Dezenzo made a motion to table the minutes of August 14, 2020 for approval at the next Policy & Funding Committee Meeting. Commissioner Opstad seconded the motion. The vote was 5-0-0; the motion passed.

Yea: Bossler, Dezenzo, Hewes, Nwanna, Opstad (5)

Nay: (0)

Abstention: (0)

Recusal: (0)

- B. **Commission Business** - None

- C. **Other Reports** – None

- IV. **Arts and Culture Funding** | [VIEW HERE](#) – Commissioner Ann Bossler introduced the agenda item and reminded cCommissioners that the purpose of today's meeting is to continue the discussion on the refinement recommendations introduced at the previous meeting and that a special meeting had been scheduled for Friday September 18, 2020 where the committee would be taking action on the recommendations.

Agenda Public Comment – Item IV | [VIEW HERE](#)

- **Peter G. Kalivas, Founding Artistic / Executive Director of PGK DANCE-** *Firstly, I appreciate the work the City and therefore, the commission for arts & culture is doing regarding diversity, equity, and inclusion overall. Not to detract in any way from that, I would nonetheless appreciate the opportunity to point out that these are things I for one have challenged the commission about for years already. I may not be the only one. Current commissioners have heard me come in again and again with examples in hand regarding inequities I feel exist on how quantitative and qualitative return on investment is determined. Also, the lack of distinct outreach and assistance to orgs and groups who serve the underserved consistently. I have challenged the qualifications of certain organizations to be funded by the commission at all, or to continue to be funded; whether they truly fit the criteria authentically, accurately, or those accused of misusing funds or not protecting minors in their care. I have challenged how the criteria for funding was re-written by previous leadership without proper process and since stayed. I want more equitable, needs based funding models which includes commissioners and staff having a deeper understanding of what ALL contracted orgs. do, who they serve and how.*
- **Arthur Huang-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Trixi Anne Agiao-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Zaquia Mahler Salinas -** *I appreciate the efforts of the Commission to revise funding procedures that uphold inequity. It is essential that you go into the community and understand who is here doing the work outside of the major organizations that you currently fund. There are folks supporting their communities at various levels, in a myriad of capacities whom you should know, not because they show up to these meetings or submit a grant proposal, but because it should be a priority of the Commission to know the San Diego scene inside and out. I'd love to see members of the commission seek out events, email individuals/organizations asking for more info about what they do, and*

build relationships in the community to better understand the needs. When you do this, you will see that 1:1 matching is still problematic if it does not include the option for in-kind matches, individual BIPOC artists need support, and there are serious problems in regards to inequity and resource hoarding within the large organizations you currently support that implement "trickle-down" funding and programming. Ask the hard questions of those you fund, get to know us, and provide more opportunities for BIPOC-led efforts in San Diego. Thank you.

- **Nicole-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Summer Williams-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Miko Aguilar-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Emma Francisco-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Joey Hutchins-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Drew Ornelas-** *Please Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and*

racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.

- **Marwan Azzam-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Muhamad Alhassen-** *Please get rid of the match requirements. The matching requirement hurts people of color because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and institutionally racist.*
- **Sean-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Colby Sandate-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Lindsay Brzenski-** *Get rid of the match requirements. The matching requirement hurts BIPOC because they are expected to have matching funds to even begin. This hinders new/smaller grassroots organizations from being able to access the funding and is fundamentally racist. Funds are also on a reimbursement basis. You have to front the money and then invoice the Commission and then wait 30-60 days to get reimbursed. This process is very challenging and racist. Divest from PWIs and invest in BIPOC. I recommend you fund INDIVIDUAL BIPOC Artists through a fiscal sponsor or make it a requirement that the organizations that receive funding must do work with BIPOC artists. Since Transient Occupancy Tax dollars are dwindling due to COVID, there will likely be less dollars to distribute next year and the years to come. Can you make a goal to fund NEW and smaller, grassroots organizations? PWIs who have multi-million dollar budgets can survive without this funding, while new/smaller grassroots organizations cannot.*
- **Ed Pogue-** *Agenda item number IV b involves refinements of the processes for arts and culture funding. Based on the areas that the Commission has stated they are prepared to take immediate action on, these are some suggested measures to truly support BIPOC arts and culture in San Diego: Require the orgs funded by the Commission to have leadership on their Board and Staff that are BIPOC. Do the research BEFORE awarding funds - are these orgs truly involved in the communities they seek funding to engage with. Make a commitment to shifting substantial funding towards NEW and smaller, grassroots organizations. Let the multi-million dollar budgets that perpetuate cultures of inequity take a break from receiving funding.*

