

NOTICE OF PUBLIC MEETING

September 30, 2015

10:00 a.m. to 5:00 p.m.

Radius Gallery

Studios Building – Tannery Arts Center

1050 River Street #127

Santa Cruz, CA 95060

831-706-1620

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| 1. | 10:00 | Call to Order
Moment of silence in memory of Madyson Middleton
Welcome by Michelle Williams, Arts Council Santa Cruz County
Welcome by Ann Hazels, Radius Gallery | D. Harris

M. Williams
A. Hazels |
| 2. | 10:15 | Performance by local artist | M. Williams |
| 3. | 10:30 | Roll Call and Establishment of a Quorum | D. Golling |
| 4. | 10:32 | Approval of Minutes from June 24-25, 2015 (TAB 1) | D. Harris |
| 5. | 10:35 | Chair’s Report (TAB 2) | D. Harris |
| 6. | 10:55 | Director’s Report (TAB 3) | C. Watson |
| 7. | 11:05 | CAC 40 th Anniversary Plans (TAB 4) | C. Fitzwater |
| 8. | 11:15 | Committee Reports (TAB 5) | D. Harris
C. Watson |
| 9. | 11:45 | Presentation: Arts Education Requirements for California Schools | C. Schafer |
| 10. | 11:55 | Public Comment (may be limited to two minutes per speaker) | D. Harris |
| 11. | 12:15 | Council Member Updates and Reports (3 min. each) | D. Harris |
| 12. | 12:45 | Discussion of Initiatives (TAB 6) | M. Alexander
C. Watson |
| 13. | 1:15 | Programs Committee Report: 2015-16 Program Priorities, Program Direction, and Funding Allocation Recommendations

a. Proposed Programs Budget (TAB 7)
b. Existing Grant Programs (TAB 8)
c. New Pilot Grant Programs (TAB 9)
d. Additional Decision Items (TAB 10) | M. Alexander
K. Gallegos |

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| 14. | 4:00 | Programs and Grants 2015-16 | S. Gilbride
J. Jong |
| | | a. State-Local Partnership Program (TAB 11) | |
| | | b. Arts & Accessibility Technical Assistance (TAB 12) | |
| | | c. Poetry Out Loud (TAB 13) | |
| | | d. Artists in Schools correction (TAB 14) | |
| | | e. Programs Calendar draft (TAB 15) | |
| 15. | 4:30 | Public Comment (may be limited to two minutes per speaker) | D. Harris |
| 16. | 4:45 | Other Business | D. Harris |
| 17. | 4:50 | Agenda Items for Future Meetings | D. Harris |
| 18. | 5:00 | Adjournment in Memory of Noah Davis, Owen Goldsmith, Lynn Manning, and Madyson Middleton (TAB 16) | D. Harris |

Notes:

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. Council meetings are open to the public and are held in barrier-free facilities that are accessible to those with physical disabilities in accordance with the Americans with Disabilities Act (ADA). If you need additional reasonable accommodations, please make your request no later than five (5) business days before the meeting. Please direct your request to the Administrative Assistant, Diane Golling, at (916) 322-6335 or diane.golling@arts.ca.gov.
5. Public testimony is time limited. Please make concise remarks.
6. A working lunch will be delivered for the Council Members and staff. No lunch break will be taken.

Tab 1

MINUTES OF PUBLIC MEETING

June 24, 2015

10:30 a.m. to 5:00 p.m.

San Diego Watercolor Society
NTC at Liberty Station
2825 Dewey Road, Suite 105, San Diego CA 92106
(619) 573-9315

June 25, 2015

9:00 a.m. to 3:00 p.m.

Jacobs Center for Neighborhood Innovation
404 Euclid Avenue, San Diego, CA 92114
(619) 527-6161

DAY ONE:

PRESENT:

Council Members

Donn K. Harris, Chair
Susan Steinhauser, Vice Chair (late)
Michael Alexander
Phoebe Beasley
Kathleen Gallegos
Jaime Galli
Nashormeh Lindo
Steve Oliver

Arts Council Staff

Craig Watson, Director
Scott Heckes, Deputy Director
Caitlin Fitzwater, Communications Director
Mary Beth Barber, Special Projects Associate
Diane Golling, Administrative Assistant
Shelly Gilbride, Arts Program Specialist
Jason Jong, Arts Program Specialist
John Seto, Arts Program Specialist
Wayne Cook, Arts Program Specialist

Invited Attendees

Alan Ziter, NTC Foundation, NTC at Liberty Station
Beverly Tuzin, San Diego Watercolor Society
Annette Fritzsche, San Diego Youth Symphony
Rhyena Halpern, City of Palo Alto
Polly Card, San Diego State University
Joe Lewis, University of California at Irvine
Elizabeth Washburn, Combat Arts
Victoria Hamilton, Jacobs Center for Neighborhood Innovation
Mario Davila, L.A.'s Best

Other Attendees

Dr. Carl Schafer, arts education consultant
Walter Ritter, Write Out Loud
Rosemarie Wood, North County Coalition for the Arts
Wendy Endsley, A Reason To Survive (ARTS)
Daniel Foster, North County Arts Network
Cecelia Kouma, Playwrights' Project
Anthony LaBue, Arts for Veterans/Veterans' Museum
Tasha Dogo, United Artists of San Diego
Larry Baza, City of San Diego Commission for Arts and Culture
Annamarie Maricle, The Old Globe Theater
John Highkin, Fern Street Community Arts
John Gallogly, Californians for the Arts/California Arts Advocates/Theatre West
Tomas Benitez, Latino Arts Network
Sara Correa, North County Coalition for the Arts
Kenny Allen, Teaching Artists' Guild
Jim Kapsalis, Dolphin & Hawk Gallery/UASD
Sharon Persovski, Smiles Through Art
Gina M. Jackson, City of San Diego Horton Plaza Theatres Foundation
Sharon Lee Masteo, San Diego History Center/San Diego Performing Arts League
Anjanette Marxya-Ramey, A Reason To Survive (ARTS)

ABSENT:

Council Members

Christopher Coppola
Rosalind Wyman

MINUTES OF JUNE 24, 2015

I. Call to Order and Welcome

Chair Donn K. Harris calls the meeting to order at 10:46 a.m. The Council is welcomed by Alan Ziter, who tells the history of the Naval Training Center, where 28 buildings have become a nonprofit arts and community center. More than 80 nonprofits are housed here, plus restaurants and other amenities. Other naval bases in California are looking for what to do with unneeded real estate and this is a possible model. An “arts funding victory reception” will follow today’s meeting, celebrating the increase to the CAC’s budget and the fact that San Diego’s arts funding went up by 20% this year.

The Council is welcomed by Beverly Tuzin, President of the San Diego Watercolor Society. She says everyone in California will benefit from the efforts of the CAC. She describes the gallery, and invites the Council members to walk around and enjoy the art.

At 10:52 a.m. Golling calls the roll and a quorum is established.

Annette Fritzsche is here from the San Diego Youth Symphony and describes their work, including the community outreach program, part of which we will see today with a student musician quintet. Their Community Opus Program has continued to grow and expand and helped usher in the hiring of full time credentialed music teachers. Two weeks ago the school board approved five million dollars, because these students have been such a great example of the transformative power of the arts. The conductor of the chamber ensembles says a few words about the chamber music program, where students are able to work in smaller settings. The quintet then performs Pachelbel’s Canon and Jeremiah Clark’s Trumpet Voluntary.

Watson says a few words about Dalouge Smith, head of San Diego Youth Symphony, who is a great champion for music education and would be here at this meeting if he weren’t in China.

II. Minutes of April 21, 2015

There are no suggested changes to the Minutes as presented.

ACTION: Oliver moves that the Minutes of April 21, 2015 be approved. Beasley seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman. The Minutes are approved at 11: 09 a.m.

III. Chair’s Report

At 11:10 a.m. Harris reports that the Governor has not yet signed the budget, but that is expected to happen at any moment. The Chair describes River Reflections, creative growth in Oakland that he has witnessed, and a Napa Valley Arts in April event that he attended. He encourages Council members to get around the state and see what the field is doing, particularly the grantees we support.

At 11:11 a.m. Steinhauser arrives.

The Chair describes his meeting with Peter Coyote, first Chair of the California Arts Council; it inspired him to emulate some of his inventive spirit. He would like the Council to think of ways to put the arts at the center of more aspects of life.

IV. Director's Report

At 11:14 a.m. the Director's report is given, with an update on the budget. The Governor is now expected to sign the budget tomorrow. The moment we hear that the budget is signed we have a press release ready to go, to express our gratitude. For almost 13 years the CAC received no increase at all, which is why this increase is historic. He hopes the field will join us in thanking the Governor and the members of the legislature who supported us so strongly. We witnessed a unique collaboration between conservative Republican and liberal Democrat, Senators Nielsen and Leno, who worked together to help bring this about.

Watson notes that the budget is expected to also carry a \$2M line item for arts in corrections. The CAC expects to administer \$3.5M next year for arts in corrections. It may go back down to \$2M the following year, but we feel encouraged that it may stay at that level. There will be an international conference on arts in corrections in San Francisco this month, and it is clear that California is once again a leader in this important work.

The Director explains the digital media campaign the staff is working on. This builds on the Council's desire to enhance our ability to tell our story. Now with some of the funding that we were able to accumulate from administrative savings—not our grant funds—we put together a request for proposals and chose a firm that really stood out. Watson and Fitzwater are meeting with them after tomorrow's Council meeting.

The CAC's 40th anniversary will be next year. Having videos about some of our outstanding grantees and what this agency does, we will be in a position to inform as we celebrate. Gallegos asks where the videos will be posted. Fitzwater says on our website, on social media, and when we are in public and meeting with members of our community, local influencers, and the legislature. We'll have a culminating PSA about our impact and the impact of the arts in the state. Steinhauser says this is very much in keeping with our public will efforts in the strategic plan. Heckes notes that \$100,000 was earmarked for administrative costs in the one-time \$5M, and this \$35,000 came out of those funds.

Watson reports that Phase 2 of San Jose's Building Public Will campaign is kicking off next week and he will attend a funders' meeting at the Hewlett Foundation in Los Altos. He'll give another update at the September meeting about how it is all unfolding.

V. Public Comment

The Chair recognizes Carl Schafer, who passes the Council members a handout. He used to chair the San Bernardino Arts Council. He feels that arts education must be available to all, notes that it's in our mission statement, and asks the Council to endorse finding a way to require school districts to comply with the VAPA code. The Education Code states that all children are supposed to receive arts education; the word is "shall," not "may," receive. Those rules are not being complied with. He says that CREATE CA is not going to get the job done because persuasion only goes so far. He met with Sen. Ben Allen who has committed to an information hearing on this issue. He will meet with him again in a couple of weeks. Schafer requests that we put this on our next meeting's agenda. He would like the Council to issue a statement that the CAC supports this effort.

Walter Ritter, executive director of Write Out Loud, had his first experience with Poetry Out Loud this year in San Diego. Nearly 300 students from five schools participated – up from one school in the past. Now that they’ve had a taste of it everyone is excited and Poetry Out Loud is expected to grow. He offers a quote from one of the participants: “I didn’t pick my poems, they found themselves within me.” Writeoutloudsd.com has a video.

Rosemarie Wood of the North County Coalition for the Arts thanks Jong and calls him a golden star on our staff. She is from Imperial County, which has not been funded through our State-Local Partnership Program for years. They have the talent and time, but not the funding. She was just newly appointed and says they are drowning. Imperial County is economically depressed and underserved. She asks for help with finding an executive director for the new Imperial County Arts Council. Her staff and board are 100% volunteer. Alexander asks her what her relationship is with her county board of supervisors. Watson says they are in line to come on board.

Wendy Endsley from A Reason To Survive passes out materials. They received a Creative California Communities (CCC) grant last year and it has been a wonderful experience. They launched the first micro-enterprise, 12 students currently working as paid apprentices. This program is enabling older youth to apprentice with professional artists to create things that they can market to the community. Our grant was the seed money for a 3-year initiative to turn three miles in National City into a cultural district. They will engage 300 youth apprentices with 60 mentor artists. They will debut a furniture line tomorrow. They’d like to host us if we come back to San Diego.

Daniel Foster, San Bernardino Arts Connection, thanks the CAC for the priority and support we give to the state-local partners. It’s these intermediaries who champion the cause of all the boats in the water. San Diego has great accomplishments, but lacks a county arts council. He knows we are working on that. Thanks for standing behind that notion. Alexander asks why there is so much resistance at the county level to creating this. Foster thinks 90% of the arts community is behind it, but they haven’t organized.

Cecelia Kouma, Executive Director of Playwrights’ Project, says that foster youth are creating plays about their experiences in the foster care system. They are grateful to be a part of JUMP StArts. If they hadn’t gotten the JUMP StArts grant they wouldn’t have been able to reach 25 classes; they had ten before. Everyone wants to see the program continue. She reads a poem by a 15 year old girl.

Anthony LaBue (“Tony the Vet”), Arts for Veterans, welcomes the CAC to San Diego, which he says has the highest concentration of veterans in the nation. The veterans’ community suffers 22 suicides a day. He believes in the healing power of the arts and is dedicated to providing this help to the veterans’ community. He saw the vets’ initiative on our agenda, which he didn’t know about; is ready to help us in any way he can.

Larry Baza from the City of San Diego welcomes us to San Diego and congratulates the Council members; he says their position is very important. He thanks them for their service, saying that he knows how much it takes. He has a 37-year relationship with the CAC and it warms his heart to see Heckes and Cook here, who helped him when he was young and starting out.

Tasha Dogo is here from United Artists of San Diego, a union of artists. They make sure that money has been distributed properly. They are worried about allocation of funds. There are grants for organizations but not individual artists. They strongly believe that their work supports the community and the community should support them. The San Diego Arts Commission supports fairs, but fair booths are expensive. Artists often work for free or are paid minimally. There is a lot of local talent and many emerging artists who deserve more support. She is here today to meet the leaders who are here. Small changes can have a huge impact.

Watson tells her about our upcoming webinar on self promotion for artists.

The Chair explains that we will be in touch with those who have spoken. Golling asks that everyone leave their email address on the sign in sheet. The Chair says it's very important to the Governor that we hear these concerns from local California artists and communities and we will respond.

At 12:00 p.m. Steinhauser leaves the room to join a conference call.

VI. Funding Request: Grantmakers in the Arts (GIA)

At 12:07 p.m. Watson talks about GIA's request for support of their conference in Los Angeles. Their conference is a significant opportunity to bring together a lot of minds around the question of best practices in arts grant giving. The money to support the conference will not come from grant funds, it will come from operating funds. Watson and John McGuirk of Hewlett will lead a panel on CREATE CA, which is considered a national model.

Oliver says that he attended a GIA conference in Texas and was impressed. He's delighted that they are coming to California. Gallegos asks if Council members can attend. Watson says he believes so.

Gallegos asks how the arts are presented at GIA. Oliver says at the one he attended, the voice of the artist was heard at every presentation and every panel. Also there were local site visits for attendees.

ACTION: Oliver moves to approve the recommendation to support the upcoming Grantmakers in the Arts national conference in Los Angeles as presented by staff and outlined in Tab J. Alexander seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman. The motion passes.

A short break is taken at 12:13 p.m.

VII. Programs, Initiatives and Services

The Chair reconvenes the meeting at 12:25 p.m. and begins the programs and grants portion of the meeting.

Heckes acknowledges the work of the staff. This was a very complex year. The programs staff is acknowledged by name. He asks Seto to begin with a brief presentation on Statewide Networks (SN). Rhyena Halpern, panel chair, and Seto present SN, which received 6 new applications. The panel adjudicated 21 applications and ended up recommending 19. Halpern says it was a very good panel and everyone came to agreement.

At 12:31 p.m. Watson receives a phone call and announces that the Governor has signed the budget.

Alexander asks Halpern what determines a statewide network when their names sometimes indicate that they are regional. She says that is what the panel discussed the most. The panel sometimes differed with the applicants as to whether they were statewide or regional. Theatre Bay Area applied, for example, and the panel decided they were regional. You don't get more points for being statewide or regional, but it affects the amount of money organizations can apply for. Galli asks about panel rankings. Why are we funding all the way down to level 5? Heckes says these are groups that are typically supporting memberships. It's rare for the Council to support an organization that ranks less than five. In other programs, we can only fund the 10s and 9s because the money just isn't there.

Halpern reports that panelists look only at the review criteria when ranking, and the staff is responsible for allocating the funds. Oliver wonders why the amount is less than what the Council allocated. Heckes explains that we expected more applicants this year. We did get more, but not as many as we expected. Halpern says that it may be time to clarify, because the program has evolved pretty far from the original concept. There is a huge range in the size of the organizations who apply, and a similar range in the quality of the applications – some don't actually answer the questions, or answer in a confusing or vague way. Heckes adds that we have panel comments and policy notes to guide these decisions in the future. This program is different from other grants in that it is largely for operational support rather than projects.

Heckes asks for council member conflicts. After discussion, Alexander steps out for the vote regarding California Presenters.

ACTION: At 12:46 p.m. Oliver moves to approve the panel's ranking and recommendation of staff regarding Statewide Network funding for California Presenters. Galli seconds. Yea: Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Alexander, Coppola, Steinhauser, Wyman. The motion passes.

Alexander returns to the room.

ACTION: At 12:48 p.m. Gallegos moves to approve the panel's ranking and recommendation of staff regarding Statewide Networks funding for applicants other than California Presenters. Lindo seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman.

Fitzwater and Polly Card come to the table to report on Arts on the Air, the public media storytelling grant program. This is the second year of this pilot program. The panel convened April 30, reviewed 14 applications, and recommended that the top four be funded, and to fund them at a percentage. Those four stations will reach 38 counties. The panel observed that the program is called "arts on the air," but the projects went beyond broadcast. Also big stations competed with smaller, rural stations and that was a bit of an issue.

Alexander asks if the panel had recommendations for the Council to consider. Fitzwater says that the panelists felt that stations with a larger reach will always rank higher. If the Council has a continuing interest in media, technical support to small rural stations who want to engage in

covering the arts would be good. Alexander asks if there is a statewide network or service organization for public radio and PBS. Fitzwater says they tend to be for affiliates of national programs, so the small rural stations are again left out. Oliver asks if we encourage them to offer their programs to other stations. Fitzwater says yes, that's a requirement of the program. They are to distribute the content for free.

Beasley asks whether internet is included and if not, can the Council broaden the category? Fitzwater says multiple platforms are a requirement, but the way the program is currently formatted we measure reach only by looking at broadcast. One of the panel recommendations was to measure reach a different way, and measure impact as well.

Heckes asks if we received pushback from lowering the grant amounts this year. Fitzwater says nobody complained, but two stations who applied last year did not apply this year. The panel recommends that if this program continues, we look at the station's total budget and capacity, to see how the arts fit in the entity's big picture. Gallegos asks how they credit us. Fitzwater says that they acknowledge us on air and on the web. Lindo asks if any of the applications talk about arts education. Card says yes, but it wasn't the primary focus. It was part of the criteria that the panel kept in mind.

ACTION: At 1:04 p.m. Lindo moves to approve the panel's ranking and funding recommendations for Arts on the Air as presented by staff. Gallegos seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhouser, Wyman. The motion passes.

A report on Local Impact begins at 1:06 p.m. with Seto and panel chair Joe Lewis. This program received the largest number of applicants. 181 applications were adjudicated, and 146 were ranked 6 and above. Seto adds that the volume of applicants necessitated three separate panels, so it was a lot of work. We had to employ 15 volunteer panelists. Lewis says the staff was fantastic, everything the panels needed was in place and all questions were answered immediately. A broad range of people evaluated a broad range of proposals. Some of the proposals left a lot of unanswered questions. Some were more specific than others. Some struggled to explain how they would actually reach into the community. The panel suggests that the CAC produce webinars and other types of technical support, and tighten the language in the guidelines to make them clearer. There were also some issues with the WESTAF portal, which could be more user- friendly.

Lewis points out that the grants do not represent a lot of money. He feels that these small grants are money well spent. Alexander asks if the panelists were acquainted with any of the applicants. Lewis says yes, but they judge what is before them, not the organization that they are familiar with.

Watson says that this is important because the Council has been challenged by seeing organizations that we really believe in, fall below the funding line. We need to remember that a fantastic organization can present a bad proposal, and if we allow our knowledge of the organization to trump what we see before us, that's a slippery slope. And it tripped up this Council last year, when members overrode panel recommendations due to personal knowledge of a stellar organization – without regard to the merits of the actual proposal.

Alexander wonders how it works when there are so many panels. What if one panel scores lower in general? Watson says one of the staff roles is to balance that. Heckes says yes, we have seasoned staff and the same staff is present at all panels. Seto says we must remember that these are project grants, not intended for operating support. The panelists are smart enough to realize that if an orchestra submits a work sample of the orchestra playing, that doesn't tell the panel how good they are at teaching at-risk kids.

Beasley asks whether the panels ever kick applications out. Seto says the staff disqualifies applications if they have applied to an inappropriate program. That step happens before the panel meets. Beasley asks how we determine who is "underserved." Lewis says that some of the applicants provide demographic information—for example, how many students at this school receive free lunches. He explains the process: panelists read all the applications at home, evaluate, and rank them before they come to the panel. Then everyone goes over it together at the panel. So everyone comes to the panel with a ranking in mind, but nobody knows what the other panelists' rankings are.

Galli asks whether people complain when they are ranked 10 and don't get 100% of their request. Heckes says no. Fitzwater says it's always in the guidelines that applicants may not get what they ask for. Galli asks if we keep copies of panel feedback. Is there a way to correlate whether high rankings actually correspond to successful outcomes? Watson says we used to do site visits to determine this, but we haven't had the funds or the staff to do that for a long time.

ACTION: At 1:32 p.m. Oliver moves to approve the panel's ranking and funding recommendations for Local Impact grants as presented by staff, with the exceptions of Collage Dance Theatre, Axis Dance, Bay Area Girls Rock, the Museum of Children's Art, Kitka Vocal Ensemble, Lorraine Hansberry Theatre, Gamelan Schar Jaya, Pro Arts, and the Oakland Interfaith Gospel Choir. Galli seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman. The motion passes.

Harris leaves the room.

ACTION: At 1:34 p.m. Lindo moves to approve the panel's ranking and funding recommendations for Local Impact grants as presented by staff for Axis Dance, Bay Area Girls Rock, the Museum of Children's Art, Kitka Vocal Ensemble, Lorraine Hansberry Theatre, Gamelan Schar Jaya, Pro Arts, and the Oakland Interfaith Gospel Choir. Gallegos seconds. Yea: Alexander, Beasley, Gallegos, Galli, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman, Harris. The motion passes.

Harris returns, and Alexander leaves the room.

ACTION: At 1:38 p.m. Gallegos moves to approve the panel's ranking and funding recommendations for Local Impact grants as presented by staff for Collage Dance Theatre. Beasley seconds. Yea: Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman, Alexander. The motion passes.

Alexander returns.

The Chair moves the discussion to the Veterans Initiative in the Arts at 1:38 p.m., presented by Jong and Elizabeth Washburn. Jong notes that he is grateful to be a part of the team; today is his

one-year anniversary. He's known some of the staff since he was in his mid 20s and thanks them for their mentorship.

The main purpose of this pilot program is explained by Jong. The staff recommends funding of 13 applications for \$125,000. The panel convened May 8th. Jong introduces Washburn, who is the founder of Combat Arts in San Diego. She reports that overall the panel felt that the process was seamless, the guidelines were clear, and the CAC staff was great. The strong applications had clear objectives, expanded creatively on existing connections and partnerships, and had documentation built in and not just an add-on. The panel also valued plans for continuation of the program beyond the CAC grant. They recommend that the applicants be opened up beyond the state-local partners. Also, it would be good to have more information about the organization's ability to work with veterans. The guidelines could ask applicants to specify which vet population they are targeting. You've got combat vets, you've got men and women, you've got different wars – you'll have better participation if you target a specific population. It would be good to have a vet involved in planning the project. It's all new programming for the state-local partners, and it showed. They really didn't know how to work with vets in some instances.

The Chair explains that the Council used the state-local partners because it didn't know what was out there, on the ground, in communities. Now we have better information about what is out there. The Chair points out that this initiative is extremely popular over at the Capitol. Oliver notes that everyone who applied was funded. What does that indicate? Watson says that the pilot was only open to our state-local partners, and there could be fabulous organizations in a given county that couldn't apply. Harris asks if a theme emerged. Washburn says the overarching theme seemed to be helping vets with transitions from active duty to civilian life. There wasn't a lot of clinical analysis, but everyone seemed to feel that the arts were inherently therapeutic. Lindo asked how much of it looked like it was going to family assistance. Washburn says that was lacking, although there were a couple of proposals that were open to children of vets.

Alexander asks about specific vet populations. He wonders if the panel chair could submit some breakdowns to help guide the Council. Washburn says post-911 combat vets are underserved, but they have a unique experience. Also women are underserved. Sexual assault victims are underserved. Vets who are college bound are different from post-traumatic stress patients. If you put a post-911 combat vet with a Vietnam vet, they don't have much to say to each other and don't even necessarily get along. Their experiences were so different. Lindo asks about homeless vets. Washburn says nobody targeted homeless vets. Harris points out that when your survival needs aren't being met, creating art is low on your list of priorities. But there is probably a need there. Alexander asks, if art is a small amount of a vet organization's budget, this population may be going somewhere that isn't an arts organization. How do we reach them? Jong says that the way the pilot was structured, the state-local partner was required to reach out to veterans' organizations. Heckes asks if Washburn has a sense of how much money is needed out there. She says she doesn't, because she doesn't know these organizations. Jong says there was a lot of enthusiasm for this initiative but this is clearly just a beginning.

Watson says he had a conversation with an unsuccessful JUMP StArts applicant who was so energized by applying they are doing the project even though they didn't get funded. He hopes

the same sort of thing may happen here, where this initiative has introduced people who have begun a conversation.

Steinhauser says that the National Endowment for the Arts (NEA) is working closely with the Department of Defense (DOD) on healing arts programs. This is the first time that we've really done this, but did the applicants show any familiarity with that? Washburn says no, everyone seemed to gravitate to the VA rather than DOD because DOD is active duty and VA is veterans. And it was a veterans' initiative.

Watson says that for a couple of years or more we've been trying to link up with California Humanities on a veterans project. Now that Julie Fry is heading California Humanities, that might happen. Beasley says she works with women vets and knows one who was hired at Starbucks. Starbucks is making a commitment to hire vets. What about poetry reading, storytelling, visual art hanging, at Starbucks stores? Steinhauser thinks that would be perfect.

Before the vote, there is a brief discussion on what constitutes conflict of interest.

ACTION: At 2:10 p.m. Harris moves to approve the panel's ranking and funding recommendations for Veterans Initiative in the Arts as presented by staff. Alexander seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser. Absent: Coppola, Wyman. The motion passes.

The CCC presentation is given at 2:11 p.m. by Wayne Cook and Victoria Hamilton. One panel met May 27, 28, 29, and another panel on June 1, 2, 3. Thirty applications were recommended for funding, with a score of 8, 9 and 10. The panel chair is introduced by Cook. Hamilton thanks the Council for the privilege of serving and states that nothing compares to the value of face to face meetings for panel deliberations. Clearly the field is maturing. The applications were strong, interesting and unusual. The panel recommends finding a good balance between operating and artistic expenditures. Some panelists questioned whether one or two day festivals should qualify to apply for this grant. Sometimes it was hard to tell what communities were being served. Applicants were required to give detail, but a lot of them missed the mark, so there is something missing or unclear in the instructions.

The panelists recommend keeping this program alive and adding a planning grant. Cook explains that a planning grant in CCC would give an organization a chance to figure out and plan first, and have a better chance of competing. Hamilton says the planning grants should be aimed to help organizations build partnerships. Gallegos loves the panel recommendations but wonders what we do with them. Watson says the point is for the Council, particularly the programs committee, to incorporate the suggestions in the planning.

Lindo says that disqualifying festivals might be shortsighted; a festival can bring exposure to organizations that you may never have heard of. Lindo asks how many of these projects are artist-driven; she keeps hearing about organizations. Cook says unless and until the Council funds artists in communities, we will fund only organizations. But the organizations are made up of artists. Watson says that raises some great questions for tomorrow's conversation. In the strategic plan listening sessions we heard repeatedly that the field would like us to fund artists.

Cook says you could add into the guidelines that a certain percentage must go to artist fees, as we require in Artists in Schools (AIS).

Steinhauser says the Council is going to have a conversation tomorrow about what is creative placemaking. When you're looking at regional planning, how is it incorporating the arts? The definition is changing. Festivals are a shot in the dark. Watson says as it goes on, the program will evolve to address these issues. Hamilton says the summer solstice festival in Santa Barbara started with three guys celebrating a birthday. Now it's a huge annual festival. Watson says we know there's a better way to do what we are doing. Even the NEA and Cultural Data Project don't get good information about who is being served. Alexander says the difference between festivals and "arts" events is like the difference between summer camp and school. Festivals are a gateway to this new experience. Harris says we need a strong data collection system.

ACTION: At approximately 2:45 p.m. Gallegos moves to approve the panel's ranking and funding recommendations for Creative California Communities as presented by staff, with the exceptions of Los Cenzontles, Pro Arts, Bay Area Video Coalition, Ragged Wings, Gamelan Schar Jaya, Collage Dance Theatre, and Yerba Buena Center for the Arts. Steinhauser seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser. Absent: Coppola, Wyman. The motion passes.

Oliver, Harris, Alexander and Galli leave the room.

ACTION: Steinhauser moves to approve the panel's ranking and funding recommendations for Creative California Communities as presented by staff, for Los Cenzontles, Pro Arts, Bay Area Video Coalition, Ragged Wings, Gamelan Schar Jaya, Collage Dance Theatre, and Yerba Buena Center for the Arts. Lindo seconds. The motion passes on a voice vote.

A break is taken while the Chair is interviewed by KQED regarding the state budget signed by the Governor today.

Vice Chair Steinhauser calls the meeting back to order at 3:09 p.m. The Chair is still being interviewed, so the Vice Chair moves the discussion to the Cultural Data Project (CDP). Our contribution has dropped because the organization is becoming more efficient and spreading the funding base. California still represents one of the single largest locations for CDP use. The Council is asked to support it at \$20,000. Alexander asks if this is their request. Watson says it's more like paying dues. This is our share.

Harris returns to the meeting.

Steinhauser asks Watson to explain CDP to the new Council members. The real reason we do this is that we believe having this data available to the organizations themselves is important, so they know how to compare themselves to other organizations. Over the years we've heard frustration about the difficulty of inputting the data, but CDP allows everyone to have a better sense of assessing their own health. Alexander says you can ask for various reports, your own trend over time, how you compare to your peers, etc. And once you've input the data the CDP will fill in applications for you to some degree. Harris asks if it's useful to the staff. Gilbride says our panels use it extensively. The panels really look at organizational health that way. Only those with a login can see data. Alexander says grantors have a bigger window than grantees.

Gallegos hates it. She says she can see how it's useful to funders, but it's so complicated that you can call on two different days, get two different people, and be told two different things. And they do not ask about demographics. Gilbride says they have two demographic questions, one about race and one about specific communities. Unfortunately, the majority of the applicants either don't answer or click every box. Maybe CDP 2.0 will solve some of these issues.

Galli says her biggest concern is that they seem outdated. Watson says at some level the question is, if not CDP, who? Gallegos says when you are filling out the CDP you can't look at what you said the previous year. Galli and Gilbride say that will be addressed in the reboot. Gallegos says that a lot of small organizations are kept out of grant pools because they can't fill out the CDP; it's too hard. Oliver says they should budget some technical assistance. John Gallogly makes a public comment stating that even though it takes a long time to fill out, you save so much time down the road that it's worth it. Halpern notes that a few years ago they promised that a lot of funders would be using it, and that has not come to pass.

Watson says that all of these concerns are now in the minutes. Oliver says when you send a check, you have a chance to ask for some things. So if we're funding them, they get to hear our feedback.

ACTION: At 3:37 p.m. Oliver moves to approve the staff recommendation to support the California CDP as presented by the staff. Alexander seconds. Yea: Alexander, Beasley, Galli, Harris, Lindo, Oliver, Steinhauser. Abstain: Gallegos. Absent: Coppola, Wyman. The motion passes.

The Chair moves to the programs budget. Heckes says this budget is informational only.

Heckes moves the discussion to AIS, which must be voted in June because the school calendar starts before our next Council meeting. The only thing the Council needs to do today is affirm the number. Watson clarifies that this is the only place today where the Council is deciding on next year's dollars. And we do this every June. Alexander says yes but we have more money now. So if we set this today may we give more tomorrow? Heckes recommends against that. When the applicants apply to this program, it's a \$12,000 request with matched funds. If the Council changes that, they may not have the capacity to manage it because they haven't planned for it. Harris asks if the Council can give less. Heckes says that is the Council's prerogative.

Steinhauser asks why the panel decided to fund those ranked 6 and higher. Heckes says that will be explained in the presentation.

ACTION: At 3:46 p.m. Lindo moves to approve the 2015-16 programs budget allocation for Artists in Schools (AIS) presented by staff. Beasley seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser. Absent: Coppola, Wyman. The motion passes.

The AIS presentation is given by Gilbride and Mario Davila. He is glad to see that other panelists gave recommendations that overlap the AIS panel recommendations. Gilbride points out that the staff put together a synthesis of the comments that they heard more than once, and they are giving that to the Council.

Davila says the term ‘teaching artists’ is used when referring to arts education teachers. They wanted to look at the quality of teaching; just because you’ve had a one-person show at a museum doesn’t mean you’re a great teacher. Some organizations sent in video of the instructor teaching; future panels would love to see what that looks like. There was some confusion when organizations would use terminology differently (assessment v. evaluation, etc.). Some organizations would give language that looked like it had been cut and pasted from something else. Sample budget worksheets would be good to have. Gilbride explains that because we have 75% of the money in AIS going to artists, we need to know where the money is going with great specificity. Davila notes that schools can apply for multiple grants, but an artist cannot. Why can’t an individual apply for multiple grants? Gilbride explains that this has to do with the evolution of the program; the idea originally was to employ artists, not to give artists teaching jobs. They wanted to ensure that artists still had time to do their art. Now there are a lot of teaching artists who want to do it full time, who feel that being a teaching artist is their art.

Lindo says she keeps focusing on the artist. Does the artist have a say in these applications? Gilbride says in many cases the artist is driving the program, and on the other side we have organizations with a roster of artists that they plug in. Davila says the teaching artist can’t be a part of the team because there’s an inherent conflict if a teaching artist is in the position of hiring himself. Davila thinks there should be more specificity than just a 75/25 split, because he saw an organization where the 75% was split between 12 artists and the last 25% went to one person, the project coordinator. Gilbride says an overall project budget would help call out those red flags.

Steinhauser asks what the recommendation is. Change the percentage? Gilbride says it’s to give adequate artist fees. The panelists appreciate it when they can see that artists are getting paid for planning time. There’s an acknowledgment that there is more to teaching than just the time you spend in the classroom. Beasley asks if there’s anything we can do to raise the bar. Gilbride says the applicants will get their panel notes, but we are also planning webinars on how to apply for our grants. Our webinars are well attended. A lot of people start the application and don’t finish it. Beasley says the site visits she made indicate that we should keep the percentages the way they are. It’s not a program that runs itself once it’s in place. Don’t be surprised that people need a lot of money to administer this kind of program.

ACTION: At 4:26 p.m. Oliver moves to approve the panel’s ranking and funding recommendations for AIS as presented by staff with the exceptions of California Institute of the Arts, Destiny Arts, Purple Silk, Oakland Youth Choir, Peralta Parent Teacher Group, Crowden Music Center, Redwood High Parents, and the San Francisco Arts Education Project. Lindo seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser. Absent: Coppola, Wyman. The motion passes.

Steinhauser and Harris leave the room.

ACTION: At 4:27 p.m. Alexander, former Chair of the CAC, calls the question and Oliver moves to approve the panel’s ranking and funding recommendations for AIS grants for California Institute of the Arts, Destiny Arts, Purple Silk, Oakland Youth Choir, Peralta Parent

Teacher Group, Crowden Music Center, Redwood High Parents, and the San Francisco Arts Education Project. Galli seconds. The motion passes on a voice vote.

Steinhauser and Harris return to the room.

At 4:28 p.m. Fitzwater updates the Council on the media outreach that has taken place behind the scenes today.

At 4:30 p.m. Scott Heckes' three decades of service to the California Arts Council are acknowledged. The Chair and Vice Chair read aloud, and present to Heckes, Senate and Assembly resolutions honoring Heckes and congratulating him on his retirement from state service.

The Chair adjourns the meeting on a voice vote at 4:43 p.m.

DAY TWO:

PRESENT:

Council Members

Donn K. Harris, Chair
Susan Steinhauser, Vice Chair (late)
Michael Alexander
Phoebe Beasley
Kathleen Gallegos
Jaime Galli
Nashormeh Lindo
Steve Oliver
Rosalind Wyman

Arts Council Staff

Craig Watson, Director
Scott Heckes, Deputy Director
Caitlin Fitzwater, Communications Director
Mary Beth Barber, Special Projects Associate
Diane Golling, Administrative Assistant
Shelly Gilbride, Arts Program Specialist

Invited Attendees

Victoria Hamilton, Jacobs Center for Neighborhood Innovation
Valerie Jacobs, Jacobs Center for Neighborhood Innovation
Gill Sotu, spoken word artist

Other Attendees

Anthony LaBue, Arts for Veterans/Veterans' Museum
Peter Kalivas, The PGK Project
Sharletta Richardson, City of San Diego Arts & Culture Commission/Arts Education
Advisory Committee
Johnnierence Nelson, California Poets in the Schools xx
Tomas Benitez, Latino Arts Network
Makeda Cheatom, WorldBeat Cultural Center
Jesse Graham, WorldBeat Cultural Center
Dana Springs, City of San Diego Commission for Arts and Culture
Billy Craig, Fern Street Community Arts
Gina M. Jackson, City of San Diego Commission for Arts and Culture

ABSENT:

Council Members

Christopher Coppola

MINUTES OF JUNE 25, 2015

I. Call to Order and Welcome

Chair Donn K. Harris calls the meeting to order at 9:10 a.m. and Golling calls the roll. A quorum is established.

The Chair recognizes Victoria Hamilton, who introduces Valerie Jacobs. Jacobs gives a brief history of the Jacobs Center. Their 20th anniversary is next year. They have an installation of ceramic tiles done by children who are now grown up and showing it to their own children. They incorporate all the arts in their events here, performing as well as visual. Harris asks how they would describe their clientele. She says this is one of the most diverse communities in San Diego. The Latino population is about 50%, but it's also the seat of black power in the area and there are a lot of Pacific islanders. This place has enabled cross-cultural dialogue; it's a place where people come together and celebrate each other's cultures. It also draws people from other parts of the city. The location is right on a tram line, so it's easy for people to get here from all over. They have one of the most diverse cultural offerings in the city.

Wyman says the Jacobs family is one of the greatest families in San Diego. Jacobs says she's not related to the philanthropists but knows them well. She's from Pasadena. Watson asks about Jacobs Engineering. Yes, that's her father. Watson tells her that the original building has now been taken over by an arts center. She did not know that and is happy to hear it.

Victoria Hamilton introduces Gill Sotu, spoken word artist. He recites for the Council.

At 9:27 a.m. the Chair asks Golling to explain the state per diem rules as they affect the Council Members. She does so.

II. Strategic Plan Progress Review

At 9:31 a.m. the Chair asks for the strategic plan progress review. Steinhauser and Watson ask everyone to turn to tab M. Steinhauser thanks Fitzwater for coming up with the abbreviated progress report, and thanks the committees. The report is color coded. Blue means that there has been substantial progress. Red means the item needs more work, and some of that awaits further Council discussion. Watson goes over the “building public will” portion referencing the arts license plate and notes that Sean Watson has declined our marketing contract, so this item is in flux. Fitzwater notes that this will be the first year we can plan for a holiday season, because it’s the first year we will have the gift voucher option. Watson says we have relationships with some state agencies like Corrections, but are in the beginning stages of developing a relationship with veterans, etc. – he is pointing out examples in the chart of where work has been accomplished but more work is needed.

Sometimes the legislature asks us what the CAC is doing to raise money other than relying on the general fund. For example, in Minnesota the people voted to give a portion of sales tax to their Arts Council. It’s unlikely that will happen here. Alexander points out that a while back Sen. Leno proposed a small tax on movie and other entertainment tickets, and that proposal went nowhere. Too many powerful industries were opposed to it. Galli asks if we could have a 501(c)(3) to raise money. Heckes says we are very limited. We can only accept contributions that are unrestricted, then set the restrictions on ourselves. Over the years there have been discussions about creating a “friends of the CAC” type of organization, but it has never happened. Watson says they have that in Oregon. In better times, the legislature made a substantial contribution to get it going. But we have yet to dig into that as a Council. Beasley asks if we have the capacity to be in someone’s Will. Heckes says we just received a document Tuesday indicating that someone has done that, but we are way down the list behind a lot of other possible heirs.

Oliver asks what the asterisks mean. Fitzwater says the asterisks indicate things the Council may want to pay attention to. The staff is already handling some things. Gallegos asks where the “thought leadership” is happening. Fitzwater explains our social media push, but we also have artist calls and a job bank available on our website. You don’t have to sign up for ArtBeat to access it.

We will send everyone a link to the National Assembly of State Arts Agencies’ information about what other states are doing. Some ideas will not be applicable to California. Steinhauser asks the staff liaisons to share anything they see with the committee members. She also suggests we work with state-local partners to see if they can get a percentage of local hotel tax to go to the arts. Beasley suggests we put the information about how to donate through your estate on our website, because when people ask her, that’s where she is sending them.

Watson says that we are the example for other states when it comes to the tax check-off and the arts license plate. So maybe other states are doing things we could emulate. Heckes says a corporation can give us money, but they can’t give us money to do a specific thing. We have to approach them and say we need money for a specific thing, so that we are putting the restriction on. We can only accept unrestricted donations.

Lindo points out that the strategic plan was very helpful to her when she was answering questions for senate confirmation.

III. Committee Reports

At 9:51 a.m. Harris calls for the council committee reports, starting with the Arts Education committee. Gilbride goes over the report. She attended a GIA conference of all arts education funders and says she got from that that we are really on the right track with our emphasis on teaching artists; we are on the cutting edge. Beasley says the arts education summary was very helpful when she was speaking to people about what we do. She reminds the members to make sure they talk about the arts license plate. Fitzwater says the packet that she gave everyone yesterday is designed to incorporate everything in a succinct piece. Steinhauser says people always want to know where our money comes from and where it is going.

Watson says that the NEA webinar on arts education spent a lot of time talking about California. Steinhauser says she is still not sure what CREATE CA is or what it does. She'd like five lines to be able to tell people when they ask her about it. Gilbride points out that one of the tangible outcomes is the 2nd bullet in the arts education report in her packet. We are collecting data about in-school arts education offerings, but we need to have a complementary data collection process about after-school and teaching artists. CREATE CA is making sure that arts education is part of the discussion while national, state and local education plans are being drawn up.

Lindo went to Google last week with some Girl Scouts and the Googlers talked about their arts education. She said it was a very interesting discussion. In their buildings they have a lot of art. She asked who did it. The word "art" wasn't in the committee name. Meanwhile, Pixar is doing a number of art projects where they are trying to emphasize science. They still call it STEM even though they are talking about artists. Steinhauser says in some circles they call it STEM+arts. But she wonders why the common parlance hasn't evolved into STEAM.

Outreach and Thought Leadership committee: Fitzwater talks about the CAC's 40th anniversary. A lot of the legwork on this will be happening after this meeting, during the summer. She expects some kind of public gathering in Sacramento. Two important components will be incorporating artists and past Council members, and Governor Brown as well. It would be a great time to engage him and have a really vibrant event. The second thing is a publication. It's a challenge because our history is so scattered. Heckes is really the best resource, so she will interview him. The first ten years were well documented. The third component is the digital media storytelling campaign. Last is local engagement, which has been explored the least. We want to come up with some good strategies. We hope to have "Council meetings plus" that go into the communities with receptions, maybe workshops, enhanced involvement in some way. The staff will flesh that out over the coming months.

Online convenings are happening in the fall and we will start ramping up this summer. Harris asks if there is a theme, but Steinhauser says we're still on the nuts and bolts. If anyone has thoughts or ideas please get them to Fitzwater.

Alexander says we should seek nominations from the field about great success stories over the past 40 years. We've given seed money that has led to big things. Also look at honoring past

legislators. Watson says that Juan Felipe Herrera will be honored at the Capitol on either July 6 or 13. He's likely to mention us.

Steinhauser adds that the 40th anniversary might give us a good chance to launch a new initiative. Set a direction: Where do we want to be 40 years from now?

Revenue and Resources committee: Barber says we're on track for the tax check-off, KAIS, to reach its goal. Arts license plate revenues continue to decline. There is a lot of work that needs to happen around bulk sales. Sean Watson has taken a step back, so that will be fulfilled in the short term by staff. Council members can help one-on-one, reach out to corporations or business owners about bulk sales and fleet sales. Beasley suggests with KAIS perhaps in the 40th anniversary year we find 40 leaders, artists who are young and hip. Steinhauser asks Barber to explain what she means by bulk. Barber reminds everyone what a voucher is, a gift card for one item. The entire voucher purchase or renewal is a tax deduction as a charitable donation. Corporate entities can write it off and give it to their employees or clients. Galli says there is an angle for start-ups and tech companies to have it as part of their benefits package. Here's your health insurance, here's your pension, here's your voucher for an arts license plate. They want to polish their image as giving back to their community. Watson says it's worthy of note, since we're in San Diego, that the highest percentage of arts license plates is in San Diego.

Watson says on behalf of our newest committee, External Partnerships, that Beasley and Oliver are working on finding us a sponsor for Poetry Out Loud. Steinhauser thought Beasley's ideas about Starbucks were brilliant.

IV. Public Comment

At 10:22 a.m. Harris moves on to public comment.

Dana Springs is recognized by the Chair. This is her first exposure to a CAC meeting. She's honored and pleased to have us in her city. Another Board member is here, Sharletta. She thanks the Council for the grants and for the helpful resources from our staff to the website improvements. The work of our agency is improving the work of hers.

Tomas Benitos is here to speak on behalf of Latino Arts Network. They are grateful for our continued support and remain our allies. They will gladly work with us on a number of things, including giving us names for panels and staff. With our new funding he hopes the CAC will consider reinstating programs from the past like multicultural entry grants. Gallegos would not be where she is today without that program. There are new audiences, a whole new generation, that have not engaged at the state level. Artists in Communities needs to be looked at again. CDP is keeping small organizations out. Watson thanks him for his role in looking at the new arts and cultural district legislation and making helpful suggestions. Assemblymember Bloom will add some amendments based on his suggestions.

"Tony the Vet" speaks, a senior disabled wartime vet, artist, teacher, and founder of Support our Veterans, an association partly supported by the San Diego Veterans Employment Committee. He congratulates the Council on the veterans' initiative. Veterans and military are about 10% of the national population. There are 250,000 vets in San Diego. He'd like us to increase the

amount of funding for the veterans, and put at least one veteran on the panel. He thinks the Council should promote the initiative by going to the VFW.

Billy Craig speaks, representing Fern Street Community Arts, which teaches circus techniques. He congratulates the CAC on its increase in funding. The arts have made a difference in his life. Spreading the reach of CCC is vital. He asks that the Council consider funding applications ranked 7 and up. Only 30 applications were funded. We need to award more grants.

Steinhauser asks about arts education in his K-12 experience. He says when he was in school, every Wednesday was art day: drawing, painting, and performance. He took drama in high school, studied stage combat after school, and participated in a public school Shakespeare competition. Galli has a local friend who remembers this organization making a big impact on her life as a child. Heckes says they were a long-term grantee in years past and were always considered exemplary.

A short break is taken at 10:37 a.m.

V. Council Member Updates

The Chair calls the meeting back to order at 10:45 a.m. for Council updates.

Wyman reports that she goes to a lot of programs and events and could speak every day with someone well-known and could mention the arts on occasion. She's on five arts boards other than ours. She brought materials from the Thelma Pearl Howard Board. In her opinion, they do the best job of handling grants. She thought their materials might be useful.

Beasley went to Steven Foster Elementary School in Compton to see second-graders in a music class. The principal is incredibly supportive and the kids get music once a week. It was amazing to see second-graders who know what B♭ is and can pick it out on the piano. They were focused and very responsive, and all of that is carrying over to their other classes. They are also learning the history and culture of other people through the instruments. Dr. Jacqueline Sandermin said to her, "Make no mistake about it, what we are doing here is intervention. These kids will choose to be in a band rather than a gang."

Beasley also visited Camp Gonzales, a boys' juvenile detention facility. The Unusual Suspects, an AIS grantee, was running a theater program there. They also wrote the play they were going to do. The boys were doing warm ups and learning their lines. Some of the boys had to play women's parts, and they were comfortable doing that. They had to grade themselves at the beginning of the class, but one kid said at the beginning he was going to do a 6 and at the end he said he did a 10.

Oliver reports that San Francisco is "on fire." The fund that he started 15 years ago has turned into a public fund. When you get that kind of energy in a community, the number one thing you should do is incorporate a percent for the arts. When developers have to give a percent for arts, with so many millions of square feet to develop eventually they don't have time to handle it themselves and turn to the arts community. They fund local arts organizations to handle it for them. You have to understand the process. Alexander asks if he's been successful in getting government buildings under that umbrella. The Chancellor of the University of California said

he couldn't give public money to the arts, but he was able to pull money from other funding sources and the result was the same.

Steinhauser submitted her update in print. Antelope Valley Outpost, a CCC project, was artist-driven from the get-go. When there is regional planning, artists need to be at the table from the beginning. This was a great example of that. She also visited Maker City, where people can rent space for studios, metal shops, sewing machines, etc., so if you are just getting started and can't do a big capital outlay you can come there. She also visited Frank Gehry's event at Loyola Marymount University, bringing Native American kids to Los Angeles in a huge bus and showing them what it's like to go to college, what it would be like to work at Sony, etc. They made fish lamps at Gehry's studio.

Lindo did not visit anywhere we funded, but worked with her son's 8th grade class on an art project. It's the only art these students get. She does this every year and all the little kids ask her if she's still going to be around when they get to 8th grade. So art class is something they look forward to and aspire to.

Galli went to a forum of the San Francisco Arts Commission. There are eight alleyways south of Market that they will turn into pedestrian areas with art, food, etc. She's going to be involved in that project. She attended a conference about using technology to tackle urban issues; it had a lot of cross-pollination with what we do.