- **Edrian Pangilinan**-Agenda item number IV b involves refinements of the processes for arts and culture funding. Based on the areas that the Commission has stated they are prepared to take immediate action on, these are some suggested measures to truly support BIPOC arts and culture in San Diego: Reducing match requirements for arts and culture contractors from 3:1 to 1:1 is not enough. Matches of in-kind rather than cash must be allowed, or matching requirements should be eliminated all together. The BIPOC arts and culture community need unconditional support. Allow independent BIPOC artists to apply for funding via fiscal sponsorship. Require the orgs funded by the Commission to have leadership on their Board and Staff that are BIPOC. Do the research BEFORE awarding funds - are these orgs truly involved in the communities they seek funding to engage with. Make a commitment to shifting substantial funding towards NEW and smaller, grassroots organizations. Let the multi-million dollar budgets that perpetuate cultures of inequity take a break from receiving funding. Ensure panelists are trained on implicit bias. Hire panelists from outside San Diego who can be more objective.
 - **Peter Comiskey**- Good morning. I am representing both the Balboa Park Cultural Partnership and like Theresa, I am also representing Arts+Culture:San Diego. Thanks to the commission for seeking feedback regarding proposed refinements to the funding process. Your advanced communications allow the community to provide input. Arts+Culture: San Diego surveyed our members and asked for comments Arts+regarding statements made in the Aug. 26 communication. The first was “the commission seeks to respond to the changing landscape in a current and post covid world.” Respondents indicated very positive comments, recognizing that the commission sees the extreme negative impact of COVID-19 and maintaining critical operating support as the core program for the community. Regarding the statement that the Commission will seek to center diversity, equity and inclusion in processes and procedures. respondents identified strong support with the encouragement to insure that the commission is intentional in their focus and direction and provide guidance to organizations as changes are undertaken. Respondents also commented that success will come by assisting small diverse organizations to greater visibility by residents and visitors. Respondents also encouraged more emphasis on understanding the map of organizational hubs throughout the city and ensuring that programs are delivered to all communities.
 - **Theresa Kosen**- My comments are on behalf of Arts+Culture:San Diego. We surveyed our members this week and received the following feedback. Peter identified a positive response to many of the statements in the email. I found a couple of the additional questions very interesting. We asked coalition members about whether or not they supported the reduction of the match requirement from 3:1 to 1:1. The response was very strong for this change, and a significant number of respondents who answered “I don’t know” and “yes” still asked for additional detail so that they could understand further. Another key question from the survey was the impact and value of including the Data Arts project requirement for grant applications. I am not surprised, and I doubt you will be either - that 100% of the respondents answered that completing Data Arts is a considerable drain or cost to the organization. This is important because as a former director of a small organization and having completing the Data Arts profile several years, I do not see the cost/benefit of asking your contractors to expend their limited resources on something so cumbersome as to cost them the very resources the tool is meant to measure.
- A. FY21 Status Report | [VIEW HERE](#)- Senior Arts and Culture Funding Manager Leticia Gomez Franco provided a status on the fiscal year 2021 Organizational Support Program and Creative Communities San Diego funding cycle.
 - B. Programmatic Refinements For Fiscal Year 2022 Organizational Support Program/ Creative Communities San Diego | [VIEW HERE](#)- Senior Arts and Culture Funding Manager Leticia Gomez Franco presented programmatic refinements and administrative priorities for the fiscal year 2022 funding cycle.
- V. Staff Reports | [VIEW HERE](#) - Executive Director Jonathon Glus said that in the interest of time he would hold staff reports for next week.
 - VI. New Business for Future Agendas- None
 - VII. Adjourn – Commissioner Bossler adjourned the meeting at 10:02 a.m.