Gallegos will be going to an alley in Los Angeles called Indian Alley, where the Native Americans down on their luck have ended up. Everyone has a need to create. It became an area where murals began to be painted. Shepherd Fairy painted something there so now it's getting more attention. She went to Angel's Gate, a grantee of ours. They are up on a hill in San Pedro and have open studios once a year. They have low cost studios that they rent out to artists.

Harris asks Council members to take photos on their site visits so we can show them at the Council meetings.

Alexander went to Long Beach Opera, events at the Japanese American Cultural Center, honored Chitresh Das at an event, and saw a lot of performing arts as he always does. He visited Gallegos's gallery and encourages all the Council members to see it. He invites everyone to visit the summer performances of Grand Performances. They are hosting a lot of unusual international music. They hope to interest folks who are writing and/or seeking music for movies and TV, to expose them to something outside their rut. He thinks of his work as a cause, but someone said to him that diversity in performance is a lifestyle choice. How do we deal with a public who makes lifestyle choices when seeking entertainment?

Harris says the importance of this section of the meeting is showing how the tentacles reach out there – touching technology, military, food equity, social issues, and all sorts of things.

VI. Program Evaluation

The Chair moves to Program Evaluation at 11:21 a.m. Gilbride says the staff researched what program evaluation would mean and what we really want to know. Elisa Callow generously donated her time, came up and met with a group of staff members to start guiding our thinking. We want program evaluation to be retrospective, but also proactive to help do the things that

we've talked about all day: improve our credibility, guide our programs going forward, and guide our thought leadership. We need to ingrain evaluation in the thinking of the agency. Watson says he wants to add an exclamation point, because the panel chairs came with recommendations that we will be incorporating. So this will be an overarching design that will reach into each program.

There are a lot of different ways to do this. The staff is thinking of a case study approach. We have five years of data from WESTAF. Gilbride was able to do a keyword search and pull out data on ethnic and geographic breakdowns on CCC and Local Impact, and she thinks we can do that on all our programs. We need to a complementary systems evaluation, look at our customer relationship management systems, etc. For Council discussion, we hope to develop a series of guiding questions so the Council can help the staff see where it wants to go. We'd like to develop a brain trust of evaluators to bounce our ideas off of.

This is going to happen over the summer. The staff is moving quickly. We will interview Heckes as our repository of all information, but also staff, Council members, and key grantees, to develop a request for proposals in July and August, hire in September, then start the evaluation period.

Harris compliments Gilbride and Watson. Steinhauser says the firm doing the CAC strategic plan handled evaluation. We need measurable outcomes going forward. We need to know what it is that we want each program to accomplish. Evaluation should be undertaken during the course of the project so people can check in saying we're three months out, are we on track, etc. She says the prompts are very deep and philosophical and doing it online will be impossible. We would have to do it in the room together. Gilbride says staff will probably streamline the prompts.

Heckes says we have never had an outside evaluator. It has always been done through the panel process. Wyman says it's not so complicated. There are some groups who have done it and we could learn from them.

VII. Programs and Initiatives Discussion

At 11:41 a.m. the Chair moves to the programs discussion. He asks Steinhauser to give the recent history of program funding. Steinhauser says she's been on the Council for eight years. When she began we had only four programs: Artists in Schools, Creating Public Value, State-Local partners, and Statewide Networks. We had about \$3M for a programs budget. Then in 2013 we had an additional \$2M from Speaker Perez thanks to the work of Aitken and Wyman. We gave birth to CCC at that time. The average size of our grants in those days was \$12,000, but CCC grants went up to \$75,000, so that was a milestone. We also started JUMP StArts, Turnaround Arts CA, Creativity at the Core, Arts on the Air—but since we did not have ongoing funding, these were all pilots. CREATE CA also was coming along during this time. Our focus was to do great things with the \$2M so we could show the folks at the Capitol why we deserved serious funding. We received a one-time \$5M, continued the pilot programs and added Professional Development.

Harris asks what people said during the listening tours. Fitzwater goes over the notes. We held seven listening tour events up and down the state. These were not Council meetings. She gives the results of the survey. What stood out were: Arts education in was the number one priority, but people also wanted general operating support for arts organizations, arts creation for individuals, arts creation for organizations, lifelong arts education, public art creation – engaging the public in creating art—and technical assistance. Harris says he’s amazed to learn that so many of the things that were happening when he came on board were new; they all seemed so well worked out and in place. Steinhauser compliments the staff for working so hard to make that happen.

Steinhauser recounts what happened at the strategic planning retreat in June of 2013 and the work of former Council members Green, Turner, and Lenihan. The biggest thing that came out of the listening tour was re-engagement with communities. Steinhauser says that the consultant was keen on the listening tours and Steinhauser didn’t think it was such a great idea; she was a reluctant convert, but each of the Council members signed up to attend a couple and Steinhauser remembers everyone thanked us for coming and everyone wanted convenings. And people were begging us for help with arts in corrections. Lindo asks how the listening tours were organized. Fitzwater explains. We reached every county because there was an online component.

Watson says that juvenile justice is a hot button issue at the Capitol, and every time we describe JUMP StArts it gets positive reactions. Same with vets; several key legislators care deeply about veterans’ issues and sit on committees dealing with that. Wyman asks what happens if a legislator calls her and asks a question about a program, should she answer or hand the question up? Watson and Heckes say there’s no problem with providing information and answering questions.

Oliver asks about Alpine County. Heckes says their entire population is less than 1,200 people. Heckes says at one point they had a state-local partner but it’s difficult to traverse the county in the wintertime. Things have waned and we have no partner now. We used to fund music in Bear Valley. Steinhauser says the population doesn’t always correlate to the grants. Is this our job or their job, to get applications in?

Alexander says he was talking to people last night from San Diego. Because they have no state-local partner, there are not that many grants coming here. He says we should point them to San Francisco as an example. San Francisco has an infrastructure of good grant writers and a strong state-local partner, and that county receives more grants. Watson says one of the things this Council cares about is its ability to reach every corner of the state, and the state-local partner program is the way we do that currently.

Wyman says she would give less to the state-local partners, not more. She would rather be giving grants not through the state-local partners but directly from this body to the organization on the ground, so they know where the money really comes from. There are 88 cities in Los Angeles County alone, and only 58 counties in California. So in her opinion, there’s no point in giving money to state-local partners.

Heckes points out that not all of our state-local partners are re-granting the money they receive from us. Fitzwater notes that the state-local partners are very good about crediting us. They are

required to do it and they do it. Steinhauser says they are our boots on the ground. They've been waiting a long time, frozen at \$12,000. Everyone in the listening tours wanted operating money. Galli says we need those state-local partners to have an understanding of their local communities that we cannot possibly have. Steinhauser says yes, it's like the difference between the federal government and the state and local governments.

Steinhauser asks Victoria Hamilton to speak to this. Hamilton says the CAC's state-local partner program leverages local government funding and gives even a large-budget organization flexibility to do some programming that fills a gap, or targets a certain population. The County of San Diego does give arts funding, but they supervise it. She thinks that will change only when the supervisors change. Alexander thinks the goal of having a grant in every senate district is a good one. There are some senate districts that encompass several counties.

Heckes says we did not increase the state-local partner funding last year because we only had one-time money. Historically the state-local partners were getting up to \$30,000.

Gallegos says if we are going to increase the other grants, the state-local partners will get an increase because they can apply to the other grants. Heckes says if an organization is recommended for more than one grant they have to choose whether to take, for example, the AIS grant or the Local Impact grant. Galli notes that the state-local partner grant is the only pot they can take administrative money from.

Harris says they are a good tool for us because they spread information for us, and serve as our eyes and ears on the ground. Heckes says their relationship to us is much like our relationship with the NEA. Steinhauser proposes a 10% raise, flat to every state-local partner, not looking at the per capita issue until we've passed it through a committee. Included in Steinhauser's proposal is a discussion of increased responsibilities for the state-local partners and discussion of bringing in the last four counties.

Beasley would like to have the pros and cons of what everyone said in a memo prior to the September meeting, when the vote regarding state-local partners will be taken.

Steinhauser wants to talk about new programs. There isn't time to go over all the existing programs.

Lindo was struck by what Benitez said. None of this is possible without the artists. When we talk about artist fees instead of artist salaries, that bothers her. She'd like the Artists in Communities program reinstated. For historical perspective on this, Heckes says in 2002 the average grant was \$32,000 and the Council awarded 155 grants that year. Harris says there seems to be a lot of agreement around this idea. Alexander said we had a \$20M grant budget so that was about 10% of the budget at that time. Harris says the equivalent now would be about \$900,000. Watson says the grantees were required to come with a partnership, a senior center or whatever it might be. Steinhauser says it might get complicated to give to individual artists. A discussion of what happened at the NEA in the 1990s ensues. Heckes says the staff drafted guidelines last year, anticipating that the Council might want to go in this direction. Gilbride brought them. She goes over the bullet points. We have a framework.

Beasley asks why it always has to be in partnership with a nonprofit. Heckes says that requirement is in our enabling legislation. We are using taxpayer dollars, so we can't pay someone to play the guitar in Steve Allman's band. Lindo says the artist is an entrepreneur, and that feeds into the creative economy. Steinhauser says the venue should be broad enough to encompass social institutions such as senior centers, hospitals, and homeless shelters. Alexander suggests the Council be generous in letting artists come up with place ideas. Beasley says Los Angeles City had grants for artists working for businesses. She was pretty sure the artists were allowed to partner with profitmaking businesses.

Harris reads aloud some things that have been suggested to him. Touring grants, think tank ... Alexander and Jefferson had proposed bringing together a few minds to figure out what a new touring and presenting program would look like. Should that idea be expanded to visual arts? Do we still want to do that? Staff should work on that for the September meeting. Beasley would like the think tank expanded to think about STEAM. We could bring some ideas to educators.

Multicultural start-ups have also been mentioned to Harris. Watson says the CAC has had two past programs. He defers to Heckes, who explains that many years ago the CAC had multicultural entry grants for young artists, with guaranteed support for three years to help them build capacity. The program had a professional development component: convenings, technical assistance, and attendance at conferences were required, and the CAC gave direct funding. This would help them compete more effectively. It was never fully realized because three years wasn't long enough. The other program provided advancement funds to organizations that were more established, to help them grow; it was very successful for some organizations and for others, when the money went away the organization went away. These programs were canceled when the CAC lost its funding. The grants were not large, but once you were in you were in for three years.

Gallegos says she didn't know how to run an organization and the CAC program really helped her, plus she appreciated the moral support of having the CAC believe in her. Gallegos didn't know how to do a budget, how to run a report. Lots of small organizations could really use that support. Heckes said there were workshops and so forth, the staff conducted some and sometimes the CAC would hire someone. Alexander says he remembers intense education gatherings at Asilomar. To get a chance to cross paths with your peers makes a big difference. It was a very important program, offering chances for organizations to learn from each other and learn fast. Harris asks if the Council should give staff direction around this? Oliver says look at some other models. CAST in San Francisco – once we get them in there, we have to teach them how to pay their light bill, etc.

Gallegos says the intense workshops were really important. They would send the grantees home with homework. Harris notes that there seems to be support for this. He asks how we define who is eligible for a multicultural grant. Heckes says he doesn't have the guidelines. Eventually the program morphed into including the LBGT community as well. Steinhauser is interested also in the diversity component. Don't we also need to be inclusive? What about the guy who spoke today? He might not fall into any ethnic category.

Heckes says don't forget the staffing component. Be mindful that the staff members we are getting, we are getting to help with current workload. Please don't burden the staff with lots of additional programs. We will be working to get new staff up to speed on the programs we already have. Harris says he is mindful of that.

Gilbride says we will look at the best definition of multicultural being used today. Wyman asks if we want the broadest or the most specific definition? Gilbride says we'll bring both and the Council can choose.

Steinhauser suggests a new fresh name for the program. People need to know it's something new. Don't make it bureaucratic sounding.

The discussion turns to Professional Development. The money the Council put in was modest and the demand was high. So the staff is expected to recommend more money for that.

The Council is also interested in emerging or challenged communities, STEAM, and corporate partner grants. That might be one for the external partnership committee. Watson says Rhode Island and New Mexico have some examples the staff can bring back to the Council. Lindo says she thought we were talking about matching grants—to get a corporate partner to match our grants. We should go beyond Poetry Out Loud sponsorship, Watson says we can think about corporate co-funding.

The Council discusses the China initiative. Harris says it's an unnatural stretch for a state agency. If China, why not Cuba? Alexander said we once did "the Californias" but that was years ago. Do we need an initiative that would focus on the far north, rural, unreached areas of our state? Water, transportation, housing, jobs, are areas of concern that are statewide and there might be ways the arts can plug in. Also, there are jobs in the creative economy that do not require higher education. Watson says he and Barber are trying to make the case to the legislature to include graphic design, digital media, etc. in career technical training plans.

Galli points out three things that have come up during the Council's discussion: The field wants general operating support, technical support, and professional development. Oliver agrees, says an organization can't survive without it. Watson says if we had more money, general operating support would be on the table.

Heckes asks what the Council wants to do about Poetry Out Loud. What was budgeted last year worked, but the staff needs a number. Steinhauser wonders if we could link extra money to the state-local partners for help deepening the outreach on Poetry Out Loud. Watson asks the Programs Committee to meet with staff and come up with a sort of "straw man budget" so the decisions can be made in September.

The discussion moves to Turnaround Schools CA. Barber says we must get them to open their books. Fitzwater points out that the Council should not wait for them to ask for money; it should decide what portion of its limited funds, if any, it wants to give to this. Galli would like some pre-populated questions for the Council members to think about before the September meeting on Student Voices, Creativity at the Core, and Turnaround Schools.

VIII. Closed Session

Council goes into closed session at 1:45 p.m.

IX. Reconvening and Adjournment

The Council reconvenes at 2:40 p.m. Wyman leaves. The Council tables the Ideas for Future Meetings item on the agenda, and moves to adjournment in memory of Rachel Rosenthal and Chris Burden. Steinhauser speaks about these artists and their contributions to the state.

ACTION: Steinhauser moves to adjourn at 2:44 p.m. The motion is seconded by Alexander and passes on a voice vote.

Tab 2



Council Chair Report: 9-30-15
Santa Cruz, California

For Mady

The trick is making memory a blessing,
To learn by loss the cool subtraction of desire,
Of wanting nothing more than what has been,
To know the past forever lost, yet seeing
Behind the wall a garden still in blossom.

*from The Lost Garden
by Dana Gioia*

On Making Decisions

For every parcel I stoop down to seize
I lose some other off my arms and knees,
And the whole pile is slipping, bottles, buns,
Extremes too hard to comprehend at once
Yet nothing I should care to leave behind.

*From The Armful
By Robert Frost*

Chair's Commentary:

The summer is over, and arts festivals and concerts move indoors, and the playful childlike times turn more somber, and for me school is at hand, and every day I watch children and teenagers create but I also watch them try to grow up, or some variation of that, and it is at once exhilarating and enervating. We see visitors daily and they marvel at the vitality and connectedness of the environment, and we field phone calls from people and institutions who want our kids to play music, read stories, put on a short skit, dance and sing, but they also want them to serve on panels, do voice-overs, talk to younger students, serve as hosts, as tutors, as youth advisors an arts education opens the door to so much. Self-expression leads to an articulate interaction with the world, and from there a little ingenuity and some grit and the opportunities emerge and the child grows into a teenager grows into an adult and that's how I make my living. It's a lot like being a parent and I never tire of it. There are a lot of adults to deal with while the parenting is going on and I have learned to value that as well. The experience of the teachers in an arts environment is important as well, and I strive to make sure, in the workplace, that the inherent creativity in each individual has a place to flourish. *Artists Activating Communities* is exactly that: allowing each individual a range of self-expression and fulfillment. Try that while balancing performance standards and evaluations and everything that goes into a typical workday.

Blog: The Americans for the Arts

A few weeks back the *Americans for the Arts* invited me to join their educational blog day and this is what I submitted for their Sept. 17 blogging extravaganza:

The Law of Unintended Consequences

I became aware of the recent flurry of activity around the reauthorization of the *Elementary and Secondary Education Act* (ESEA) almost accidentally; the acronym ESEA was hardly familiar when I first heard it. I was at a California Arts Council meeting, our discussion in full view of the public, and the tape was rolling for posterity. I had been riffing on the entire NCLB experience as it had affected arts education, especially the past nine years (!!) of non-authorized, non-replaced limbo, when a staff member mentioned optimism about the upcoming Senate vote on the new bill, the *Every Child Can Achieve Act*. Later it passed by an 81-17 margin and now we await a House vote and most likely a bill on President Obama's desk this fall.

The relative quiet around this process highlights the almost unreal skill with which the authors of the previous bill, 2001's *No Child Left Behind* (note the difference in tone between the authoritative 2001 title and the hopeful 2015 version), were able to put their concept and its provisions before the educational community and the public. NCLB surged into the national consciousness so quickly it seemed as if it had always been there: its proficiency percentages and timelines for growth looked like a sales chart from a successful manufacturing company; its attention to subgroups addressed the underlying fears of problems hidden in large aggregate statistics; its Program Improvement labels and escalating consequences for failing schools seemed appropriately urgent and not without supports and various choices of remedies. Given that NCLB also had broad bipartisan support, it all sounded promising – at least as written. Yet when things hit the ground, the unintended consequences and ambiguity in legislation of this scope can be nearly comical, if the stakes weren't so high.

A few days ago a former student of mine, on tour with a Broadway show in North Carolina, e-mailed me as part of a Board on which we both to ask whether public education has improved in the past 20 years. My response:

The standards movement hit in 1994 and that forced people to cover the full subject, not just what they liked to teach. But there were too many standards, teachers were forced to go too fast, and subjects like algebra really suffered as teachers raced ahead before students were ready. Then No Child Left Behind arrived in 2001 and took the standards to a whole new level – testing became like a cult ritual, teachers were forced to get new credentials to prove they had expertise in precise subjects like Economics and Physics, there was public shaming for low test scores, scripted curricula emerged specifying what pages classrooms should be on day by day, and arts classes were eliminated in many cases (time was a bigger problem than money, as remedial classes dominated the school day). Chronically low-performing schools focused on reading and math to the exclusion of even social studies and science (I'm serious), and finally the failed renewal of NCLB in 2006 was followed by nine years in limbo -- the law faded, and Congress wouldn't re-authorize it nor create a new law. Just this year a first step was taken toward a new law and we have a new, deeper curriculum called The Common Core. Testing has been reduced, we have real stats on how different groups are doing, and the arts are coming back. Charter schools and other innovations have raised the bar, good people still love to go into teaching, and there are nearly 200 arts schools around the country.

So, yes, we have improved, but NCLB was one of the prices we paid -- more attention to educational outcomes was a good thing, but we became rigid and data-crazy and we almost decimated arts education for an entire generation.

The scenarios I described above in many cases were the unintended consequences of a system that put into place both a structural model and a psychological climate that clearly led to where we are today. No one I have spoke with on any side of the debate wanted any of these developments. The idea that social studies and science were minimized in some schools goes counter to the very purpose of NCLB: driving us toward global competitiveness. It seems ludicrous, yet it happened. Now that we're headed in what seems to be a better direction, let's take a lesson from the NCLB roll-out back in 2001: keep the language clear, the goals easily recited and the larger message inspirational and accessible. And let's really think about the unintended consequences of putting any wide-sweeping legislation into action. Will there be a technology glitch that renders data unusable? Are less advantaged schools unable to train teachers in The Common Core? If scores are low, what forces will the remedies unleash? NCLB taught us a lot but we have to know how to apply the lessons.

Using a psychological model that seems to make sense here on a few levels, if NCLB was the stern old-school father demanding success and doling out rewards and punishments, then the ECCA Act (or whatever it is ultimately called) is the millennial parent listening to its children, able to live in a world less codified and measured, who builds consensus and values process as much as product. Let's hope the child learned from the mistakes of the parent, and can craft a more humane and meaningful system to determine how much real progress our children are making.

The forecast looks good for the legislation to pass and for arts education to regain its place as a vital component in the American public school system. But there's a long way to go and the fallout from any sweeping legislation is unpredictable. I'm cautiously optimistic.

New Ideas and Deep Thoughts:

Each year I choose a saying or theme for the school year, and this year the choice is: **Read the Room**. It has caught on immediately: everyone seems to comprehend the too-frequent failures of people who don't match their communication to the situation, or whose personal agenda overtakes their judgment, or the wide range of things that happen when the environment and context are not considered when action is taken or words are spoken. It's amazing how often it comes up, and it's common among my staff to say after an incident: *He wasn't reading the room*.

Another key phrase I have begun to use: **They didn't have an arts education**. When the parking lot attendant can't figure out what to do when someone loses their ticket and becomes rigid and bossy; when the recycling engineers won't take the compost because it's in the wrong bin, when the meter maid gives a ticket despite the broken meter – *they didn't have an arts education*. Arts students solve problems, show flexibility and express empathy. You know it when you see it.

Upcoming Events

October 3 – Donn, Kathy and Jason in Imperial County to meet with the new Arts Commission and help them understand the grants and programs requirements of the CAC and to view their local creative output. Follow it on Twitter [@dkh1955](https://twitter.com/dkh1955).

October 7-9 – Craig and Donn in Salt Lake City for the **National Association of State Arts Agencies** conference.

October 18-21 – **Grantmakers in the Arts** conference, Los Angeles. Huge turnout, including CAC representatives and a big contingent from *Create California*.

October 20-23 – **Arts Schools Network** conference, Seattle. I serve as Vice President of this consortium of international Arts Schools. Theme: Technology and the Arts.

Next Council Meeting: December 2, Redding

Tab '

NOTE: A September update to these materials may be provided closer to the meeting date.

To: California Arts Council

From: Craig Watson, Director

Re: Director's Report

Date: July 16, 2015

Council Meeting in San Diego: Follow up

Given all that was accomplished at our recent two days of meetings in San Diego, the staff team is now busily fulfilling the expectations and next steps discussed during our time together.

First order of business was to communicate the grant results to our applicants. That has been accomplished and this morning's press announcement officially provides all the details to the public around who received funding in each of our current programs. Here is a link to the announcement:

<http://arts.ca.gov/news/prdetail.php?id=210>

Inevitably this is also a time where each of the program staff fields calls from unsuccessful applicants who have a concern, question or who want more information about why they weren't successful. Upon polling the staff, I am pleased to report that calls from unsuccessful applicants have been minimal. I credit this to the quality of our panel process and the detail contained in the staff-written panel comments for each applicant.

The staff team is also focused on research and pre-planning for subsequent work with our Programs/Grants Committee. This includes researching "best practices" pertaining to two new directions the Council supported during our second day of meetings: Development of an Artist in Communities-type program (tentatively referred to as "Artists Activating Communities") and a multi-cultural/emerging arts support program....using the past CAC "Multi-Cultural Entry" program as the starting point for our review. In both cases, we have reached out to the research team at the National Assembly of State Arts Agencies to get a scan of anything similar being done in other states.

Legislative Update

AB 189 (Bloom) authorizing the California Arts Council to establish criteria and guidelines for state-designated cultural districts passed out of the Senate Governmental Organization Committee on July 14. Members of the Governmental Organization Committee include: Hall (Chair), Berryhill (Vice Chair), Block, Gaines, Galgiani, Glazer, Hernandez, Hill, Hueso, Lara, McGuire, Runner and Vidak. Senate Republicans opposed AB 189 before the hearing, including Gaines, Runner and Vidak. Gaines expressed his concern about rural areas not being included. This concern was echoed by Senator Runner. Senator Bloom and Kristin Margolis on behalf of the California Arts Council addressed these concerns, ultimately gaining the support of all the senators present, Democrat and Republican. Vidak, who was not present at the hearing to hear the Republicans' concerns addressed, was the only "no" vote on record. The final vote was Ayes 11, Noes 1. Kristin will follow up with Senator Vidak before the floor vote.

AB 189 has been re-referred to the Senate Committee on Appropriations and will not be heard until after August 17th when the legislature reconvenes from summer recess. The Arts Council will work with the Appropriations Committee to get AB 189 on consent.

Staffing Update

We are in the final stages of moving our Human Resource contract from the State Library to the Department of General Services. This means that we are working with both HR groups during the transition of our personnel and hiring needs. With Scott's impending retirement, the Director is engaged directly in all the processes mandated by State hiring procedures.

By next week we expect to be able to finalize the process and announce our new Supervising Grants Administrator...this will be an internal promotion. Shortly thereafter we will also complete the hiring of our new Graphic Artist.

Once these two positions are filled, we will then have four positions yet to address. Our newly approved budget included two new staff and the necessary paperwork has been filed to start the creation of the two positions...one new program staff member and one addition to our accounting staff. The two remaining positions, the Deputy Director and the "backfilling" of a program staff position created by the internal promotion mentioned earlier, will have different timelines for recruitment and hiring.

We expect the filling of the two program positions to be fairly straightforward. We already have an extensive list of qualified and eligible candidates, many of whom participated in interviews when we hired Shelly Gilbride and Jason Jong. We saw many excellent candidates and expect that several will still be interested once we begin recruitment and interviews. The accounting role will likewise be quite straightforward and we expect to have current State employees from other agencies to consider.