Commission for Arts and Culture

STAFF REPORT

DATE ISSUED: September 17, 2020

ATTENTION: Policy & Funding Committee

SUBJECT: Programmatic Refinements for Fiscal Year 2022 Organizational Support Program/Creative Communities San Diego Funding Cycle

REFERENCES: Slide Presentation: Recommendations for Program Refinement and Tactical Priorities for Fiscal Year 2022
[City of San Diego Council Policy 100-03, Transient Occupancy Tax](#)

STAFF CONTACT: Leticia Gomez Franco, Senior Arts and Culture Funding Manager

STAFF RECOMMENDATIONS

Recommended programmatic refinements for Fiscal Year 2022 Organizational Support Program (OSP) and Creative Communities San Diego (CCSD) funding cycle are as follows:

1. Reduce Required Matching Requirement
2. Retain use of Annual Operating Income (AOI) as factor to calculate award

SUMMARY

Pursuant to Council Policy 100-03, regarding the distribution of Transient Occupancy Tax (TOT), the Commission is the City department responsible for administering the Arts, Culture and Community Festivals category. This distribution is completed through two subcategories: Organizational Support Program (OSP) and Creative Communities San Diego (CCSD). TOT allocations related to arts and culture are intended to support the following uses:

1. Enhance the economy and contribute to San Diego's reputation as a cultural destination
2. Nurture and maintain arts and culture institutions of national and international reputation
3. Provide access to excellence in culture and the arts and residents and visitors
4. Enrich the lives of the people of San Diego and build healthy, vital neighborhoods

Annually, Commission staff initiates an application process in which nonprofit organizations can apply through one of the two subcategories. This process is reviewed and updated as needed. In preparation of FY22 and in direct response to the effects of Covid-19 on arts and culture organizations and a demand for renewed focus on equity, staff commissioned various studies to help inform the FY22 recommendations as well as recommendations for FY23 and beyond. Among these studies and are a commissioning of a Diversity, Equity, and Inclusion assessment, a confidential survey on the effects of Covid-19 conducted by University of San Diego, and a study on the effects of Covid-19 on the theatre sector. Preliminary analysis and recommendation from these studies informed staff's recommendations to the Policy and Funding Committee.

On August 14, 2020, the Commission's Policy and Funding Committee received a presentation from Commission staff regarding priorities for the FY2022 funding cycle. To ensure opportunity for public input, the presentation was given again on September 11, 2020 to continue discussion on recommendations and a special meeting of the

Policy and Funding Committee was scheduled for September 18, 2020 to take action on the recommendations discussed.

The recommendations from staff include reducing the cash match requirement for all Organizational Support Program (OSP) awardees from 3 to 1 to 1 to 1 and for organizations receiving Creative Communities San Diego funding with project budgets \$30,000 and over from 3 to 1 to 1 to 1 and those with project budgets of \$29,999 and under, from a 2 to 1 match to a 1 to 1 match with an allowed use of in-kind for 50% of that match. This would make our matching requirements consistent with other government arts funders (regional, state and federal) as well as remove barriers for small arts organizations and smaller CCSD projects while also relieving the strain on small organizations who have recently experienced a significant loss of revenue due to covid-19.

The second recommendation from staff, to retain the use of Annual Operating Income (AOI) as a factor in the calculation of awards was a result of a study commissioned from USD to explore the possibility of shifting to Annual Operating Expenses (AOE) in direct response to organization's loss of revenue due to Covid-19. The USD AOI vs. AOE analysis looked at the use of AOI, reviewed past and current instructions for calculating an organizations AOI and calculated hypothetical awards using AOI's and using AOE's identifying 4 paths forward: A) Continue the use of the Current AOI calculation B) Modify the current AOI calculation C) Use Annual Operating Expense (AOE) instead of AOI D) Develop an entirely new approach to funding distribution decisions.

USD recommended option D, that the City develop an entirely new approach to funding distribution.

Acknowledging that this is a long-term goal that will require time, assessments, research and public input, this recommendation is considered long-term and will be incorporated along with additional data gathering analysis and recommendations for FY23 and beyond. USD also offered a short-term recommendation. USD found that the overall change in awards was minimal when comparing AOI and AOE, and that therefore, the use of AOI was not a determining factor in equity. In doing this analysis, USD identified issues with the current AOI calculator and found that applicants do not always understand what type of financial documents to reference to calculate their AOI. Given the minor impact in switching from AOI to AOE and the potential for improving the current AOI calculator, it was identified that the learning curve associated with a switch from AOI to AOE would be difficult and would not deliver enough change to make it worth doing without introducing additional barriers.

USD's short-term recommendation was to retain the use of AOI but to improve the use of the calculator to create clarity and consistency. This would entail providing clear direction on what financial document organizations should be using to gather the numbers needed, having them upload documents used so staff can confirm the calculations are correct, and clarifying some of the items in the formula so that organizations are including the correct line items when solving for their AOI. This is the recommendation staff is bringing to the committee.

In this next step, the Policy & Funding Committee's task is to recommend priorities for the FY2022 funding cycle. This recommendation will be forwarded to the full Commission for review and recommendation.