The largest and most important challenge in front of us is filling Scott Heckes' role. As you would expect, Scott is carefully documenting and communicating with me regarding all the short and longer term items and responsibilities that will need assigning during the approximately 6 month period when we will be without a Deputy. As a reminder, Scott's last day at the CAC is July 30, but he has approximately 6 months of vacation time due him, hence the state requirement to wait until next year to fill the position.

It is still not clear whether we will have the option of naming an existing staff person as an Interim Deputy...regardless, we will create a structure to ensure that all of Scott's responsibilities are assigned and covered.

Our clear goal will be to start the hiring and recruitment process for the Deputy now, so as to insure a start date as close to January 1, 2016 as possible.

CREATE CA

The Director, and Arts Program Specialist Shelly Gilbride, joined CAC Chairman Donn Harris for a two-day planning retreat (July 24/25) with the leadership council for this important state-wide initiative. As a refresher on this work, here is a link to the CREATE CA website: www.createca.net

The leadership council (Donn Harris and the Director are voting members, Shelly Gilbride is an alternate for the Director) developed a new, tighter focus that commits the coalition to Access and Equity as it pertains to the availability of the arts to our neediest students. In addition, this focus is paired with the importance of preparing students for jobs in the 21st Century...implying a deeper understanding and linkage to the Creative Economy. Both of these commitments dovetail perfectly with the CAC's direction.

A convening of key stakeholders in these two areas (Access/Equity and Creative Economy) will likely be planned for late this year or early in 2016.

U.S. Poet Laureate

On Monday, July 6th, the California Legislature invited Juan Felipe Herrera, former California Poet Laureate and new US Poet Laureate, to be recognized in separate sessions of both the Senate and Assembly. Our own Kristin Margolis was key to the planning and success of these events. Senator Ben Allen and Assemblyman Ian Calderon presented and read congratulatory resolutions to Herrera, and in each case mentioned his history as a CAC grantee and the importance of California's arts funding to nurture artists such as Juan Felipe. Herrera was able to read two of his poems and then was swarmed by the legislators asking for his autograph and posing for pictures! It was a great day.

Communications/ Press Updates

- 7/15/15 Robust Arts in Corrections Program Continues in California State Prisons for a Second Year <http://arts.ca.gov/news/prdetail.php?id=209>
- 7/1/15: Media Advisory: California Legislative Joint Committee on the Arts to Honor New U.S. Poet Laureate Juan Felipe Herrera on Monday, July 6
<http://arts.ca.gov/news/prdetail.php?id=208>
- 7/14/15 OC Register covers Arts in Corrections Announcement
<http://www.ocreger.com/articles/arts-671673-programs-muckenthaler.html>
- 7/8/15 Cap Radio covers Arts in Corrections Announcement
<http://www.capradio.org/articles/2015/07/08/pilot-program-funds-arts-classes-in-california-prisons/>
- 7/16/15 Press Advisory on new grant awards <http://arts.ca.gov/news/prdetail.php?id=210>

Calendar of CAC and Arts-related Activities of Note

To assist your planning, we developed two forms of calendars. Below you will find important dates in list form. A more traditional calendar format is also attached.

July

30 Scott's last day at CAC

31 NEA Webinar on new Federal "Promise Zones"...a program of U.S. Housing and Urban Development (Sacramento chosen in Round Two)

August

6-8 Association of California Symphony Orchestras conference, Long Beach.
Director asked to speak.

September

15 CAC Online Convening: GETTING THE MOST FROM YOUR GRANT

30 Council Meeting in Santa Cruz

October

18-21 Grantmakers in the Arts conference, Los Angeles. CAC and Hewlett Foundation to participate on panel discussing CREATE CA as a national “collective impact” model

November

3 CAC Online Convening: SELF-PROMOTION FOR ARTISTS

18-19 American for the Arts, Community Visioning Convening, San Jose

December

2 Council Meeting in Redding

To: California Arts Council

From: Craig Watson, Director

Re: Director's Report

Date: August 14, 2015

Prepping for Next Steps: New Grant Programs

As outlined in my last report, staff is working on final draft recommendations for guidelines detailing the two new initiatives discussed in San Diego. These include an “artist in communities” program, tentatively named Artists Activating Communities, as well as a program designed to reach emerging/multi-cultural organizations. While not necessarily identical, this program takes its lead from a past CAC program known as Multi-Cultural Entry. Staff has been researching “best practices” in both areas of interest, and will share with the Council the process used to develop the initial drafts.

Both sets of draft guidelines will be presented to the Program/Grants Committee and Executive Committee before coming to the full Council on September 30.

Legislative Update

AB 189 (Bloom): The Cultural Districts bill is making progress through the Legislature within the expected timeframe. It has passed the Assembly and was heard in the Senate Government Organization committee on July 13, where it passed with 11 aye votes, one no vote (Sen. Vidak-R) and one senator with no vote recorded (Berryhill-R). The bill will now go to the Senate Appropriations committee after the Legislature reconvenes on Aug. 17th. If AB 189 passes Senate Appropriations, it moves to the Senate Floor, and then to the Governor if passed from both Senate Appropriations and the Floor without amendment.

Bill info:

http://leginfo.legislature.ca.gov/faces/billStatusClient.xhtml?bill_id=201520160AB189

Keep Arts in School: Voluntary Tax Contributions

July numbers for the Keep Arts in Schools Fund were posted earlier this week. We stand at **\$248,331** (less than \$2,000 from our goal!) from 22,178 California taxpayers. This means we're averaging 4% more over last year in funds at this point, with a 9.5% increase in the number of people donating. The results indicate that our base of support is becoming stronger and more widespread, and less dependent upon a large donation here or there to meet the minimum. Given that last year's August returns were over \$2000, we expect to meet the minimum at the end of the summer.

Staffing Update

Since my last report we have announced the promotion of Shelly Gilbride and shared that great news with the field. As a reminder, here is the formal announcement: <http://arts.ca.gov/news/prdetail.php?id=211>. The Davis *Enterprise* just ran a great story about Shelly's promotion as well: <http://www.davisenterprise.com/local-news/davisite-takes-on-bigger-role-with-california-arts-council/>

And just this week we announced the hiring of Wendy Gonzalez as our full-time Graphic Designer. She will join the team on September 14. In addition to being an outstanding designer, Wendy is fully bilingual and helped provide Spanish translation services at her previous place of employment.

Regarding our Deputy Director position, we have begun to promote this opportunity nationally to other State Arts agencies and a network that includes Grantmakers in the Arts, Americans for the Arts, WESTAF and other arts leaders. The "official" job posting should appear by Monday of next week. While Scott's vacation time runs through the end of December, and normally might have precluded our hiring his replacement prior to January 1, we have confirmed that we CAN hire a Deputy before that as long as we cover the overlap of salary costs. With this in mind we are pushing the State hiring process as fast as possible. In the interim, all of Scott's responsibilities are being shared by key members of the senior staff team.

Also yet ahead are the hiring of Shelly's replacement (the opening created by her promotion) and the two new positions (one a program staff and one in our accounting group) that were included in our new budget. All three of these positions are at various levels of the recruitment process. All will be filled before we get to our most intense work periods late this year and early next.

Lastly we just learned of one more retirement! Twenty-six years ago, Wayne Cook was appointed by Governor Deukmejian to serve as an assistant to then CAC Director, Bob Reid. Wayne went on to a very distinguished career at the CAC working with the Multi-cultural Advisory Board, Arts in Corrections and Arts Education. His plan now is to retire at the end of December. In light of this, we will add recruitment for his position to our list! We are thankful for the lead time Wayne has given us. As we get closer to the end of the year, look for a great blog story about Wayne's remarkable tenure at the CAC.

Director and Staff Engagement

Within the last month I have been able to squeeze in some important site visits and engagement opportunities. Last week I addressed the annual conference of the Association of California Symphony Orchestras...thanking them for their advocacy and encouraging their continued engagement with the CAC.

On Tuesday of this week I participated in a Federal/State grants workshop held at the Old Globe Theatre in San Diego. An audience of well over 100 participants heard from representatives of the City of San Diego, NEA, NEH and the CAC. We received very positive feedback from my participation.

Two weeks ago I attended a concert put on by Street Symphony, one of our newest Local Impact grantees. This was the 11th concert held at the Midnight Mission center on LA's Skid Row. In front of approximately 90 homeless clients, Street Symphony co-founder Vijay Gupta performed with four other musicians playing a Mozart concerto and Argentinean tangos! Gupta is a member of the LA Philharmonic and was inspired to create Street Symphony by the story of Daniel Ayres, the homeless cellist who inspired the film, *The Soloist*. The concert and interaction between Gupta and the audience was remarkable and moving. His funding from the CAC is partially devoted to a staging of Handel's *Messiah* later this year with a chorus that will include some of the homeless, singing beside members of the LA Master Chorale! As we get information on the performance date we will pass it along to the Council.

I also visited the Watts Labor Community Organizing Committee, a vibrant community service organization that grew out of the Watts riots and now includes robust arts programming among its offerings. I was able to advise them on our grant programs and suggest several other resources they could be tapping to support their work with the community.

Shelly Gilbride gave a welcome on behalf of the CAC to the participants in CCESSA's Creativity at the Core Summer Institute on August 4th, hosted by Teri Lenihan at Loyola Marymount University. The Institute was the launch of the Creativity at the Core website and the kick-off to dissemination of the professional development tools developed through the Creativity at the Core project. Shelly was impressed with the learning content developed by each regional team—connecting the local arts resources and education resources yielded some wonderful lesson plans and professional development tools to integrate arts into common core learning. Teachers and administrators seemed very engaged and genuinely excited about the work. Approximately 75 teachers and administrators from across the state attended the 3 day institute.

Shelly also sits on the advisory team for CAAE's Student Voices campaign. The content of the teachers' guide is currently in development and three school sites have been selected to pilot the teachers' guide in the Fall of 2015. Anne Bown-Crawford, the CREATE CA co-President, and Christina Pacheco of Arts for LA also sit on that advisory team.

Communications/ Press Updates

Recent Press Releases:

- 7/31/2015 - California Arts Council Chairman's Statement on the Death of Madyson "Maddy" Middleton <http://arts.ca.gov/news/prdetail.php?id=212>
- 7/24/2015 – Shelly Gilbride Announcement <http://arts.ca.gov/news/prdetail.php?id=211>

Recent Press Highlights:

- 8/13/2015 KPBS covers grants workshop and presentation by CAC <http://www.kpbs.org/news/2015/aug/11/peters-davis-host-grants-workshop-san-diego-arts-c/>
- 8/7/2015 – Napa Valley Register covers Local Impact grantee http://napavalleyregister.com/news/local/nimbus-arts-receives-grant-for-napa-mural/article_2deff879-a4ee-542f-9fb9-e0ac434aac5c.html
- 8/5/2015 – Ukiah Daily Journal covers Local Impact grantee <http://www.ukiahdailyjournal.com/lifestyle/20150805/space-get-arts-council-local-impact-grant>

Napa Valley Register

Nimbus Arts (LI)

http://napavalleyregister.com/news/local/nimbus-arts-receives-grant-for-napa-mural/article_2deff879-a4ee-542f-9fb9-e0ac434aac5c.html

Ukiah Daily Journal

SPACE (LI)

<http://www.ukiahdailyjournal.com/lifestyle/20150805/space-get-arts-council-local-impact-grant>

Palo Alto Online

Mountain View Community School of Music (AIS)

<http://www.paloaltoonline.com/news/2015/07/27/ae-digest-new-public-art-approved-redwood-city-gets-spruced-up>

The Union of Grass Valley

Center for the Arts (CCC)

<http://www.theunion.com/news/17397191-113/the-center-for-the-arts-in-grass-valley>

Sierra Sun Times

Mariposa Symphony (CCC)

<http://goldrushcam.com/sierrasuntimes/index.php/news/local-news/3954-mariposa-symphony-orchestra-receives-33-341-california-arts-council-grant>

The Sun Gazette

Arts Consortium (LI)

<http://www.thesungazette.com/article/lifestyles/2015/07/22/arts-consortium-receives-local-impact-grant/>

Daily Breeze

City of Los Angeles Dept of Cultural Affairs (CCC)

<http://www.dailybreeze.com/general-news/20150718/grant-will-fund-outdoor-performance-stage-in-downtown-san-pedro>

Pacifica Tribune

Sanchez Art Center (AIS)

http://www.mercurynews.com/pacifica/ci_28518630/sanchez-art-center-receives-6-800-art-grant

ArtForum

Pickup of LA Times coverage

<http://artforum.com/news/id=53783>

Sierra Sun Times

General announcement

<http://goldrushcam.com/sierrasuntimes/index.php/news/local-news/3910-california-arts-council-invests-more-than-4-million-in-communities-including-madera-and-mariposa-counties-across-the-state>

Noozhawk Star

¡Viva el Arte de Santa Bárbara! (Local Impact)

<http://www.noozhawk.com/article/viva-el-arte-de-santa-barbara-awarded-california-arts-council-grant>

High Desert Star

Twentynine Palms (CCC)

http://www.hidesertstar.com/the-desert-trail/news/article_272016c2-2c9a-11e5-9eec-ab70d4089d48.html

Calendar of CAC and Arts-related Activities of Note

To assist your planning, we developed two forms of calendars. Below you will find important dates in list form. A more traditional calendar format is also attached.

August

- 21 CAC Programs Committee meeting (Kathy, Michael, staff)
- 24 Register for Grantmakers in the Arts this week to get “early bird” rate

September

- 11 CAC Programs Committee meeting (Kathy, Michael, staff)
- 15 CAC Online Convening: GETTING THE MOST FROM YOUR GRANT
- 21 NEA Chairman Jane Chu visits Fresno

22-23 NEA Chairman Jane Chu visits Los Angeles

30 Council Meeting in Santa Cruz

October

7-9 NASAA Leadership Institute, Salt Lake City (Donn, Craig)

18-21 Grantmakers in the Arts conference, Los Angeles. CAC and Hewlett Foundation to participate on panel discussing CREATE CA as a national “collective impact” model

29 CAA/CFTA Retreat, Sacramento

November

3 CAC Online Convening: SELF-PROMOTION FOR ARTISTS

11 Holiday, office closed

18-19 Americans for the Arts, Community Visioning Convening, San Jose

26-27 Holiday, office closed

December

2 Council Meeting in Redding

E.D. TAB

SUSAN A. DAVIS
53RD DISTRICT, CALIFORNIA

WASHINGTON OFFICE:
1214 LONGWORTH HOUSE OFFICE BUILDING
WASHINGTON, DC 20515
(202) 225-2040

SAN DIEGO OFFICE:
2700 ADAMS AVENUE, SUITE 102
SAN DIEGO, CA 92116
(619) 280-5353

Congress of the United States
House of Representatives
Washington, DC 20515-0553

COMMITTEES:
ARMED SERVICES
SUBCOMMITTEES:
MILITARY PERSONNEL, RANKING MEMBER
READINESS
EDUCATION AND THE WORKFORCE
SUBCOMMITTEES:
EARLY CHILDHOOD, ELEMENTARY AND
SECONDARY EDUCATION
HIGHER EDUCATION
AND WORKFORCE TRAINING

August 31, 2015

Craig Watson
Director
California Arts Council
1300 I Street
Sacramento, CA 95814

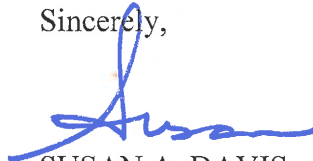
Dear Mr. Watson,

I want to extend my sincere appreciation for taking the time to serve as a panelist at the Grants Workshop for the Arts and Humanities I hosted with Congressman Scott Peters earlier this month at The Old Globe.

Your participation was very much appreciated and helpful. I have received positive feedback from my constituents and my staff regarding the information you provided.

Again, thank you for your participation and for making this workshop one of our most successful events!

Sincerely,



SUSAN A. DAVIS
Member of Congress



Council Packet
E.D. TAB

July 31, 2015

Craig Watson
Director
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814-2919

Dear Mr. Watson,

On behalf of Yerba Buena Center for the Arts (YBCA), I am delighted to thank you for the California Arts Council's \$67,900 grant award in support of the *Market Street Prototyping Festival*. With this funding we will test and implement a new model for community-driven city planning, engaging hundreds of California artists in our work to activate our city's main thoroughfare.

YBCA is excited to once again work with our partners at the San Francisco Planning Department to instigate inspiration, joy, and connection on our city's streets through experimentation and prototyping for the festival's second year. We are immensely grateful that the California Arts Council shares this vision with us, and we are proud to have your support and partnership through the Creative California Communities program.

We are honored to publicly recognize this contribution in printed materials as **California Arts Council**. If this is incorrect, or if you have any questions for us during the grant period, please do not hesitate to contact Sandie Arnold, Director of Institutional Giving and Strategic Initiatives, at (415) 321-1340 or sarnold@ybca.org.

Words cannot express the significance and impact that your support will have on this project. Thank you for your remarkable generosity.

Sincerely,

Deborah Cullinan
Chief Executive Officer

cc: Wayne Cook, Arts Program Specialist

August 18, 2015

Mr. Craig Watson, Director
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

Dear Craig,

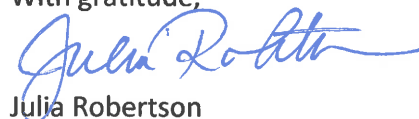
I am writing to personally express my gratitude to you and the California Arts Council for the grant award to send two of us from the Carmel Bach Festival staff to the Association of California Symphony Orchestras' conference in Long Beach at the beginning of August. I am the Community Engagement Manager for the Carmel Bach Festival and attended several sessions related to my work, such as "Programming Education Concerts" and "Youth Orchestras Meet Up," as well as other sessions about corporate fundraising and managing transition within an organization. The conference will directly impact the work that I do as the Festival continually expands and assesses our community engagement programs.

We live in a fairly small geographic region that doesn't provide many opportunities for professional development in the performing arts, and I found this conference to be invaluable in the networking opportunities available as well as the fresh perspectives gained. One of the challenges we currently face at the Festival is how to evaluate and assess our programs as we write grants that ask for specific, measurable goals for music programs, which can feel very subjective at times. I came out of the conference with several new ideas for implementation as we move forward with our strategic plan.

For me, one of the biggest takeaways from the conference was that despite the large variance in size and geographic reach of the different organizations represented, we found that we are all facing the same challenges and issues. Being a department of one person in an organization can be a somewhat isolating experience at times; this conference was an opportunity to connect with colleagues to share information about our successes, trade ideas, and share useful strategies for the future. It was also very inspirational to be around people who are similarly passionate about the work they do.

I look forward to putting my newly acquired knowledge to work at the Carmel Bach Festival, and I thank you again for the funding that made attendance at the conference possible.

With gratitude,



Julia Robertson
Community Engagement Manager, Carmel Bach Festival

Council Packet
E.D. TAB



646 County Square Drive, Suite 154
Ventura, CA 93003-0436
(805) 658-2213 FAX (805) 658-2281
vcarts@pacbell.net
www.vcartscouncil.org

Aug 10, 2015

Dear Craig,

I wanted to formally send my thanks to you and to the CAC for awarding us a JUMP StArts grant. We are honored to be one of your State and Local Partners. Our efforts working with juveniles have been well-received locally. Your support continues to validate and inspire the work we do on that front.

Thanks also for my certificate. I thoroughly enjoyed the experience of working with you and your colleagues and would welcome another opportunity to do the same again.

It was good to see you at the Arts in Corrections conference—what an amazing event. I look forward to collaborating with your organization as we move forward on the JUMP StArts program. I also look forward to a chance to meet with you at some point in Pasadena. I know you will have valuable input on strategies related to capacity building at a local level. I appreciate your offer to take some time together.

Sincerely,


Craig Rosen
Director of Development

Serving:

CAMARILLO
FILLMORE
MOORPARK
OJAI
OXNARD
PORT HUENEME
SANTA PAULA
SIMI VALLEY
THOUSAND OAKS
VENTURA



8-27-2013

Council Packet
E.D. TAB

Dear Mr. Seto,

I would never have succeeded in receiving the LI grant from CAC if it weren't for you.

You kindly and patiently guided me through my fumbles and errors and unfailingly answered your phone for my panicked questions.

Craig -

FYI

We are two weeks away from the event. I hope you or someone from your office will be able to attend.

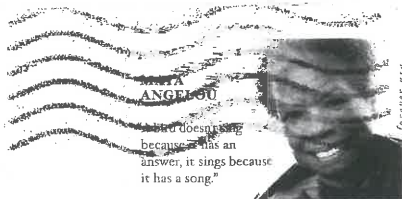
I followed the instruction to write thank-you letters to the legislators and governor. An interesting thing happened: I got a call from Assemblyman Bonta's office. I had already reached out to them to have a table at the festival and been turned down. But Ms. Quan called with great enthusiasm asking if there was still room! It was an outcome I had not expected!

So, again, and a thousand times more, thank you.

gratefully,

Wanda J. Ravennell, Omnira Institute

Wanda Ravennell
Omnira Institute
360 Grand Ave #210
Oakland, CA 94610



Mr. John Seto
California Arts Council
1300 I Street
suite 930
Sacramento, CA 95814



Tab (

California Arts Council: 40th Anniversary Celebration Preliminary Event Details

WHAT: A special event celebrating the 40th anniversary of the California Arts Council, a state agency. The event will be composed of a pre-show VIP reception, a one-hour performance program, and a post-show reception for the general public.

The one-hour performance program will be hosted by two MC's and will honor the history of the California Arts Council with special guests **Peter Coyote**, a founding member and the second Chair of the California Arts Council, and **Governor Jerry Brown**, who created the Arts Council in 1976. Top-notch dance, theater, and music groups from around the state will perform, along with students benefiting from Arts Council grant programs. Past members of the California Arts Council will be honored. The U.S. Poet Laureate, former California Poet Laureate **Juan Felipe Herrera**, is expected to give a recitation.

WHERE: The historic Crest Theater in downtown Sacramento

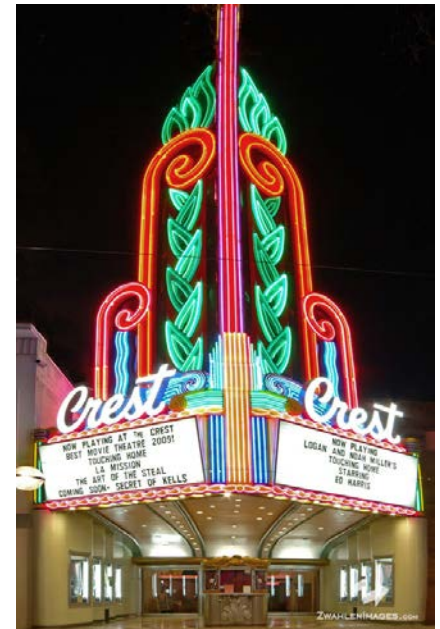
WHEN: Wednesday, January 27, 2016
4:30 to 5:30 PM – VIP Reception (private)
5:30 to 6:30 PM – performance program
6:30 to 7:30 PM – public reception

WHO: The main event is free of charge and is open to the public, in line with the Arts Council's value of accessibility for all. A private VIP reception will take place beforehand honoring members of the California Legislature, past council members, and other special guests.

WHY: In its 40 year history, the California Arts Council has made significant contributions to California's artists, arts organizations, and communities through its grant programs, artist services, arts education projects, and many other efforts.

The Arts Council has survived budget cuts and now stands strong, with a permanent budget increase of \$7 million dollars in place this year. California's legislature and governor have demonstrated continued enthusiasm for the arts and its many contributions to California's success as a state. The 40th anniversary year is an important milestone during which to honor the Arts Council's past and to celebrate its bright future.

Confirmed performances and appearances by: Axis Dance, Ballet Folklorico de Sacramento, Juan Felipe Herrera, Lula Washington Dance, Oakland Interfaith Gospel Choir, Purple Silk Music, and Roy and PJ Hirabayashi of San Jose Taiko.



Tab)

To: Council Members

From: Arts Education Committee:
Phoebe Beasley, Council Member
Nasha Lindo, Council Member
Shelly Gilbride, PhD, Programs Officer

Date: September 30th, 2015

Re: Arts Education Committee

The Arts Education Committee has been engaged in the following items:

- Jump StArts Program Grant Guideline revisions
- Jump StArts Planning Grant Guideline draft
- Discussion of the status and transition of the Arts Education Initiatives to Grant Program eligibility.
- Discussion of upcoming revisions to the Artists in Schools Program Grant Guidelines (Dec. meeting)

CREATE CA Update:

- Shelly Gilbride, Craig Watson and Council Chair Donn Harris participated in the CREATE CA Leadership Council workshop in July. CREATE CA has adopted a strategic focus that includes advancing arts education for all students by leveraging the intersection of the arts, access and equity, and the creative economy. In the next year, CREATE CA is focusing on the following items:
 - Building strategic partnerships. We have welcomed 3 new members to the leadership council including Ryan Smith of Ed Trust West, Vanessa Pereda-Smith of the Boeing Foundation and Jesus Holguin of the California School Board Association
 - The Arts Education Data Project: Shelly participates in a working group to address statewide data collection for arts education. CREATE CA will be working closely with the department of education on a new, publicly accessible data platform for arts education data collected by the CA Department of Education.
 - March 3-4, 2015: Arts education convening in Fresno co-hosted by the Fresno County Office of Education.

Committee Activities:

- Sept. 23rd-25th: Shelly participated in the National Assembly of State Arts Agencies Professional Development Institute for Arts Education Managers in Jackson, MS. She presented on CREATE CA and participated on a panel on cultural equity.
- Phoebe is on The Board of Trustees of the California Summer School for the Arts (CSSSA). The board will be discussing the financials from the most recent summer school class of over 200 students during the morning meeting on September 25th. After a joint lunch, we will convene with the Foundation Board to discuss details on the upcoming 30th Anniversary Gala to be held in April 2016.



Memorandum

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814
916.322.6555 | www.arts.ca.gov

Date: September 30, 2015

To: Council Members

From: Outreach & Thought Leadership Committee
Susan Steinhauser and Christopher Coppola
Caitlin Fitzwater, Staff Liaison

Re: Outreach and Thought Leadership Committee Update

40th Anniversary Special Event

An update on the planning of our 40th anniversary celebration will be provided by Caitlin Fitzwater at our Council meeting under agenda item 7. This committee is identifying special guests and invitees who will be engaged in the January 27 event – including alumni Council members, artists, business leaders, etc.

Staff is planning a robust anniversary campaign that includes resources such as the short mini-documentary and PSA videos from our communications campaign, a digital and printed publication honoring 40 years of the CAC via personal testimonials, and other components.

2015 Online Convening Series

The third in our series of four online convenings took place on Tuesday, September 15 with the topic “getting the most from your grant.” This convening was developed with our grantees in mind, and with the goal of providing advice and resources on how CAC grantees, and other organizations, can leverage the funding support of one organization into future support from grantmakers, individuals, and audiences.

There were more than 300 registrants for the September 15 webinar, the largest interest we have seen thus far. Our programs staff personally notified all of their grantees of this opportunity and “strongly encouraged” their participation. We are currently gathering evaluation and feedback from webinar participants via an online survey. To date, comments have been very positive.

Our fourth and final webinar is scheduled for Tuesday, November 3 on the topic of “self-promotion for artists.” This topic is in support of our goals of serving the needs of artists in our state, and the panelists include:

- Jaime Galli, Digital Marketing Manager, SFMOMA
- Tom Sebastian, Co-CEO and Chief Creative Officer, Swirl Marketing
- Quetzal Flores, Grammy Award-Winning musician and Program Manager, Alliance for California Traditional Arts

As a reminder, all of our webinars are recorded and posted on our website under Resources > Online Convenings.

2016 Online Convening Series

Our online convening series will continue for a second year. Topics, schedule, and format for the 2016 series will be developed based on feedback from the field and from past webinar participants. An update will be provided to Council at our December meeting.

Tab *

To: California Arts Council

From: Craig Watson, Director
Shelly Gilbride, Programs Officer
Michael Alexander, Programs Committee Chair

Date: August 18, 2015

Re: Status and background on Arts Education Initiatives:
Turnaround Arts CA, Creativity at the Core (CCSESA)¹, Student Voices (CAAE)²

INTRODUCTION

For the past two years, the California Arts Council has supported three arts education initiatives through Non-Competitive Bid (NCB's) contracts. As we prepare for investment decisions with our FY15-16 budget, the Council has an opportunity to assess the status of these specific investments and where and how they fit in our grant making strategy going forward. This memo provides the following:

- Context and history about the funding of Turnaround Arts, Creativity at the Core and Student Voices
- Background and status updates on these three initiatives
- Recommendations to the Council

CONTEXT FOR FUNDING INITIATIVES

One-Time Funding: In 2013, the California Arts Council received its first increase in state funding since 2003 in the form of a one-time \$2 million allocation from Speaker John Perez and the State Assembly. When considering the investments to be made with these funds, the Council knew that continued and repeat investments might not be possible because of the one-time nature of these funds. With this in mind, the Council invested the one-time funds in two different manners: pilot competitive grant programs, and "startup" funding for two arts education initiatives. These arts education initiatives correspond with significant changes in the educational landscape in California and the country, specifically the introduction of Common Core State Standards and also the initiation of an attractive national model...the roll-out of Turnaround Arts, a program of the President's Committee on the Arts and Humanities. Due to the unique nature of these initiatives and the specific organizational structures of the organizations implementing them, they did not fit into a competitive grant process, and were treated as Non-Competitive Bid contracts.

When the Council received a second year of one-time funding in 2014, this time \$5 million from the state General Fund, the Council again invested in pilot grant programs and the arts education contracted initiatives under the Non-Competitive Bid process. The Council added a third initiative, Student Voices, a project of CAAE.

¹ CCSESA: California County Superintendents Educational Services Association. CCSESA is the only services association for the network of County Education Superintendents in California, and is a key partner in CREATE CA (Core Reforms Engaging Arts To Educate).

² CAAE: California Alliance for Arts Education. CAAE is the statewide arts education advocacy organization and is a key partner in CREATE CA.

Student Voices corresponds with another important change in educational policy, the implementation of the Local Control Funding Formula (LCFF). LCFF is a new financial structure that calls for stakeholders including teachers, parents, administrators and, most importantly for this project, students to have a direct voice in local educational funding decisions, and is a substantial shift in how education is funded in California. Like the other two projects, this was funded under a Non-Competitive Bid contract.

The initiative funding structure through the NCB contracts allowed the Council to provide unique startup support to arts education projects that might have a significant impact during this time of changing policy and funding strategies. Each of the first two initiatives has met most if not all of their startup expectations.

Ongoing Baseline Funding: For FY 2015-16, Council has secured a substantial base budget increase via the General Fund of the state. This helps to create a new funding reality: permanent baseline funding that allows a transition from “initiatives” to more traditional, competitive grant programs. Such competitive, peer-panel reviewed programs are considered “best-practice” grant making. The California Arts Council has a broad base of partners, supporters, grantees and applicants who have helped advocate for our increased funding. The field at large expects that increased funding be made available to them through our competitive grant making process.

CAC Funding Mechanisms: The primary way that the California Arts Council distributes funding is through a competitive grant process, in keeping with the best practices of the National Endowment for the Arts and state arts agencies across the country. Requests for Proposals (RFPs) are usually used for administrative or project work to address specific one-time needs such as evaluation and research. Non Competitive Bids (NCBs) are used in the unique circumstance in which a single entity is the only possible means to fulfill a perceived need.

BACKGROUND AND STATUS UPDATES

All three initiatives – Turnaround Arts, Creativity at the Core and Student Voices – align with the Council’s priority to advance arts education in California. These initiatives built upon the Arts Council’s continued participation in CREATE CA, the statewide coalition to improve arts education. Supporting these initiatives in years 2013-2015 capitalized on a very significant time of change for educational policy in California with the onset of new educational standards and an overhaul of statewide education funding policy. The Council has received recognition as the founding funder for both Turnaround Arts: CA and CCSESA’s Creativity at the Core initiative. Investments in these initiatives were expected to be short-term, “startup” and project-based.

Turnaround Arts: California

Initial Investment: November 2013, \$300,000.

While there were some divisions among the Council members regarding the long-term sustainability of Turnaround Arts: CA, the Council approved \$300,000 in seed money to support the startup of the program in 2013-2014. The Council did so with the understanding that the CA Arts Council would receive significant recognition as the first major funder of Turnaround Arts: CA. Turnaround Arts: CA represented to the Council that there were many funders interested in the project, helping to ease concerns over sustainability.

Second-year Investment: November 2014, \$300,000.

Turnaround Arts: CA requested \$300,000 and the Programs Committee recommended \$100,000 in funding. While questions arose regarding clarity of their budget, the relative high cost of administration and the lack of funding information, the Council ultimately approved a contract of \$300,000 to support the administrative and operations budget of Turnaround Arts: CA for a second year of programming, which was also its first year as an independent nonprofit corporation. Turnaround Arts: CA has now received the largest investment that the Council has made to any single organization in the past 15 years—significantly larger than any grants in our competitive grant programs.

Current Status

In its second year, Turnaround Arts: CA is working in the original 10 schools, with a small expansion of the program planned for 2016-17. The program has successfully received its 501c3 nonprofit status and has transitioned from a startup into a sustaining organization, bringing in new funders for their efforts. The CAC's FY 14-15 \$300,000 investment will support activities through June 2016.

Staff Evaluation and Recommendations

1. Turnaround Arts: CA has largely met the startup and implementation goals called for in their Non-Competitive Bid contracts and detailed in their original proposals.
2. Turnaround Arts: CA is fully aware that the one-time nature of the original and second-year funding is no guarantee of future funding. The FY 13-14 NCB proposal states that support is "for the establishment of the initial phase of the program".
3. Turnaround Arts: CA is using CAC funds for operational expenses, something not typically afforded to grantees (only seen in two programs, State-Local Partnership and Statewide and Regional Networks).
4. In the next grant cycle, Turnaround Arts: CA will be eligible as a 501c3 with two years of programming history to apply for project grants through the Artists in Schools program. The individual Turnaround Arts schools themselves are also eligible to partner with local arts organizations to apply for Artists in Schools funding and we recommend they do so.
5. Turnaround Arts CA may also be eligible to apply to CAC in other competitive grant programs.
6. These grant opportunities serve as a very appropriate "bridge" from their unique status to our competitive grant process.
7. Assuming the Council approves this recommendation, we recommend that a communication be sent to Turnaround Arts: CA explaining the Council's decision to welcome their transition to competitive grant eligibility going forward in each of these categories.

Creativity at the Core: A project of the California County Superintendents Educational Services Association (CCSESA)

Initial Investment: November 2013: \$300,000

With general agreement, the Council approved seed/project funding for \$300,000 this program creating professional-development modules for teachers which focus on the integration of visual and performing arts education into Common Core-based curriculum. The project was considered "shovel-ready" and had significant support from the CREATE CA coalition.

Second-year Investment: November 2014: \$150,000

With initial modules and training tools largely crafted, the Council approved a second year of support at \$150,000 to continue the Creativity at the Core program, with an emphasis on in-person training on the local level (within a regional framework), and with statewide training convenings, including a summer institute for teachers. This second year of support was at half the level approved for the first year (\$150,000), but more than the \$100,000 recommended by the Programs and Grants Committee.

Current Status:

CCSESA has launched the Creativity at the Core website and has successfully held its Summer Institute in which 75 teachers and administrators from across the state participated. CCSESA has also leveraged CAC funds and has received multi-year funding from the Hewlett Foundation to sustain the program. The CAC's current FY14-15 investment will support activities through June 2016.

Staff Evaluation and Recommendations

1. CCSESA has largely met the startup and implementation goals for Creativity at the Core called for in their Non-Competitive Bid contracts and detailed in their original proposals.
2. CCSESA received the second largest investment that the Council has made to any single organization in the past 15 years—significantly larger than any grants in our competitive grant programs.
3. CCSESA is fully aware that the one-time nature of the original and second-year funding is no guarantee of future funding.
4. CCSESA could qualify for future funding through one or more of our competitive grant programs (Statewide Networks, AIS) and we recommend they be encouraged to do so.
5. Assuming the Council approves this recommendation, we recommend that a communication be sent to CCSESA explaining the Council’s decision to welcome their transition to competitive grant eligibility going forward in each of these categories.

Student Voices: A Project of the California Alliance for Arts Education (CAAE)

Initial Investment: November 2014: \$48,000

With unanimous support, the Council approved in the amount of \$48,000 for Student Voices, allowing CAAE to expand this media-arts outreach project that develops digital media skills for California youth in grades 9-12 and encourages civic engagement in the Local Control Funding Formula process. The expansion includes the development of a teacher’s guide and a student leadership lab.

Current Status:

Only 3 months into the project, the teacher’s guide is in development and a robust implementation plan has been developed with input from the CAC and a wide range of expert advisors. The CAC’s current FY14-15 investment will support activities through June 2016.

Staff Evaluation and Recommendations

1. We recommend providing a second year of funding to CAAE for Student Voices (at a reduced level of \$24,000) to bring it to parity with the other two initiatives. (Turnaround Arts: CA and Creativity at the Core are being supported with two years of funding for start up of their programs and to leverage other funding)
2. Assuming the Council approves this recommendation, we recommend that a communication be sent to CAAE explaining the Council’s decision to transition their project after this second year of funding to competitive grant eligibility going forward.

CONCLUSION

These initiatives represent a significant investment in arts education beyond our core Artists in Schools program and educational programs found within the work of our other grantees. With an expected increase to the JUMP StArts program and other grant programs of the CAC, the Council will continue to support arts education and life-long learning in a significant and note-worthy way, and in keeping with the competitive, “best practices” grant making process. By transitioning Creativity at the Core and Turnaround Arts: CA into our other existing and expanding grant programs, we provide more open opportunities to the field for funding and where there is a highly demonstrated need.

Tab +

California Arts Council | 2015-16 Programs Budget (Proposed)

*Refer to the snapshot documents in Tabs 8, 9 and 10 for notes pertaining to all FY 15-16 line item allocations

	PROGRAM ALLOCATION: FY 13-14	PROGRAM ALLOCATION: FY 14-15	PROPOSED PROGRAM ALLOCATION: FY 15-16
EXISTING GRANT PROGRAMS			
Artists in Schools	\$ 944,784.00	\$ 1,210,917.00	\$ 1,210,917.00
Local Impact	\$ 810,442.00	\$ 1,345,000.00	\$ 1,345,000.00
Veteran's Initiative in the Arts	\$ -	\$ 150,000.00	\$ 350,000.00
Statewide & Regional Networks	\$ 252,950.00	\$ 375,000.00	\$ 500,000.00
JUMP StArts	\$ 209,214.00	\$ 200,000.00	\$ 750,000.00
Creative California Communities	\$ 920,786.00	\$ 1,413,724.00	\$ 2,000,000.00
State-Local Partnership	\$ 592,443.00	\$ 1,043,269.00	\$ 1,400,000.00
Professional Development & Consulting	\$ -	\$ 100,000.00	\$ 300,000.00
Arts & Accessibility	\$ 20,000.00	\$ 20,000.00	\$ 35,000.00
Poetry Out Loud	\$ 94,500.00	\$ 134,500.00	\$ 134,000.00
Arts on the Air (\$10,000 think tank?)	\$ 200,000.00	\$ 150,000.00	
NEW PILOT GRANT PROGRAMS			
Cultural Pathways	\$ -	\$ -	\$ 250,000.00
Artists Activating Communities	\$ -	\$ -	\$ 500,000.00
ADDITIONAL ITEMS			
Student Voices (reduced 2nd yr. startup)	\$ -	\$ 48,000.00	\$ 24,000.00
California Cultural Data Project (CDP)	\$ 20,000.00	\$ 20,000.00	\$ 20,000.00
Public Will Project (pending discussion)	\$ 15,000.00	\$ 5,000.00	\$ -
Touring and Presenting Think Tank	\$ -	\$ -	\$ 10,000.00
Creative Economy Research/Otis	\$ 50,000.00	\$ 60,000.00	\$ 50,000.00
Statewide Convening	\$ -	\$ 50,000.00	\$ 50,000.00
China Convening	\$ -	\$ 50,000.00	\$ 50,000.00
CREATE CA	\$ 25,000.00	\$ 25,000.00	\$ 25,000.00
TOTALS			
TOTAL	\$ 4,155,119.00	\$ 6,400,410.00	\$ 9,003,917.00
UNALLOCATED			\$ 63,999.00
TOTAL			\$ 9,067,916.00

Tab ,

Artists in Schools

**REMINDER TO COUNCIL: The 2015-2016 funding for AIS was allocated at the June 2015 meeting.*

The Basics

- Program Description: The CAC’s signature arts education grant program, the Artists In Schools (AIS) program supports projects that integrate community arts resources—artists and professional art organizations—into comprehensive, standards-based arts-learning at school sites.
- Key Program Distinctions:
 - Partnership grant supporting collaborative projects developed between arts organization, schools and teaching artist.
 - Focused on teaching standards-based, sequential arts learning to students through long-term (3-9 months) artist residencies in schools.
 - A limited number of planning grants are available to support nonprofit arts organizations with no or limited history working with schools, but have identified a school(s) in their community as a possible partner. Awards of \$2,500 in this category assist the arts organization and a school partner to plan a course of action to incorporate community arts resources into the ongoing standards-based arts activities of a school.
- 2015-2016 Statistics
 - 141 AIS Applicants, Total amount requested: \$1,558,778
 - 129 AIS Grantees, 6 AIS Planning Grantees: \$1,210,917
 - Funded Ranks 10, 9, 8, 7, 6
 - Maximum grant request: \$12,000 with 1:1 matching requirement (cash and in-kind)
- Relationship to Strategic Plan: underscored by Pillar IV, objective to *maintain commitment to arts education*.

Action Needed

- No action is needed at this time.
- The Arts Education Committee will bring revisions to the AIS program guidelines to Council in November for the 2016-2017 grant cycle.

Local Impact

The Basics

- Program Description: Project support of up to \$12,000 for small to mid-sized arts organizations reaching underserved communities.
- Key Program Distinctions:
 - CAC's only project grant focused on underserved populations
 - Underserved self-defined by applicant
- 14-15 Statistics:
 - 185 Applicants, Total amount requested: \$1,548,598
 - 146 Grantees, Total amount funded: \$1,285,297¹
 - Funded ranks 10, 9, 8, 7, 6
 - Maximum grant request: \$12,000 with a 1:1 matching requirement (cash and in-kind)
- Relationship to Strategic Plan: Most strongly supported by Pillar II: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

¹ Based on the outcome of the panel rankings, \$59,703 of the original FY14-15 LI allocation was redistributed within the programs budget.

Local Impact

Program Committee Recommendations & Key Factors for Council Consideration

- When Council decided to postpone AAC in 14-15, LI guidelines were changed to highlight artist residency activities. Since artist residencies are now the fundamental goal of AAC, the committee recommends eliminating this as a project goal to differentiate LI from AAC.
- Recognizing that interest in the Local Impact program may be dispersed with the addition of new AAC and Cultural Pathways programs, the committee recommends maintaining the allocation as budgeted in FY 14-15 year at \$1,345,000.
- Current Restrictions: Local Impact grantees are currently restricted from receiving AIS, SN or CCC funding. LI is expected to be most impacted by the addition of Cultural Pathways and AAC, therefore the committee recommends lifting the restrictions between LI, SN and AIS. Due to the size and scope of CCC grants, the committee recommends maintaining the CCC/LI restriction.

Action Needed

- Does the Council support funding in the amount of \$1,345,000?
- Does the Council support proposed revisions to project goals?
- Does the Council give the staff authority to fine-tune and publish final guidelines in consultation with the Program Committee?

Veterans Initiative in the Arts

The Basics

- Program Description: Veterans Initiative in the Arts (VIA) is a competitive grant program that provides project and partnership support for State-Local Partners (SLPs) to reach veterans, active military, and their families. VIA offers equity, access, and opportunities to enrich the lives of veterans through arts programming that is sensitive and responsive to their unique experiences.
- Key Program Distinctions:
 - Following Council identification of serving veterans as a priority in 2013, VIA is the first CAC funding program to support veterans and their families through the arts.
 - During the 2014-15 pilot year of the program, VIA served as an extension of the State-Local Partnership Program (SLPP), a signature CAC grant program fostering community development through the arts at the county level. Only SLPs were eligible to apply.
 - Support was for project and partnership support
- 14-15 Statistics:
 - 13 Applicants, Total Amount Requested: \$128,950
 - 13 Grantees, Total Amount Funded: \$125,561
 - Funded ranks 10, 9, 8, 7, 6, 5
 - Maximum grant request: \$10,000
- Relationship to Strategic Plan: This work is supported by all four Pillars of the Strategic Plan and would most strongly underscore the Arts Council's commitment to Pillar Two (diversity, access, and partnerships), and Pillar Four's goal of *creating valuable programs that improve the lives of Californians*.

Veterans Initiative in the Arts

Program Committee Recommendations & Key Factors for Council Consideration

- Based on the merit of proposals, the fact that Californian maintains the highest number of veterans in the nation, and possible expansion of eligibility, the committee recommends increasing the VIA allocation to \$350,000.
- Current Restrictions: in pilot year, program was only open to State and Local Partners
 - Based on panel and staff input, the committee recommends opening up eligibility to nonprofit arts organizations/agencies and veterans assistance organizations
 - Committee recommends keeping the request amount at \$10,000, but including a 1:1 match request (cash and in-kind) to align more with existing grant program request amounts.

Action Needed

- Does the Council support increased funding in the amount of \$350,000?
- Does the Council support moving forward with changes to eligibility restrictions in grant guidelines?
- Does the Council give staff the authority move forward with guideline revisions?
(Revisions to come to Council in November)

Statewide and Regional Networks

The Basics

- Program Description: supports culturally-specific, multicultural and discipline-based statewide and regional arts networks and arts service organizations.
- Key Program Distinctions:
 - Operational support for arts service organizations with regional or statewide reach
- 14-15 Statistics:
 - 21 Applicants, Total amount requested: \$398,000
 - 19 Grantees, Total amount funded: \$286,000
 - Funded ranks 10, 9, 8, 7, 6, 5
 - Maximum grant request: \$20,000 with a 1:1 matching requirement (cash and in-kind)
- Relationship to Strategic Plan: Strongly supported by Pillar I: *building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decisions makers.*

Statewide and Regional Networks

Program Committee Recommendations & Key Factors for Council Consideration

- Current Restrictions:
 - Regional is currently defined as “an organizational network serving constituencies in at least three non-contiguous counties.” Based on panel and field-wide feedback, the committee proposes to change the definition to “....*Regional* is defined as an organizational network serving constituencies in an area with definable characteristics covering three or more counties OR an area with definable characteristics with a total population of over 5 million in multiple municipalities. Applicant must describe their region and demonstrate significant regional reach. “
 - See attached memo from Program Specialist John Seto describing the history of the “regional” category.
 - Currently SN grantees are not eligible to receive LI support. To be consistent with our other operating-support grant program (SLP), the committee recommends lifting this restriction.
 - There is demonstrated interest in the SN program from newly formed organizations representing additional communities and disciplines. With changes to clarify the “regional” category, more organizations will be eligible to apply.

Action Needed

- Does the Council support increased funding in the amount of \$500,000?
- Does the Council support the proposed revisions to the guidelines? (*Guidelines following this page*)
- Does the Council give the staff authority to fine-tune and publish final guidelines in consultation with the Program Committee?

To: Shelly Gilbride and California Arts Council Members

From: John Seto

Re: Statewide Network's regional stipulation

OPTIONAL BACKGROUND READING: background document about the definition of regional in Statewide and Regional Networks Grant Program

Per the Programs Officer's suggestion, I contacted Lucero Arellano regarding the establishment of guidelines for the SN program, specifically on the provision of regional network, as opposed to a network that is statewide. At present, this is the qualifying definition:

Regional is defined as an organizational network serving constituencies in at least three non-contiguous counties.

The first year for the Statewide Service Network (SSN) was 2005-06 with 15 grantees, some of which were culturally-specific groups of people of color in addition to discipline-based service organization. The partial intent was to lend financial support to ethnic networks for organizational capacity and community building through advocacy. "Statewide" in the beginning required only networks that provided services to 3 non-contiguous counties. In its 2009-10 Guidelines, SN changed its wording to reflect two different categories: Statewide and Regional, and transferred the original statewide definition to the current "Regional" definition.

Given that recent developments have significantly increased our annual appropriation, it may be timely to revisit our guidelines to make them more welcoming and accessible. I would be in favor of doing away with the "non-contiguous" clause in the definition of Regional Networks. There was a case in the last round where a network was disqualified due to this restriction. The application was otherwise a strong one, and I believe the project would have been funded. Our support would have made a difference to the rural regions in question.



Statewide and Regional Networks

2015-2016 Grant Guidelines

Deadline: ???, 2016, 5:00PM – (online submission)



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STATEWIDE AND REGIONAL NETWORKS

2014-2015 GRANT GUIDELINES
DEADLINE: March 6, 2015, 5:00PM



Background

The Statewide and Regional Networks program is rooted in the California Arts Council's (CAC) vision to nurture collaborative service organizations that provide practical services to working artists and constituent organizations. Collectively, these networks will help to activate CAC constituents, the arts community, stakeholders, and the public.

Purpose

The Statewide and Regional Networks (SN) program supports culturally specific, multicultural, and discipline-based and multi-discipline statewide and regional arts networks and arts service organizations. Its goal is to strengthen an organization's capacity and delivery of services to its constituents through communications, professional development opportunities, networking and arts advocacy.

Eligible Request Amount

The Council has allocated \$375,000 to the SN program. Grant requests cannot exceed an organization's total income based on its last completed budget.

- Statewide Organizations may request up to \$20,000
- Regional Organizations may request up to \$10,000

Applicant Eligibility

Statewide and regional culturally-specific, multicultural, discipline-based and multi-discipline arts networks and arts service organizations are eligible to apply.

- The applicant organization must be a nonprofit arts organization, and must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code; or the applicant must be a non-arts nonprofit organization with a significant history of arts services for a minimum of two years prior to the time of application.
- Applicant organization must have at least a two-year track record of developing its field and providing services to its constituent base. Constituents can be members, service recipients or others with direct experiences with the applicant organization.
- *Statewide* is defined as an organizational network serving a statewide constituency.
- *Regional* is defined as an organizational network serving constituencies in an area with definable characteristics covering three or more counties OR an area with definable

characteristics with a total population of over 5 million in multiple municipalities. Applicant must describe their region and demonstrate significant regional reach.

- “Culturally-specific” and “multicultural” refer to organizational networks which are rooted in and reflective of underserved ethnic and cultural communities.
- All applicants must complete a California Cultural Data Project Funder Report at the time of application.

Application Cycle:

- Deadline: March , 2015, (online submission)
- Grant Dates: Late June 2016 – May 31, 2017

Review Criteria:

A peer review panel will evaluate applications based on the following criteria:

- *Quality of Programs & Services:* Based on programs and services that are closely aligned with organization’s mission and intended constituency, evidenced by active statewide or regional participation in the governance and services of the organization; and, three letters of reference from constituents attesting to the organization’s value to the field
- *Quality of Plan:* Based on strategies to strengthen organizational capacity and constituent base; and to work with the CAC in advancing a statewide arts agenda.
- *Impact on Constituency:* Based on proposed plan to advance organization’s constituent base and field.
- *Managerial & Fiscal Competence:* Evidence of qualified administrative personnel and overall fiscal health.

Peer Panel Evaluation and Ranking Process

A peer panel will review all applications and work samples in a multi-step process that involves assigning numerical ranks to an application. A 10-point ranking system will be implemented. Panelists’ ranks are averaged to obtain the final score.

10-Point Numerical Ranking System

10	Model	Meets all of the review criteria to the highest degree possible.
8-9	Excellent	Designates an applicant as a high priority for funding.
5-6-7	Good	Strongly meets the review criteria; however, some improvement or development is needed.

2-3-4 Developing Has some merit, but does not meet the criteria in a strong or solid way.

1 Ineligible Inappropriate for CAC support.

California Arts Council Decision-making

The final authority for grant decisions is the appointed Council. Subsequent to receiving and reviewing the peer panel's recommendations, the Council will take into consideration the panel's recommendations and make final funding decisions at a public meeting.

Grant Amounts

Grant requests cannot exceed an organization's total income based on its last completed budget.

- Statewide Organizations may request up to \$20,000
- Regional Organizations may request up to \$10,000

If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand for that funding, and/or the rank a proposal receives from the peer review panel.

Should a grant award be made for an amount less than the request amount, the applicant will be required to confirm that the goals of the original request can be met or modified with a lesser grant award.

Matching Funds

All grant recipients must provide a dollar-for-dollar (1:1) match. The cash match may be from corporate, private contributions, local government, or earned income. Other State funds cannot be used as a match. A combination of in-kind contributions may be used to match the CAC request with the approval of the SN Arts Program Specialist (see Staff Assistance).

What the CAC Does Not Fund

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Programs not accessible to the public
- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities
- Trust or endowment funds

- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the start or after the ending date of the grant

Timeline

, 2016	Application available
	Application deadline (online)
Late June	Funding decisions
Late June	Funding notifications
Late June 2016 – May 31, 2017	Funded activity period

Grantee Requirements

- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include--with your approved grant--copies of signed letters sent to the Governor and your State Senate, Assembly, and U.S. Congressional representatives thanking them for your SN grant.
- In accordance with grant agreement, use CAC logos on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- In accordance with grant agreement, credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- When discussing programs supported by this grant, verbal credit must be given to the California Arts Council.
- Submit a Final Report summarizing SN accomplishment with related materials at the end of the grant period.
- Attend CAC conferences and convenings (to be announced).

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. Be sure to contact staff far enough ahead of the deadline to ensure that you can be accommodated. **Contact John Seto, SN Arts Program Specialist at john.seto@arts.ca.gov or (916) 322-6395.**

The SN Program is designed to support advocacy efforts on behalf of the arts, as opposed to organizational or individual lobbying efforts.

Advocacy is the pursuit of efforts to influence outcomes (including public policy and resource allocation decisions within political, economic, and social systems and institutions) that directly affect people’s lives. **Lobbying** consists of communications intended to influence specific legislation or ballot initiatives.

In 1976 Congress ruled that public charities have the right to lobby and may do so legally; however, lobbying is limited by the IRS and by the state’s Fair Political Practices Act. Nonprofits can choose one of two standards by which their lobbying is measured by the IRS. The oldest and best known requires that “no substantial part of a charity’s activities can be used to attempt to influence legislation. The “no substantial part” is not a strict percentage test. The IRS does not set a percentage as a guideline. **In practice, nonprofits often err on the side of limiting their lobbying to 2-3 percent of their time, when in fact they do not need to do so.**

JUMP StArts

The Basics

- Program Description: JUMP StArts supports arts programs for juvenile offenders and/or minors significantly at risk to become juvenile offenders.
- Key Program Distinctions:
 - Only arts education grant program specifically targeted for at-risk youth
 - Collaboration between juvenile justice agencies, teaching artists and arts organizations
- 14-15 Statistics:
 - 33 Applicants, Total amount requested: \$1,345,876
 - 8 Grantees, Total amount funded: \$203,670
 - Funded ranks 10 and 9
 - *If funded through rank 7, would have a total of 25 grantees, total allocation would have been: \$559,153*
 - Maximum grant request: \$50,000 with no matching requirement
- Relationship to Strategic Plan: Strongly supported by Pillar II: *Ensuring that the CAC's work is reflective of California's diverse populations and accessible to all*, and Pillar IV: *the CAC's ongoing commitment to arts education*.

JUMP StArts

Program Committee Recommendations & Key Factors for Council Consideration

- Based on high demand in FY 14-15, Council was only able to fund applications ranked 9-10, and those were funded at a lower percentage than usual (based on available funds, 10s were funded at 80% of their request, an abnormally low percentage amount for this high rank). If funded at a higher percentage and through rank 7, the outlay for JUMP StArts would have been over \$550,000. Based on panel and staff input, the committee recognizes that because of the high quality of all of the grant applications, the Council could have funded through the 5s for this program.
- With JUMP StArts graduating from a pilot program to a core program, and based on panel and grantee feedback and assessment, the committee recommends the following revisions to the guidelines:
 - Allowing ongoing programs to apply rather than restricting the grant to “new arts programming or an expansion of a current program’s depth, scope, and/or number served.”
 - Lowering the request amount from \$50,000 with no matching requirement to \$30,000 with a match (cash and in-kind), to align more with existing grant program request amounts.
- Based on the merit of JUMP StArts proposals, the high demand and feedback from the field, and proposed changes to allow ongoing programs to apply, the committee recommends increasing the JUMP StArts allocation to \$750,000.
- Based on complexities of developing thoughtful collaborations with juvenile justice agencies, JUMP panel recommended adding JUMP planning grant for \$2,500 modeled after the successful AIS planning grants.
- Current Restrictions: no current restrictions for grantees applying to other programs. Based on unique nature of these applications, no restrictions are recommended.

Action Needed

- Does the Council support increased funding in the amount of \$750,000?
- Does the Council support proposed revisions to grant guidelines?
- Does the Council support the addition of a JUMP StArts Planning Grant Category for grants of \$2,500? (*Guidelines following these pages*)
- Does the Council give the staff authority to fine-tune and publish final guidelines in consultation with the Program Committee?



JUMP StArts

2015-2016 Planning Grant Guidelines

Deadline:???? 2016 5:00 pm– (online submission)



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JUMP StArts

2015-2016 PLANNING GRANT GUIDELINES

DEADLINE: March ?, 2016, 5:00 pm



Background and Purpose:

The JUMP StArts program is rooted in the California Arts Council's (CAC) commitment to ensuring that art is accessible to all Californians, including the young, vulnerable and at-risk.

JUMP StArts supports quality arts education and artists-in-residence programs for at-risk youth within the juvenile justice system. Activities may take place in classroom, after-school, social services or incarceration settings throughout the many diverse communities in California. The proposed project must be designed and developed in partnership between an arts organization and a juvenile justice/social services entity. The project should demonstrate significant planning and should reflect a collaborative relationship between the partnering organizations.

The proposed project/program must address the following goals:

- Provide opportunities for arts participation and arts education to at-risk youth in the juvenile justice system.
- Develop or strengthen partnerships between social service providers/ juvenile justice facilities for the target population and arts organizations/artists serving the same.
- Identify potential criteria for measuring long-term success.
- Demonstrate the value of arts education and arts participation for at-risk youth to juvenile justice and social service entities.
- Increase opportunities for California teaching artists and artists-in-residence in juvenile justice facilities.

A limited number of planning grants are available to support nonprofit arts organizations with no or limited history working with juvenile justice organizations, but have identified organization(s) in their community as a possible partner. Awards of \$2,500 in this category assist the arts organization and the juvenile justice partner to plan a course of action to incorporate community arts resources into the ongoing educational offerings of the juvenile justice organization.

Eligible Request Amount

Requests for support may be made for up to \$2,500.

Applicant Eligibility

- Previous recipients of JUMP StArts Planning Grants are ineligible to apply.

- Organizations that receive a JUMP StArts Planning Grant in FY 2015-16 will be eligible to apply for CCC program funding in FY 2016-17.
- The applicant must be a California-based non-profit organization, unit of government, education or social service agency.
- The applicant may be either the arts partner or juvenile justice facility/agency partner except for the following scenarios:
 - The applicant must be the arts partner if the partnership is composed of one arts nonprofit and multiple facilities/agencies.
 - The applicant must be the facility/agency if the partnership is composed of one facility/agency and multiple artists or arts nonprofits,.
 - the applicant must be the facility/agency if the partnership is composed of one facility/agency and one individual artist.
 - *This program is not designed to accept applications with partnerships between multiple juvenile justice facilities/agencies and multiple arts organizations/multiple groups of teaching artists.*
- The applicant will assume fiscal/contractual responsibilities if awarded a grant. Applicants to this program are not restricted from applying for and receiving funding from other competitive CAC grants programs as long as those funds are used for different purposes.
- Use of fiscal receivers is not allowed.
- Artists working with the applicant organization must show professional experience of **at least three years** in the artistic discipline to be taught; must be residents of California; and may not be engaged in this project as a part of curriculum in a degree program.
- If the applicant is a nonprofit arts organization, and must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- Organization can submit only one application per funding cycle.
- Organizations that are successful in securing a JUMP StArts Planning Grant in FY 2015-16 will be eligible to apply for JUMP StArts program funding in FY 2016-17.
- Applicants must complete a California Cultural Data Project Funder Report at the time of application.

Project Requirements

Funds may support, but are not limited to:

- Staff development workshops for artists and/or juvenile justice facility staff and teachers
- Curriculum development
- Educational and artistic collaborations between artists and juvenile justice facility staff
- Training for teaching artists on classroom management skills and effective teaching methods for juvenile justice-involved youth
- Training to better understand how to use the Visual and Performing Arts Content Standards (VAPA) or Common Core Standards effectively

Application Cycle:

- Deadline: March 7, 2016, 5:00PM (online submission)
- Grant Dates: Late June 2016 - June 30, 2017

Review Criteria

CAC Staff will evaluate applications based on the following criteria:

- *Quality of project:* Clarity of project narrative and strength of project plan.
- *Artistic merit:* Strength of artistic action plan as it relates to arts organization and juvenile justice goals.
- *Project impact:* Projected benefit to the juvenile justice partner and arts organization.

California Arts Council Decision-making

CAC program staff will evaluate all completed applications. The final authority for grant decisions is the appointed Council. Subsequent to receiving and reviewing the staff's recommendations, the Council will take into consideration the staff's recommendations and make final funding decisions at a public meeting.

Grant Amounts

Requests may be made for up to \$2,500.

If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand for that funding, and/or the rank a proposal receives from the review panel.

Should a grant award be made for an amount less than the request amount, the applicant will be required to confirm that the goals of the original request can be met or modified with a lesser grant award.

Matching Funds

JUMP StArts Planning Grants do not require a match.

What the CAC Does Not Fund

- JUMP StArts Projects that charge students for residency activities
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Programs not accessible to the population for which they were developed

- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities
- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the start or after the ending date of the grant

Timeline

?, 2016	Application available
	Application deadline (online)
Late June	Funding decisions
Late June	Funding notifications
Late June, 2016 – June 30, 2017	Funded activity period

Staff Assistance

CAC staff is available on to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact Shelly Gilbride, AIS Arts Program Specialist at shelly.gilbride@arts.ca.gov or (916) 324-0075.**

Creative California Communities

The Basics

- Program Description: Focused on creative placemaking, CCC supports large-scale, collaborative projects that harness arts and culture as a key economic development strategy.
- Key Program Distinctions:
 - Partnership grant focused on the arts as an economic development strategy
 - Largest scale projects supported by CAC, grants can be up to \$70,000
- 14-15 Statistics:
 - 93 Applicants, Total amount requested: \$4,830,531
 - 30 Grantees, Total amount funded: 1,269,787
 - Funded ranks 10, 9, 8
 - *If funded through rank 7, would have funded 50 total grantees. Total allocation would have been: \$2,599,204*
 - Maximum grant request: \$70,000 with 1:1 match
- Relationship to Strategic Plan: Strongly supported by Pillar I: *Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers*, and Pillar II: *Ensuring that the CAC's work is reflective of California's diverse populations and accessible to all.*

Creative California Communities

Program Committee Recommendations & Key Factors for Council Consideration

- Because of high demand, in FY 14-15, Council was only able to fund projects ranked 8-10, and could not fund some very worthy applications that were ranked 7. If funded through 7, the outlay for FY 14-15 CCC would have been over \$2.5M.
- Based on the merit of proposals, the high demand and feedback from the field, the committee recommends increasing the CCC allocation to \$2,000,000.
- The committee recommends revising guidelines to clarify project goals related specifically to creative placemaking and economic development.
- When Council decided to postpone AAC in 14-15, CCC guidelines were changed to highlight artist residency activities. Since artist residencies are now the fundamental goal of AAC, the committee recommends eliminating this as a project goal to differentiate CCC from AAC.
- Based on complexities of developing thoughtful collaborations, CCC panel recommended adding a CCC planning grant for \$2,500 modeled after the successful AIS planning grants. The committee supports this recommendation.
- Current Restrictions: Prior year grantees are ineligible to apply. Currently there are no other restrictions.
 - Now that CCC has graduated from a pilot to a core grant program, the committee recommends lifting the restriction for prior year grantees.
 - Additionally, the committee recommends that CCC grantees be restricted from accepting LI grants because of the large grant request amount of this program.

Action Needed

- Does the Council support increased funding in the amount of \$2,000,000?
- Does the Council support proposed revisions to project goals and other guideline revisions?
- Does the Council support the addition of a CCC Planning Grant Category? (*Guidelines following these pages*)
- Does the council give the staff authority to fine-tune and publish final guidelines in consultation with the Program Committee?

**CREATIVE CALIFORNIA COMMUNITIES
Program (CCC)
Planning Grant**

DEADLINE:



DRAFT

Background

The CCC program is rooted in the CAC’s commitment to build and nourish California’s robust creative economy and support of arts-focused creative placemaking activities.

“In creative placemaking, partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, city or region around arts and culture.” – NEA Creative Placemaking Executive Summary

Purpose

CCC supports collaborative projects that harness arts and culture as a key economic development strategy. Projects will benefit residents and visitors in California’s communities by leveraging the assets of the creative sector which includes artists, cultural organizations and arts-related businesses. Proposed projects must be designed and developed in partnership between the applicant organization and at least one partnering organization.

Project Requirements

A limited number of planning grants are available to support nonprofits arts organizations with limited experience working in cross-sector partnerships, but have identified potential partners and are actively planning and designing a creative placemaking project.

Potential partner(s) may include local government agencies, business leaders, nonprofit organizations, or universities. This planning grant would allow the arts organization the opportunity to work directly with potential partners to plan a course of action for a creative placemaking project with at least one or more partnering organizations, each of which has defined project and decision-making responsibilities.

Eligible Request Amount

Request for support may be made for up to \$2,500.

Applicant Eligibility

- Previous recipients of a CCC grant are ineligible to apply.
- The applicant must be a California-based nonprofit arts organization or local arts agency with a history of arts programming for a minimum of three years prior to the time of application.

- The partnering organization must be California-based.
- Artists working with the applicant arts organization must show professional experience of **at least three years** in the artistic discipline to be taught; must be residents of California; and may not be engaged in the project as full-time students in a degree program.
- The arts organization must be a nonprofit arts organization, and must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- There are no fiscal receivers allowed in the CCC program.
- Organizations that receive a CCC Planning Grant in FY 2015-16 will be eligible to apply for CCC program funding in FY 2016-17.
- Applicants must complete a California Cultural Data Project Funder Report at the time of application.

Project goals

- Revitalize neighborhoods or communities using arts as the central project activity and artists as key participants in that effort
- Activate new arts activities or expanded arts activities/elements within an ongoing event
- Develop innovative arts or culturally related approaches to cultural economic development tailored to the specific communities or circumstances
- Stimulate increased participation/engagement in arts and cultural activities by residents and visitors
- Bring together local arts, business and/or government entities to build capacity for the arts and culture through a collective impact approach.
- Grow creative industries and create jobs and opportunities for California artists.
- Mobilize public will for the arts and culture

Application Cycle:

- Deadline: March, 2016, 500PM (online submission)
- Grant Dates: late June, 2016 - June 30, 2017

Review Criteria

- *Quality of project:* Clarity of project narrative and strength of project plan.
- *Artistic merit:* Strength of artistic action plan as it related to arts organization and partners goals
- *Project impact:* Projected benefit to the arts organization, partners and community.

California Arts Council Decision-making

CAC program staff will evaluate all completed applications. The final authority for grant decisions is the appointed Council. Subsequent to receiving and reviewing the staff's recommendations, the Council will take into consideration the staff's recommendations and make final funding decisions at a public meeting.

Grant Amounts

Requests may be made for up to \$2,500.

Matching Funds

CCC Planning Grants do not require a match.

What the CAC Does Not Fund

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Programs not accessible to the public
- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities
- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the start or after the ending date of the grant

Timeline

February, 2016	Application available
March,	Application deadline (online)
Late June	Funding decisions
Late June	Funding notifications
June , 2016 – June 30, 2017	Funded activity period

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated.

State-Local Partnership Program

The Basics

- Program Description: The State-Local Partnership Program (SLPP) fosters community development through the arts at the county level via partnerships between the California Arts Council and a local arts agency.
- Key Program Distinctions:
 - Operational support for SLPP organizations
 - SLPP provides an essential connection to the CAC's constituents, often serving as the "eyes and ears" of the Arts Council. Support to our State-Local Partners ensures that the work of the CAC remains relevant at all levels throughout the state.
 - Support is for general operating and technical assistance support
- 14-15 Statistics:
 - 50 Applicants/Grantees, Total Amount Requested: \$1,038,237
 - Funded ranks 10, 9, 8, 7, 6, 5, 4
 - Average Grant Size: \$20,358 with 1:1 match (cash and in-kind)
- Relationship to Strategic Plan: SLPP strongly underscores the Arts Council's commitment to Pillar One: *Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers.* In addition, SLPP is strongly supported by Pillar Two: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

State-Local Partnership Program

Program Committee Recommendations & Key Factors for Council Consideration

- The FY 15-16 panel has already met. Their recommendations are included in Tab 10 of this Council book.
- At our June meeting, the Council recommended increasing the program allocation 10% to \$1,140,000 (Scenario 2 in Tab 10) with a maximum grant size of \$22,950 per county; however, based on the value of this program the program committee recommends an allocation of \$1,400,00 (Scenario 1 in Tab 10) with a maximum grant size of \$28,230 per county. See Tab 10.
- Under the current recommendations in Tab 10, five counties would have representation through newly designated or returning State-Local Partners (Imperial, Marin, San Joaquin, Siskiyou, and Sonoma)
- Two Planning Grants to receive technical assistance support are recommended for funding in Tab 10.
- Grantees will only need to match \$12,000 based on the original request amount stipulated in the application developed prior to the finalization of the FY15-16 budget.

Action Needed

- Does the council support increased funding in the amount of \$1,400,000?
 - NOTE: The Council will need to vote on the panel recommendations under Agenda item # 14.

STATE-LOCAL PARTNERS

Date: Friday, September 18, 2015

To: California Arts Council

Dear Chairman Harris and Members of the Council,

We, the undersigned grantees of the California Arts Council's State-Local Partnership Program, would like to express our sincere appreciation to the Council Members and the CAC staff for your dedicated work supporting and advocating for the arts and creativity throughout California. We look forward to continuing our strong and far-reaching partnership with the CAC. We respectfully request that you consider increasing the State-Local Partnership 2015/16 base level grant awards with a significant increase over the 2014/15 grant awards.

Our continued partnership and increased funding will ensure an unparalleled opportunity to strengthen our strategic leadership network at the county and local levels to support and implement the CAC's priority initiatives and long-term goals including bringing more direct services to community members and funding to arts organizations and artists throughout the State. As outlined in the letters submitted to the CAC Council on June 30, 2013, August 27, 2014, and November 4, 2014, we believe the CAC provides critical annual funding to support arts programs, artists, arts grants, and arts staff at the State-Local Partnership Program organizations. The increased funding would strengthen our strategic statewide collaboration that can establish the political commitment from local elected officials to advance the CAC's mission and is a significant method to help ensure that the arts continue to help reach and improve the lives of Californians in all corners of the state.

We believe the CAC's State-Local Partnership Program is important because it advances the CAC's work through the State-Local Partners by providing:

- A strategic leadership network at the county and local levels to support and implement the CAC's priority initiatives and long-term goals;
- The structure to unite county and city arts organizations, local communities, and individuals throughout the entire state who advocate and support CAC's vision of advancing California through the arts and creativity;
- An effective statewide system to develop strategies that encourage creative innovation and spur economic growth through the arts;
- Vital funding for vibrant folk, traditional, and community-based arts and cultural activities to ensure more people have access to programs and events reflective of California's diverse communities;

- Significant support for the advancement of arts education, youth development, and lifelong learning through leadership, partnerships, and policy initiatives at the county, city, and school district levels as well as through funding support to local nonprofits, artists, and direct services to the public;
- Critical annual funding to support programs and staff at all State-Local Partnership Program organizations, and that provides essential support to county organizations that use the funding to leverage local support and support artists, arts organizations, creative placemaking, and arts education programs;
- A strategic statewide collaboration that can establish the political commitment from local elected officials to advance the CAC's mission; and
- A significant method to help ensure that the arts continue to help improve the lives of Californians in all corners of the state.

We, the undersigned, believe the State-Local Partnership Program should continue to be one of the primary strategies for effectively supporting and strengthening California through the arts and creativity.

Signed by 100% of the current State-Local Partners:

Alameda County - *Rachel Osajima*, Executive Director, Alameda County Arts Commission

Amador County - *Terra Easton Forgette*, Executive Director, Amador Arts

Butte County - *Debra Lucero*, Executive Director, Friends of the Arts/Butte County

Calaveras County - *Mary Jane Genochio*, Executive Director, Calaveras Arts Council

Colusa County – *Sara Niles*, Director, Colusa County Arts Council

Contra Costa County – *Roger Renn*, Executive Director, Arts & Culture Commission of Contra Costa County

Del Norte County - *Holly O. Austin*, Executive Director, Del Norte Assoc. for Cultural Awareness

El Dorado County – *Terry LeMoncheck*, Executive Director, El Dorado Arts Council

Fresno County - *Lilia Chavez*, Executive Director, Fresno Arts Council

Humboldt County - *Jemima Harr*, Executive Director, Humboldt Arts Council

Inyo County - *Lynn Cooper*, Executive Director, Inyo Council for the Arts

Kern County – *David Gordon*, Executive Director, The Arts Council of Kern

Lake County - *Shelby Posada*, Executive Director, Lake County Arts Council

Lassen County – *Debra Miller*, Board President, Lassen County Arts Council

Los Angeles City – *Danielle Brazell*, General Manager, City of Los Angeles Department of Cultural Affairs

Los Angeles County - *Laura Zucker*, Executive Director, Los Angeles County Arts Commission

Madera County - *Diane Mello*, Executive Director, Madera County Arts Council

Mariposa County - *Cara Goger*, Executive Director, Mariposa County Arts Council

Mendocino County - *Alyssum Wier*, Executive Director, Arts Council of Mendocino County

Merced County - *Kathy Hansen*, Interim Director, Merced County Arts Council

Modoc County - *Ken Franklin*, Executive Director, Modoc County Arts Council
Mono County – *Kendra Knight*, Executive Director, Mono Arts Council
Monterey County - *Paulette Lynch*, Executive Director, Arts Council for Monterey County
Napa County - *Olivia Everett*, President and CEO, Arts Council Napa Valley
Nevada County – *Brian Buckley*, Executive Director, Nevada County Arts
Orange County - *Richard Stein*, Executive Director, Arts Orange County
Placer County – *Robert Reich*, Executive Director, PlacerArts
Plumas County - *Roxanne Valladao*, Executive Director, Plumas Arts
Riverside County - *Patrick Brien*, Executive Director, Riverside Arts Council
Sacramento County - *Shelly Willis*, Executive Director, Sacramento Metropolitan Arts Commission
San Benito County - *Jennifer Laine*, Executive Director, San Benito County Arts Council
San Bernardino County – *Danielle Giudici Wallis*, Interim Executive Director, Arts Connection
San Diego City – *Dana Springs*, Executive Director, San Diego Commission for Arts and Culture
San Francisco City and County - *Tom DeCaigny*, Director of Cultural Affairs, San Francisco Arts Commission
San Luis Obispo County – *Angela Tahti*, Executive Director, San Luis Obispo County Arts Council
San Mateo County - *Robin Rodricks*, Chairperson, San Mateo County Arts Commission
Santa Barbara County - *Ginny Brush*, Executive Director, Santa Barbara County Arts Commission
Santa Clara County - *Connie Martinez*, Chief Executive Officer, Silicon Valley Creates
Santa Cruz County - *Michelle Williams*, Executive Director, Arts Council Santa Cruz County
Shasta County - *Debra Lucero*, Executive Director, Shasta County Arts Council
Sierra County - *BJ Jordan*, Executive Director, Sierra County Arts Council
Solano County - *Carmen Slack*, President, Solano County Arts Council
Sutter County - *Eliza Tudor*, Executive Director, Yuba-Sutter Regional Arts Council
Tehama County – *Robert Bird*, Chairman, Tehama County Arts Council
Trinity County - *Jill Richards*, Executive Director, Trinity County Arts Council
Tulare County - *Caroline Koontz*, Executive Director, Tulare County Arts Council/Arts Consortium
Tuolumne County - *Constance O'Connor*, Executive Director, Tuolumne County Arts Alliance
Ventura County - *Margaret Travers*, Executive Director, Ventura County Arts Council
Yolo County - *Danielle Whitmore*, Executive Director, Yolo County Arts Council/YoloArts
Yuba County – *Eliza Tudor*, Executive Director, Yuba-Sutter Regional Arts Council

Professional Development and Consulting

The Basics

- Program Description: Building arts organizations' capacity for success through small grants to support professional development activities and consulting services.
- Key Program Distinctions:
 - Institutional capacity building grant for organizations of all sizes
 - Direct support of business growth and professional development
- 14-15 Statistics:
 - 134 Applicants, Total amount requested: \$352,960
 - 46 Grantees, Total amount funded: \$99,945
 - Funded ranks 5 and 4 (5 to 1 scale used for the staff panel review of this program)
 - Grant support is in 2 categories. There is no matching requirement for this grant.
 - Maximum grant request for consulting services: \$3,000
 - Maximum grant request for professional development: \$750
- Relationship to Strategic Plan: Strongly supported by Pillar III: *Thought-Leadership*, and its objectives of *providing leadership and facilitating conversation about the arts, and providing practical services and resources to artists and arts organizations.*

Professional Development and Consulting

Program Committee Recommendations & Key Factors for Council Consideration

- In the first year of this program, there was an overwhelming positive response and a high demonstration of desire and need in the field.
- The PDC program proved to be a unique entry point for new grantees to the CAC and for grantees that have not been engaged with the CAC for many years.
- The panel found the applicant pool to be highly competitive. Funding priorities were identified in the following “broad” categories: professional development (i.e. conference attendance/overall impact on the individual), strategic planning (the impact on the organization), organizational transition, program evaluation, and web site activities that further an organization’s business operations.
- Current Restrictions: no current restrictions for grantees applying to other programs. Based on unique nature of this program and the small size of the grants, no restrictions are recommended.

Action Needed

- Does the Council support increased funding in the amount of \$350,000?
- Does the Council give the staff authority to fine-tune and publish final guidelines in consultation with the Program Committee?

Arts & Accessibility

The Basics

- Program Description: Program in partnership with the National Arts and Disabilities Center to make programs and/or services accessible to people with disabilities.
- Key Program Distinctions:
 - Partnership program with the National Arts and Disabilities Center (NADC), VSA California and the National Endowment for the Arts. NADC manages the grant program and distributes the grants on a rolling basis until funds are distributed.
 - Grant program managed by the National Arts and Disabilities Center
- Statistics 14-15:
 - 13 artists and 6 organizations were supported with grants ranging from \$500-\$1000
- Relationship to Strategic Plan: Underscores Pillar II: Ensure the CAC's work is reflective of California's diverse populations and accessible to all.

Program Committee Recommendations & Key Factors for Council Consideration

- Only program specifically addressing accessibility
- Wayne Cook is currently the Accessibility Coordinator (ADA 504) and is training Jason Jong to assume his position, which is a requirement of all state arts agencies. The ADA 504 is the CAC liaison to the NADC.
- The CAC has been informed that the funding only covers less than a quarter of the current applications to the program.

Action Needed

- Does the Council approve increased funding in the amount of \$35,000 for Arts and Accessibility? (See Tab 12)

Poetry Out Loud

The Basics

- Program Description: Poetry Out Loud (POL) is an initiative of the National Endowment for the Arts (NEA) entering its eleventh year. In partnership with the NEA and The Poetry Foundation, the California Arts Council coordinates the largest state-wide POL program in the nation. POL helps students master public speaking skills, build self-confidence, learn about their literary heritage, and compete for college scholarship funding.
- Key Program Distinctions:
 - POL brings literary arts programming directly into the lives of high school students throughout the state.
 - POL involves Partner Agencies, representing local arts agencies, county offices of education, California Poets in the Schools (CPITS), and local non-profit organizations across California.
 - POL competitions first happen in the classroom, then at the school level. Winners then progress to county competitions, and county champions compete at the State Finals Competition. State Finals is produced by CAC staff and occurs over two days in Sacramento at the Sheraton and State Capitol.
 - FY14-15 Support was for Partner Agency project coordination and travel stipend for county champions to compete at the State Finals Competition
 - Award amounts were for up to \$1,950
- Relationship to Strategic Plan: POL is a key component of CAC's portfolio of arts education programs, underscoring the commitment to arts education in Pillar Four. POL also serves Pillar One objectives of *activating public will and building visibility for the arts*.

Poetry Out Loud

Key Factors for Council Consideration

- Based on the demand from participating counties and the success of last year's program, the committee recommends maintaining the POL allocation at \$134,000.

Action Needed

- Does the Council support maintaining funding in the amount of \$134,000?

Arts on the Air

The Basics

- Program Description: Supports the creation, on-air broadcast, and promotion of original public media content designed to expose Californians to impactful stories about the arts and their value.
- Key Program Distinctions:
 - Only media-specific program
- 14-15 Statistics:
 - 14 Applicants, Total amount requested: \$638,180
 - 4 Grantees, Total amount funded: \$150,500
 - Funded ranks 10, 9, 8
 - Maximum grant request: \$50,000 with 1:1 matching requirement (cash and in-kind)
- Relationship to Strategic Plan: Supported by Pillar I: *building public will for the arts*, and Pillar III's objective *to highlight and promote the value of the arts and successful arts programs*.

Arts on the Air

Program Committee Recommendations & Key Factors for Council Consideration

**Committee does not have a unanimous recommendation for this program*

- While there was a significant amount of money requested in this program, the pool of potential applicants is small, and the structure of the program came under question.
- The following is a synthesis of feedback from the panel, staff, and the field.
 - Investment would need to be much larger in order to effectively serve the public media field.
 - Small stations and stations located in rural communities are simply not competitive in this program as it is structured. Those small stations simply aren't competitive in "reach" and other program goals when compared to larger stations. Several of these applicants have expressed frustration and concern after two years of unsuccessful grant applications for this pilot grant program.
 - Statewide distribution of content is often not realistic given limited funds and limitations of station partnerships.
 - Media landscape is changing, "on air" and broadcast may no longer be best measurement of reach.
 - The CAC is ramping up significant public awareness efforts, investing in own "public will communications campaign", which will further satisfy public will goal intended for creation of Arts on the Air program.
- Based on that feedback, staff recommends suspending the Arts on the Air program in order to support the development of an advisory committee to analyze the success of the Arts on the Air Program and develop recommendations for a more sustainable and relevant robust inclusion of media arts in CAC activities that better serves the nonprofit media arts field. The committee could include members of Council, past panelists, and members of the public media field.

Action Needed

The committee is divided in support for the staff and panel recommendations, and has therefore proposed two different action items.

Recommendation 1:

- Does the Council support the suspension of the Arts on the Air program?
- Does the Council support the allocation of \$10,000 to support the development of an advisory committee to analyze the success of the Arts on the Air Program and develop recommendations for a more sustainable and relevant robust inclusion of media arts in CAC activities?

Recommendation 2:

- Does the council support maintaining this program at a \$150,000 allocation?

Tab -

Artists Activating Communities

The Basics

- Program Description: AAC supports sustained artistic residencies in community settings, demonstrating the arts to be a central component of civic life, and artists to be vital in shaping and serving society. Artist residency activity must include artistic practice that is characterized by deep interaction with a specific community and an artistic process that is informed by that interaction. Projects must be artist-driven, should engage community members as active participants, and should activate participants to develop and express their own creativity. Professional artists will work closely with organizational partners and community members to produce creative projects that address a specific community need.
- Key Program Distinctions:
 - Artist-driven projects: Application submitted by a nonprofit organization, but project must be developed in partnership with one or more California-based artists, and the artists' work must be the focus of the project.
 - Applicant can be a nonprofit arts organization OR community/social service nonprofit organization.
 - Grant requests for up to \$15,000 with a 1:1 matching requirement (cash and In-kind)
- Relationship to Strategic Plan: AAC strongly underscores the Arts Council's commitment to Pillar II: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all* as well as Pillar III: *Establish the CAC as a leading authority and champion for the arts in California, regionally, and nationally.*

Artists Activating Communities

Program Committee Recommendations & Key Factors for Council Consideration

- AAC program is inspired by feedback received during the CAC's 2013 statewide listening tour and again during the 2015 Confluence statewide convening, urging the reinstatement of the CAC's past Artists in Communities program.
- Program guidelines have been developed in recognition of some of the newest thinking regarding the connection between the arts, social practice and community development.
- Program will reach populations and communities that are not currently served by CAC programs such as libraries, housing agencies, senior centers, and hospitals.
- Participants in the CAC's past Artists in Communities program illustrate the powerful impact of this type of program.

Action Needed

- Does the Council support adopting the AAC program?
- Does the Council support the Program Committee's recommended investment of \$500,000?
- Does the Council give the staff authority to fine-tune and publish final AAC guidelines, in consultation with the Programs Committee? (*Draft guidelines following these pages*)

ARTISTS ACTIVATING COMMUNITIES

Program (AAC)

Guidelines and Application Instructions

DEADLINE: MARCH 20, 2016



Background

The California Arts Council (CAC) is pleased to offer grants through the new Artists Activating Communities Program (AAC). This new pilot program is rooted in the California Arts Council's belief that artists are integral to healthy communities and that the arts are a societal cornerstone that brings people together, builds community, and fosters social progress.

Purpose

Informed by research on the intersection of community organizing, social practice, participatory art-making, and artistic process, AAC supports sustained artistic residencies in community settings, demonstrating the arts to be a central component of civic life, and artists to be vital in shaping society. Artist residency activity must include artistic practice that is characterized by deep interaction with a specific community and an artistic process that is informed by that interaction. Projects must be artist-driven, should engage community members as active participants, and should activate participants to develop and express their own creativity. Professional artists will work closely with organizational partners and community members to produce creative projects that address a specific community need. Each residency must be locally designed and developed, in partnership among one or more artists, an arts/community organization or social institution, and the targeted community to be served by the project. All residencies require matching funds.

Projects should:

- Include one or more artists and their artistic processes as the center of project activities.
- Demonstrate thoughtful and engaged creative processes that encourage people to be active in their communities.
- Involve community members in active participation that develops the creative and artistic abilities of participants.
- Foster shared understanding and a sense of community through participation in the arts.
- Demonstrate artistic rigor and thoughtful planning for community participation.
- Demonstrate strong support from targeted communities and a strong working relationship between the artist and partnering organization.

Available Funding and Grant Requests.

The Council has allocated \$500,000 for the AAC Program. Requests may be made for up to \$15,000.

Matching

All grant recipients must provide a dollar-for-dollar (1:1) match. The cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. A combination of in-kind contributions may be used to match the CAC request with the approval of the AAC Arts Program Specialist (see Staff Assistance).

Applicant Eligibility

Application must be submitted by a nonprofit organization, but project must be developed in partnership with one or more California-based artists, and the artists' work must be the focus of the project.

An applicant must be:

- A California-based nonprofit arts organization or local arts agency, OR a social service/community nonprofit organization. Organizations such as libraries, housing agencies, senior centers, veterans' services agencies, or hospitals may be eligible to apply.
- An applicant without nonprofit status may use a California-based fiscal receiver that has nonprofit status, 501 (c) (3), which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal receiver becomes the legal contractor. The fiscal receiver must also demonstrate consistent arts programming in California for a minimum of two years prior to the time of application, and have similar organizational goals to the applicant organization.
- Artists working with the applicant organization must show professional experience of at least three years in the artistic discipline of the project or equivalent teaching-artist experience if applicable to project; must be residents of California; may not be engaged in project as students in a degree program; and can only be a part of one AAC application in any one year.
- The applicant must develop and execute by June 30, 2017 a project addressing the program's purpose. Applicants to this program are not restricted from applying for and receiving funding from other competitive CAC grant programs as long as those funds support distinctly different projects or activities.
- Application can include more than one artist if all collaborating artists meet eligibility requirements and all participating artists are compensated accordingly.

Project Requirements

- Project must be driven by the creative vision of participating artists, and an Artist(s) Statement about the artistic vision of the project must be included.
- Project must include sustained, interactive contact between the artist(s) and the community over a period of time determined by the needs of the community and the parameters of the project. This could mean intensive daily interaction over the course of 1-2 weeks, or weekly interaction over the course of nine months.
- Budget must include professional fees for the artist, commensurate with experience and local rates.

- Project must be free of charge for community participants.
- Project must include a project coordinator to act as a facilitator and liaison between the organizational partner, the community, the artist and the California Arts Council, and to handle other project management duties such as publicity, scheduling and complying with CAC reporting requirements.
- Project must include the development of a thorough project plan or scope of work that includes a detailed timeline indicating a thoughtful approach to engaging the community in artistic practice as well as space, time and equipment requirements.
- Project must identify a community need to be addressed and desired outcomes of creative activities undertaken in grant period.
- Applicant organization must submit letter of commitment to the project and the artists involved.

Application Cycle

- Deadline: March 20, 2016 (online submission—before midnight)
- Grant Dates: June 2016 – June 30, 2017

Review criteria

The peer review panel will evaluate applications based on the following criteria:

- *Artistic Merit:* Samples of artistic work and support materials, artistic personnel, and arts programming schedule of activities.
- *Quality of Project:* Clarity of plan per identified community need; strength of proposed creative activities; quality of community involvement; and strategies to achieve desired outcomes.
- *Community Impact:* Project's relevance and benefit to target community; degree to which it addresses community need; and degree to which it can achieve stated outcomes.
- *Ability to Complete Proposed Project:* Qualifications of project's team, project budget, community support, and overall fiscal health. (Letters of commitment from applicant organization and artists, Artist Statement and Letters of Reference of artist and applicant organization from independent sources must be included with application).
- *Documentation and Assessment Plan:* Ability to demonstrate relevance, impact and benefits of project. Assessment should include both qualitative (storytelling) and quantitative results.

Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 10-point ranking system will be implemented.

Panelists' ranks are averaged to obtain the final score.

10-Point Numerical Ranking System

10	Model	Meets all of the review criteria to the highest degree possible.
8-9	Excellent	Designates an applicant as a high priority for funding.
5-6-7	Good	Strongly meets the review criteria; however, some improvement or development is needed.
2-3-4	Developing	Has some merit, but does not meet the criteria in a strong or solid way.
1	Ineligible	Inappropriate for CAC support.

Depending on the amount of funds available and the number of applicants, a cutoff point will be made based on the ranking. Funding recommendations will be decided through this process.

Council Decision-making

The final authority for AAC grant decisions is the appointed Council. Subsequent to receiving and reviewing the peer panel's evaluations, the Council will consider and make funding decisions at a public meeting.

Request and Grant Amounts

Requests may be made for up to \$15,000. If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand on that funding, and/or the rank a proposal receives from the peer review panel (see description of the peer panel review process above).

Matching

All grant recipients must provide a dollar-for-dollar (1:1) match. The cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. A combination of in-kind contributions may be used to match the CAC request with the approval of the AAC Arts Program Specialist (see Staff Assistance).

What the CAC Does Not Fund

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Programs not accessible to the public

- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities
- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the starting or after the ending date of the grant

Grantee Requirements

- To better educate our elected representatives on the value of the arts, you will be expected to include with your approved grant, copies of signed letters sent to the Governor and your State Senate and Assembly representatives thanking them for your AAC grant.
- Use CAC logo on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.).
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- When discussing programs supported by this grant, verbal credit must be given.
- A Final Report summarizing AAC grant-funded activities and accomplishments will be required at the end of the grant period.

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact: TBD**

Cultural Pathways

The Basics

- Program Description: Cultural Pathways is a new pilot grant program rooted in the California Arts Council's (CAC) commitment to serving the needs of an increasingly demographically complex California. In this pilot year, Cultural Pathways is focused on arts organizations rooted in communities of color, recent immigrant and refugee communities, or tribal groups. The purpose of the Cultural Pathways program is to strengthen the capacity of small, new and emerging arts organizations that serve and represent the diversity of California and to anchor the creative work of these organizations in the cultural landscape of the state.
- Key Program Distinctions:
 - Operational support for small, new and emerging nonprofit organizations with budgets under \$150,000.
 - Aligned with current research on cultural equity, Cultural Pathways is focused on arts organizations rooted in communities of color, recent immigrant and refugee communities, or tribal groups.
 - Two-year program that includes \$5,000 per year in funding as well as a significant commitment to provide mentoring, technical assistance, and professional development services. (Referred to in the grantmaking field as a "grants plus" strategy.)
 - Current or recent CAC grantees (past 3 years) are ineligible to apply
- Relationship to Strategic Plan: Cultural Pathways strongly underscores the Arts Council's commitment to Pillar II: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all*, as well as Pillar III: *Establish the CAC as a leading authority and champion for the arts in California, regionally, and nationally*.

Cultural Pathways

Program Committee Recommendations & Key Factors for Council Consideration

- The Cultural Pathways program has been developed in recognition of some of the newest thinking regarding the cultural equity in California and the country, and builds upon current research by Grantmakers in the Arts, the NEA and others. Through the adoption of this program, the California Arts Council will be at the forefront of the cultural equity issue.
- The Cultural Pathways Program was inspired by the former Multi-Cultural Entry Program, a program recognized to have great impact for developing and sustaining diversity and inclusion in the arts field. The program's success came not only as a result of financial grant support, but also because of robust technical assistance, mentoring, and professional development services provided to grantees.
- The program will reach populations and communities that are not currently served by other CAC programs.
- Restrictions: Current or recent CAC grantees (past 3 years) are ineligible to apply. Grantee cohort must commit to participate fully in technical support and professional development activities over the course of the two-year program.

Action Needed

- Does the Council support adopting the Cultural Pathways program?
- Does the Council support the Program Committee's recommended investment of \$250,000?
 - \$150,000 in grant allocation (\$5,000 per grantee).
 - \$100,000 in technical support and professional development services for grantees.
- Does the Council give the staff authority to fine-tune and publish final Cultural Pathways guidelines, in consultation with the Programs Committee? (*Draft guidelines and background memo following these pages*)



Memorandum

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814
916.322.6555 | www.arts.ca.gov

Date: September 30, 2015
To: Council Members
From: Craig Watson, Director
Shelly Gilbride, Programs Officer and Jason Jong, Arts Program Specialist
Re: Development of a Cultural Equity Grant Program

This memo provides background information for the development of a new grant program addressing cultural equity serving small, new and emerging arts and cultural organizations rooted in communities of color, recent immigrant and refugee communities, or tribal groups. Two-year support would be provided through a “grants-plus” strategy.

Background

The Council has expressed a desire for staff to develop a new grant program, inspired by the former Multi-Cultural Entry (MCE) program targeting small, multicultural arts groups. While this new program is not intended as a direct replacement for MCE, it is intended to serve the needs of an increasingly demographically complex California. Staff has researched background material, including current practices and trends in the field, and has developed a framework for a new grant program addressing cultural equity.

Intended Outcomes of this program are the following:

- Authentic and creative voices of all of California’s diverse communities will be nurtured.
- A greater diversity of artists, organizations and communities in the state will be supported.
- The infrastructure of small and emerging cultural organizations will be strengthened.
- Staff and artists will receive significant professional development necessary to make transformational growth within their organizations.

California Arts Council Multi-Cultural Entry Program History

In FY 1985-86, the Multi-Cultural Arts Development (MCAD) Program was created to address inequities in CAC funding patterns for racial and ethnic-specific minority groups and organizations. In FY 1986-87, the Multicultural Entry Program (MCE) was implemented as one category of the MCAD program, designed to give small and new multicultural arts organizations access to CAC funding and technical assistance. This program was intended to assist groups in becoming more competitive in other CAC grants programs, and in turn, increasing the diversity of artistic participation, expression, and presentation throughout the state. The program awarded grants in multi-year cycles, increasing in amounts ranging from \$2,000-6,500 until drastic cuts to the CAC budget ended the program in FY 2003-04. In the original program design, MCE grantees would ultimately “graduate” from the MCE program into the Multicultural Advancement Program.

Survey of the Field

Cultural equity has emerged as an important concept in the national arts discourse referring to the effort to

minimize disparities in accessible and relevant arts opportunities for all people.¹ For the California Arts Council, cultural equity reflects a desire to address inequities within the arts and cultural landscape of the state and to promote cultural practices that are representative of all of California's diverse communities. This focus includes, but is not limited to racial and ethnic diversity. Numerous cities are increasingly addressing racial and cultural equity in arts funding (e.g. San Francisco, CA, Portland, OR, New York, NY). Other state arts agencies such as Minnesota, Missouri, Pennsylvania and Ohio have funding programs specifically directed towards multicultural, culturally specific, and/or underserved communities. An increasing number of private and community foundations are making equity a funding priority and national associations like Grantmakers in the Arts and Americans for the Arts are supporting equity initiatives through publications, guides, convenings, and research.

While specific approaches to cultural equity vary, increased activity in the philanthropic sector indicates an established desire to more deeply address cultural and racial inequalities. Because approaches are specific to each state, region or community, "best practices" across the field are difficult to assess. While the CAC's Local Impact program has similar elements to many other state agency programs attempting to support "underserved" populations, we recognize a unique need in California to reach smaller, more grassroots organizations with support beyond grant funding.

Interviews Conducted:

Interviewees included past MCE recipients and program staff, funders, researchers and regional/national thought-leaders: Idris Ackamoor, Lucero Arellano, Roberto Bedoya, Kathy Gallegos, Arlene Goldbard, Theresa Harlan, Roy Hirabayashi, Maria Rosario Jackson, Lily Kharrazi, Amy Kitchener, Anne L'Ecuyer, Jeremy Liu, Eric Mar, Ebony McKinney, Denise Pate, Eugene Rodriguez, Ron Ragin, Ted Russell, Ova Saopeng, Josie Talamantez, Christine Tien, Vanessa Whang, Francis Wong, Tyese Wortham

Feedback included: acknowledgement of the significance and broad-reaching impact of the Multi-Cultural Entry program, support for funding approaches that are sensitive to the cultural background, experiences, and expertise of a community; support for funding frameworks that emphasize racial and/or cultural equity; support for general operations funding and a grants + strategy; recognition of the need for support to: communities of color; small and emerging organizations; artists groups and artist collectives; and general enthusiasm and encouragement for the development of a cultural equity program.

Sample of Grantmakers Addressing Equity

East Bay Community Foundation, Evelyn and Walter Hass, Jr. Fund, Ford Foundation, Kresge Foundation, Minnesota State Arts Board, Missouri Arts Council, Nathan Cummings Foundation, New York Community Trust, North Carolina Arts Council, Ohio Arts Council, Pennsylvania Council on the Arts, Regional Arts & Culture Council, Sacramento Metropolitan Arts Commission, San Francisco Arts Commission, Tennessee Arts Commission, The California Endowment, The Joyce Foundation, Tuscon-Pima Arts Council, W.K. Kellogg Foundation

Additional Resources:

<http://animatingdemocracy.org/sites/default/files/Cultural%20Equity%20Recommended%20Readings.pdf>

<http://www.giarts.org/racial-equity-arts-philanthropy-statement-purpose>

<http://www.nysca.org/public/guidelines/common/NYSCA-FY2016-Guidelines-Special-Arts-Services.pdf>

<http://www.sfartscommission.org/CAE/wp-content/uploads/2015/07/16-CEI-Guidelines-FINAL.pdf>

¹ There is no stable definition for cultural equity, but there is a significant body of research that explores cultural equity, cultural democracy, multiculturalism, polyculturalism, diversity, access and inclusion.



Cultural Pathways

2015-2016 Grant Guidelines

Deadline: [Month, Date, Year], 5:00 PM (Online Submission)



The Mission of the California Arts Council, a state agency, is to advance California through the arts and creativity.

Learn more at www.arts.ca.gov

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CULTURAL PATHWAYS
2015-2016 GRANT GUIDELINES
DEADLINE: [Month, Date, Year], 5:00 PM PST



Background

The Cultural Pathways (Pathways) program is a new pilot grant program rooted in the California Arts Council's (CAC) commitment to serving the needs of an increasingly demographically complex California, and the belief that a healthy arts ecosystem reflects contributions from all of California's diverse populations.

Intended Outcomes of Pathways:

- Authentic and creative voices of all of California's diverse communities will be nurtured.
- A greater diversity of artists, organizations and communities in the state will be supported.
- The infrastructure of small, new and emerging arts and cultural organizations will be strengthened.
- Staff and artists will receive significant professional development necessary to make transformational growth within their organizations.

Purpose

In this pilot year, Pathways is focused on arts organizations rooted in communities of color, recent immigrant and refugee communities, or tribal groups. The purpose of the Pathways program is to strengthen the capacity of small, new and emerging arts organizations that serve and represent the diversity of California and to anchor the creative work of these organizations in the cultural landscape of the state.

Program Description

Successful applicants to Pathways will receive two years of general operating support in the amount of \$5,000 a year. To ensure that Pathways grantees have the tools to deepen their organizational capacity, successful applicants will also receive Technical Assistance and Professional Development training to 1) strengthen their organizational infrastructure, and 2) provide direct learning opportunities for key administrative and artistic personnel. Technical assistance may take the form of convenings, webinars, learning communities, workshops etc. Intended to increase our reach into communities and organizations not currently supported by the California Arts Council, only organizations that are not current or recent grantees may apply.

Eligible Funding and Grant Amounts

The Council has allocated \$150,000 in grant funds to the Pathways program for FY 15-16. Grantees will receive \$5,000 a year for two years. Pathways grant requests cannot exceed an organization's total income based on its last completed budget.

Second-year funding may differ from the first year award amount due to the level of funding available to the program. Continued funding into the second year is contingent upon successful completion of all first year grant requirements.

Matching Funds

Matching funds are not required for the first of the two-year cycle of this grant.

In the second year, matching funds at a level of 1:1 are mandatory. The required match may be from any public or private source, or any combination, thereof. In-kind donated services for which a market value can be determined may be used for up to 50% of the required match.

Applicant Eligibility

The Pathways program supports California-based arts organizations rooted in communities of color, recent immigrant and refugee communities, or tribal groups.

Eligible applicant organizations:

Applicant organizations must be one of the following:

- Incorporated nonprofit arts organizations with 501(c)(3) status with an annual organizational budget of less than \$150,000 for the last two completed fiscal years prior to the time of application.
- Unincorporated organizations such as artist groups and artist-led collectives led by California-based artists and arts administrators may apply using a fiscal receiver (see below).
- Non-arts nonprofit organizations such as community service organizations serving these communities and meeting all other eligibility requirements may apply with the following condition:
 - Arts programming budget of less than \$150,000 for the last two completed fiscal years prior to the time of application

All applicant organizations must:

- Have a history of consistent arts programming (e.g. producing, presenting or exhibiting) for a minimum of two years prior to the time of application
- Be available to participate in Technical Assistance and Professional Development components of the program
- Be accessible to the general public

Fiscal Receivers:

- Fiscal receivers must be California-based and have 501(c)(3) status. The fiscal receiver must also demonstrate consistent arts programming in California for a minimum of two years prior to the time of application, and have similar organizational goals to the applicant organization. If a grant is awarded, the fiscal receiver becomes the legal contractor, and must provide the fiscal and administrative services needed to complete the grant.

Ineligible applicants include:

- Current CAC grant recipients
- Organizations who have received CAC grant funding within the past three (3) years

Program Requirements

General operating support is intended to provide the flexibility for an organization to carry out their mission. Through the CAC application process, applicant organizations must:

- Describe how mission, activities, programs and/or services, staff and board are rooted in communities of color, recent immigrant and refugee communities, or tribal groups
- Provide a description of arts activities, programs and/or services
- Identify artistic and administrative personnel who will participate in Technical Assistance and Professional Development and peer-to-peer activities related to the program (minimum 40 hrs per year)

Successful applicants will be expected to:

- Participate in all program activities and contribute to the learning community of the grantee cohort
- Attend one regional convening per year (travel assistance provided)
- Complete a Final Report at the end of each grant period

Technical Assistance offered through the CAC may include remote training and support in the following areas:

- California Cultural Data Project (grantees will be expected to complete the CDP by the end of the second year)
- Online grants management support
- Grant evaluation and reporting
- Assistance based on identified needs within the cohort of grantees

Professional Development to be identified and selected by the grantee may include training and support in the following areas:

- Strategic planning and implementation
- Leadership and board development
- Nonprofit financial management
- Fund development strategies
- Marketing and outreach
- Data and systems management
- Arts Presenting
- Advocacy
- Communicating the value of your work
- Program Evaluation
- Developing and maintaining partnerships
- Assistance based on identified needs within the cohort of grantees

Application Cycle

- Deadline: [Month, Date, Year], 11:59PM (Online Submission)
- Grant Dates: [Month Year] (subject to Council approval) – [Month Date, Year]

Review Criteria

A peer review panel will evaluate applications based on the following criteria:

- *Equity and Impact:* Degree to which the organization nurtures authentic and creative voices from within their community. Extent that organization is rooted in, reflective of, and responsive to the target community benefiting from its work.
- *Organizational Readiness:* Experience and qualifications of key administrative personnel. Allocation of human and fiscal resources appropriate to the size of the organization. Level of involvement, engagement, and support provided by staff, volunteers, and if applicable, advisory groups and board of directors. Ability to communicate programs and services effectively to constituents. Letter of support from a key stakeholder, partner or collaborator, affirming the organization’s capacity to serve the community.
- *Artistic merit:* Evidenced by artistic work and support materials, artistic personnel, and arts programming schedule of activities.
- *Documentation and Evaluation Plan:* Ability to demonstrate the relevance, impact and benefits of the organization’s programs and services. Should include both qualitative (storytelling) and quantitative information.

Peer Panel Evaluation and Ranking Process

A peer panel will review all applications and work samples in a multi-step process that involves assigning numerical ranks to an application. A 10-point ranking system will be implemented. Panelists’ ranks are averaged to obtain the final score.

10-Point Numerical Ranking System

10	Model	Meets all of the review criteria to the highest degree possible.
8-9	Excellent	Designates an applicant as a high priority for funding.
5-6-7	Good	Strongly meets the review criteria; however, some improvement or development is needed.
2-3-4	Developing	Has some merit, but does not meet the criteria in a strong or solid way.
1	Ineligible	Inappropriate for CAC support.

California Arts Council Decision-making

The final authority for grant decisions is the appointed Council. Subsequent to receiving and reviewing the peer panel’s recommendations, the Council will take into consideration the panel’s recommendations and make final funding decisions at a public meeting.

What the CAC Does Not Fund

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Programs not accessible to the public
- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities
- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the starting or after the ending date of the grant

Timeline

[Month, Date, Year TBD]	Application available
[Month, Date, Year TBD]	Application deadline (online)
[TBD]	Funding decisions
[TBD]	Funding notifications
[Range TBD]	Funded activity period

Grantee Requirements

- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include--with your approved grant--copies of signed letters sent to the Governor and your State Senate and Assembly representatives thanking them for this specific grant.
- Use CAC logos on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.*
- When discussing programs supported by this grant, verbal credit must be given.

- A Final Report summarizing the accomplishments of this grant will be required at the end of the first year and second year grant periods.

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact Jason Jong, Arts Program Specialist at jason.jong@arts.ca.gov or (916) 322-6338.**

Tab 1\$

Student Voices

The Basics

- Description: A program of the California Alliance for Arts Education, Student Voices is a digital empowerment platform for students to share their creativity and passion for the arts. In FY 14-15, CAC funded the expansion of this program, providing a pathway for students to get involved in the efforts of the CREATE CA arts education coalition by creating and sharing videos that express the student perspective on arts education.
- 14-15 Statistics:
As one of the CAC's arts education initiatives (see Tab 6), the Student Voices Campaign received \$48,000 in support to develop and distribute a teachers' guide, pilot a Student Empowerment Platform and convene a screening and celebration of the student films.
- Relationship to Strategic Plan: underscores Pillar IV's objective to *maintain commitment to arts education* and Pillar III's objective to *champion the arts in CA and highlight the value of the arts*.

Program Committee Recommendations & Key Factors for Council Consideration

- Please reference Memo in Tab 6.

Action Needed

- Does Council approve \$24,000 in support for year two of Student Voices?

California Cultural Data Project (CDP)

The Basics

- Description: CDP empowers the nonprofit arts and cultural sector with high-quality data and resources in order to strengthen its vitality, performance and public impact.
- Statistics: Statistics: CDP has been awarded a \$20,000 grant each year since FY13-14. Prior to that, the CAC contributed to CDP in larger amounts.
- Relationship to Strategic Plan: underscore Pillar IV: *Ensure programmatic excellence, effectiveness and relevance in all of the CAC's programs and services.*

Program Committee Recommendations & Key Factors for Council Consideration

- CDP is a requirement of the CAC's grant program applicants and is used by the review panels to assess organizational and fiscal health.
- CDP offers arts organizations the ability to collect their institutional data and analyze their data in relationship to the field locally, regionally, statewide and nationally.
- Staff utilizes CDP to analyze applicant and grantee data across the field and in relationship to the national and statewide CDP data.
- In response to staff discussions with CDP, CDP Education staff is traveling to CA to hold an in-house CAC CDP training in October as well as doing 2 workshop tours of California in the fall. In October, CDP is conducting workshops in Sacramento, Modesto, Oakland and San Jose. In November, CDP has tentatively scheduled workshops in Fresno and Southern California.

Action Needed

- Does Council approve \$20,000 in support for CDP?

Touring and Presenting Think Tank

The Basics

- **Project Description:** A Council investment will be used to convene members of the state's touring and presenting field for a think tank, along with this committee and CAC staff, to explore a CAC investment in touring and presenting. The think tank will allow the field to share their needs and explore the logistics and goals in implementing an intrastate touring and presenting program that would be relevant and effective for this day and age. With this input and best thinking, the CAC could implement an actual program in FY 2016-17.
- **Relationship to Strategic Plan:** This direction most strongly underscores the Arts Council's commitment to Pillar Two: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

Program Committee Recommendations & Key Factors for Council Consideration

- Before budget cuts, the CAC's Presenting and Touring program was an important resource for performing groups and presenting organizations in our state.
- Increase in artistic participation will have significant economic impact on presenting communities related to transportation, food, and other services.
- Valuable insight can be gained from convening the field and learning about the current needs for today's touring artists and presenters.

Action Needed

- Does the Council support the allocation of \$10,000 to support a touring and presenting think tank to develop recommendations for a new touring and presenting program?

Creative Economy Research (Otis Report)

The Basics

- For the past two years, CAC funds have supported the expansion of the *Otis Report on the Creative Economy* from the LA region to a statewide report. The Otis Report illustrates the tremendous impact and influence of the creative sector on the state's economy (1 in 10 jobs, 8% GDP) and is widely used by the field and elected officials as a strong educational tool for the value of the arts and creativity.
- Relationship to Strategic Plan: Supporting statewide creative economy research is key to Pillar I and Pillar III. The data resulting from the Otis Report is critical to building *public will* amongst business leaders and elected officials, and supporting this type of research is a leading priority of the *CAC's thought leadership* goals.

Program Committee Recommendations & Key Factors for Council Consideration

- CAC funds are necessary for continued statewide study of creative economy impact.
- The 2015 Otis report will include a regional data overlay, providing new data and additional uses for the report.
- Last year's report was utilized by state elected officials at an informational hearing of the State's Joint Committee on the Arts dedicated to exploring the creative economy.
- The new statewide data was a key element in the legislative education efforts that led to the CAC's budget increase.

Action Needed

- Does the Council approve \$50,000 for creative economy research via the Otis Report?

Statewide Convening

The Basics

- Project Description: Feedback from the field and ongoing engagement illustrates a great desire for convening opportunities. The 2015 Confluence convening in Sacramento was very successful in bringing together the community and activating the field over current topics facing the arts in our state.
- Relationship to Strategic Plan: This work would most strongly underscore the Arts Council's commitment to Pillar III, *thought leadership*, and its objectives of *providing leadership and facilitating conversation about the arts, and providing practical services and resources to artists and arts organizations*.

Program Committee Recommendations & Key Factors for Council Consideration

- A statewide convening in Sacramento provides the field with an opportunity for engagement with state elected officials and decision makers.
- Convening would build on last year's successful gathering of SLP and other key grantees at the Capitol for Confluence.
- In-person engagement is a top priority for our grantees.

Action Needed

- Does the Council approve \$50,000 for a statewide arts convening?

China Cultural Exchange Convening

The Basics

- Project Description: Feedback from the field and ongoing engagement illustrates a great desire for both capacity building and convening opportunities. The 2015 Confluence convening in Sacramento was very successful in bringing together the community and activating the field over current topics facing the arts in our state.
- Relationship to Strategic Plan: This work would most strongly underscore the Arts Council's commitment to Pillar III, *thought leadership*, and its objectives of providing leadership and facilitating conversation about the arts, and providing practical services and resources to artists and arts organizations.

Program Committee Recommendations & Key Factors for Council Consideration

- Important to Governor Brown and the State's international goals as reflected in the original agreements signed by the Governor and the more recent Memorandum of Understanding signed by the CAC Director and representatives of the Chinese Ministry of Culture.
- Confirmed interest from China's Ministry of Culture in partnership on the initiative.
- Potential for improved partnership between CAC and the state's tourism leadership. Tourism from China to California is a growth opportunity for the State.
- Supports CAC's creative economy efforts, recognizing that cultural exchange is a form of economic trade, building the state's economy.

Action Needed

- Does the Council approve \$50,000 for a statewide China cultural exchange convening?

CREATE CA

The Basics

- Description: CREATE CA is a statewide coalition to advance arts education for the success of all of California's students.
- The next phase of the CREATE CA's work will include a large-scale data-collection project on arts education in California, building private sector engagement in arts education, and aligning arts education with educational equity.
- Relationship to Strategic Plan: underscores Pillar IV's objective to maintain commitment to arts education and Pillar III's objective to provide leadership and facilitate conversations to address issues in the arts.

Program Committee Recommendations & Key Factors for Council Consideration

- The CREATE CA coalition has built public visibility in the past year as national model for collective impact supported by the NEA and the Hewlett Foundation. This momentum is due in large part to CAC's leadership and participation.
- The California Arts Council is a founding organizational member of the coalition's Leadership Team and helps to drive the actions and priorities of the coalition.
- CREATE CA position as a statewide arts education leadership coalition in which the CAC has decision-making capabilities makes it uniquely qualified for a non-compete bid contract.

Action Needed

- Does the Council approve \$25,000 in support of the coalition's work?

Tab 1%



Memorandum

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814
916.322.6555 | www.arts.ca.gov

Date: September 30, 2015
To: Council Members
From: Jason Jong, Arts Program Specialist
Shelly Gilbride, Program Officer
Re: State-Local Partnership Program Panel Recommendations

Staff requests Council approval of panel recommendations to fund 54 local arts agencies through the 2015-16 State-Local Partnership Program. Support for 52 partners is for general operations, while two newly designated partners will receive technical assistance in the form of planning grants. Total funding allocation is recommended at \$1,400,000.

Funding Allocation:

This request is based on a funding allocation of \$1.4 Million as per the Program Committee recommendations in Tabs 7 and 8, representing a 34.84% increase in SLP program budget. Also included with this memo is a second funding scenario for \$1.14 Million, based on Council discussion at the June, 2015 Council Meeting to increase the SLP allocation by 10%.

Funding and Panel Recommendations

The SLPP peer review panel met July 20-22, 2015 to evaluate FY 15-16 requests for funding. 54 applications were reviewed and all applications are being recommended for funding. Recommendations are to fund from rank 10 through rank 4.

Staff developed funding recommendations based on a \$1.4M funding allocation with grant amounts corresponding to the ranking of the applications by the review panel. With this allocation, the average grant is \$26,126 per county with a maximum grant award of \$28,230. SLP Planning Grants are determined to be either funded or non funded and recipients are offered a flat award amount of \$7,659. This allocation approaches a restoration of FY 2002-03 grant levels (\$30,000), prior to severe cuts to all CAC programs.

The current recommendation would increase the SLPP county representation from 50 to 54; four counties short of the 58 county total. Support would benefit five (5) counties having newly-designated State-Local Partners. (Imperial, Marin, San Joaquin, Siskiyou, and Sonoma). As with years past, applicant organizations represent two cities (Los Angeles and San Diego). Yuba and Sutter counties are jointly served by Yuba Sutter Arts, and Los Angeles is serviced

through both City of Los Angeles Department of Cultural Affairs and Los Angeles County Arts Commission.

Two Planning Grant requests in the amount of \$7,659 each are being recommended for organizations representing Siskiyou and San Joaquin counties seeking the development of county arts commissions.

Panel Chair

Alan Dismuke is a visual artist and curator who has worked in arts administration and advocacy. His service to the field includes duty as Executive Director of the Yolo County Arts Council and Artistic Director and Interim Executive Director for the Humboldt Arts Council. In his term as District 3 Co-Chair for California Assembly of Local Arts Agencies (CALAA), he worked closely with SLPs throughout Northern California on a wide range of issues affecting the field. In addition he has served as Director and Board President for the Center for Contemporary Art, Sacramento, Board President for Chalk It Up Sacramento, and other nonprofit arts organizations since 1986.

State and Local Partnership Program Overview.

The purpose of the State-Local Partnership Program (SLPP) is to foster arts development on the local level through a partnership between the California Arts Council and the local arts agencies of California. A local arts agency is defined as a nonprofit organization, or an agency of county government, officially designated by the county's Board of Supervisors to provide financial support, services, or other programs to a variety of arts organizations, individual artists, and the community as a whole. Two city arts agencies have long ago been grandfathered into the program: Los Angeles and San Diego.

The goals of the State-Local Partnership Program are:

- to increase public awareness and participation in the arts of all cultures,
- to broaden public and private support for the arts,
- to serve the diverse cultural needs of California's local communities,
- to encourage and promote arts in education, and
- to foster local and regional partnership and collaboration.

The criteria for the State-Local Partnership Program are: local arts networking and facilitation, accessibility to artistic and cultural diversity by all community members, and managerial and fiscal competence.

Attachments

Attachments to this report include the ranked list of SLPP applicants with funding scenarios and panelist bios.



FY15-16 STATE-LOCAL PARTNERSHIP PROGRAM

Peer Review Panel

July 20-22, 2015

Panelist Bios

<u>Name</u>	<u>Field(s) of Expertise</u>	<u>City/County</u>
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Alan Dismuke	Visual/Arts Admin	Sacramento/Sacramento
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Alan Dismuke has served as Curator and Director for a number of fine art galleries and alternative exhibition spaces around northern California since 1986. He has personally arranged over 400 art exhibitions. Venues include the Humboldt Cultural Center in Eureka, the Storefront Gallery in Arcata, Solomon Dubnick Gallery, Tower Gallery, the Center for Contemporary Art, Sacramento, the California State Fair, Sacramento International Airport, Sacramento City Hall, Sacramento County Library, and the SMUD Gallery. In addition, he has worked in arts administration and advocacy, including duty as Executive Director of the Yolo County Arts Council in Woodland, Artistic Director for the Humboldt Arts Council in Eureka, Director and Board President for the Center for Contemporary Art, Sacramento, and Board President for Chalk It Up Sacramento. Dismuke is a photographer and graphic designer, an avid art collector, and has shared his enthusiasm for fine art and the artists who create it by leading a number of art travel tours for groups. He lives and works in the historic Mansion Flats neighborhood of downtown Sacramento.

Debra Lucero	Art Services	Chico/Butte
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For more than a decade, Debra Lucero has been at the helm of small nonprofits, active in arts, culture, heritage, economic and agricultural pursuit. Debra's background includes eight years as a newspaper writer and editor in California, experience in product development, marketing, public relations, retail and non-profit management, and public sector service for a Hispanic lobbyist group in Washington, D.C. For the past ten years, Debra has administered and directed Butte County Cultural Tourism for the County of Butte, is an independent contractor under Debra Lucero & Associates, and serves as CEO of Butte County Economic Development Corporation. Debra is the president and founder of the Upstate Community Enhancement Foundation which houses Friends of the Arts, a CAC State-Local Partner. Debra is a past member of the Chico City Arts Commission, past director of the Janet Turner Print Museum Board, and past board member of the Downtown Chico Business Association. Lucero holds a Bachelor's Degree in Communications with a Journalism option and a minor in Latin American studies and Spanish from California State University, Chico.

Name	Field(s) of Expertise	City/County
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Rachel Osajima	Arts Services/Visual Arts	Oakland/Alameda
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Rachel Osajima is the Executive Director of the Alameda County Arts Commission, a division of the County of Alameda. In this capacity she manages all program service activities including the grants, public art, exhibitions in public spaces, and arts education and community engagement services. Ms. Osajima has over twenty years of experience working in leadership positions for a wide range of S.F. Bay Area civic and community based arts organizations. Ms. Osajima has held the positions of Director of Exhibitions for the Richmond Art Center in Richmond, Curator and Interim Director of the Museum of Craft and Folk Art in San Francisco, and Coordinator for the San Francisco Museum of Modern Art. She is the Founding Chairperson of the Richmond Public Art Advisory Committee. She is a Board Member of Californians for the Arts and California Arts Advocates. She received dual Bachelors of Arts in art history and fine art from the University of California, Santa Cruz, and an M.F.A. from the California College of the Arts, Oakland.

Richard Stein	Performing Arts/Arts Education	Santa Ana/Orange
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Rick was appointed Executive Director of Arts Orange County in 2008. Previously, he transformed the Laguna Playhouse in Laguna Beach into a major resident professional theatre over the course of 17 years as its Executive Director. Additionally, he has held executive positions with a rural county arts agency, two professional theaters, and two major symphony orchestras. He holds degrees from Columbia and Syracuse Universities. Rick has served on the executive committee of the League of Resident Theatres and as a contributing writer to AMERICAN THEATRE magazine. He is President of the Board of Directors of California Arts Advocates and Californians for the Arts, statewide organizations promoting the interests of the arts community. He has served as a panelist or site visitor for the National Endowment for the Arts, New England Foundation for the Arts, California Arts Council, WESTAF, City of Los Angeles Department of Cultural Affairs, Riverside Arts Council, and Connecticut Commission on the Arts.

CALIFORNIA ARTS COUNCIL
2015-16 State-Local Partnership Program
Panel Rankings and Funding Recommendations

Application Number	Legal Name of Organization (w Agency or Sponsee name, if applicable)	County	Rank	Scenario 1: \$28,230 Eligible Award	Scenario 1: Recommended Award	Scenario 1: Cumulative Award	Scenario 2: \$22,950 Eligible Award	Scenario 2: Recommended Award	Scenario 2: Cumulative Award	Rank	Percent
SL-15-0002	Alameda County Arts Commission	Alameda	10	\$28,230	\$28,230	\$28,230	\$22,950	\$22,950	\$22,950	10	100
SL-15-0052	Arts Council for Monterey County	Monterey	10	\$28,230	\$28,230	\$56,460	\$22,950	\$22,950	\$45,900	9	95
SL-15-0044	Arts Council Santa Cruz County	Santa Cruz	10	\$28,230	\$28,230	\$84,690	\$22,950	\$22,950	\$68,850	8	90
SL-15-0021	Arts Orange County	Orange	10	\$28,230	\$28,230	\$112,920	\$22,950	\$22,950	\$91,800	7	85
SL-15-0023	City of Los Angeles Department of Cultural Affairs	Los Angeles	10	\$28,230	\$28,230	\$141,150	\$22,950	\$22,950	\$114,750	6	80
SL-15-0031	City of San Diego Commission for Arts and Culture	San Diego	10	\$28,230	\$28,230	\$169,380	\$22,950	\$22,950	\$137,700	5	75
SL-15-0049	Humboldt Arts Council	Humboldt	10	\$28,230	\$28,230	\$197,610	\$22,950	\$22,950	\$160,650	4	70
SL-15-0011	Los Angeles County Arts Commission	Los Angeles	10	\$28,230	\$28,230	\$225,840	\$22,950	\$22,950	\$183,600		
SL-15-0007	Plumas County Arts Commission	Plumas	10	\$28,230	\$28,230	\$254,070	\$22,950	\$22,950	\$206,550		
SL-15-0043	Riverside Arts Council	Riverside	10	\$28,230	\$28,230	\$282,300	\$22,950	\$22,950	\$229,500		
SL-15-0028	San Benito County Arts Council	San Benito	10	\$28,230	\$28,230	\$310,530	\$22,950	\$22,950	\$252,450		
SL-15-0006	San Francisco Arts Commission	San Francisco	10	\$28,230	\$28,230	\$338,760	\$22,950	\$22,950	\$275,400		
SL-15-0003	Silicon Valley Creates	Santa Clara	10	\$28,230	\$28,230	\$366,990	\$22,950	\$22,950	\$298,350		
SL-15-0022	Amador County Arts Council	Amador	9	\$28,230	\$26,819	\$393,809	\$22,950	\$21,803	\$320,153		
SL-15-0050	Arts Council Napa Valley	Napa	9	\$28,230	\$26,819	\$420,627	\$22,950	\$21,803	\$341,955		
SL-15-0018	Calaveras County Arts Council	Calaveras	9	\$28,230	\$26,819	\$447,446	\$22,950	\$21,803	\$363,758		
SL-15-0015	Del Norte Association for Cultural Awareness	Del Norte	9	\$28,230	\$26,819	\$474,264	\$22,950	\$21,803	\$385,560		
SL-15-0005	Fresno Arts Council, Inc.	Fresno	9	\$28,230	\$26,819	\$501,083	\$22,950	\$21,803	\$407,363		
SL-15-0039	Inyo Council for the Arts	Inyo	9	\$28,230	\$26,819	\$527,901	\$22,950	\$21,803	\$429,165		
SL-15-0035	Madera County Arts Council	Madera	9	\$28,230	\$26,819	\$554,720	\$22,950	\$21,803	\$450,968		
SL-15-0041	Mono Council for the Arts	Mono	9	\$28,230	\$26,819	\$581,538	\$22,950	\$21,803	\$472,770		
SL-15-0009	San Luis Obispo County Arts Council	San Luis Obispo	9	\$28,230	\$26,819	\$608,357	\$22,950	\$21,803	\$494,573		
SL-15-0029	Santa Barbara County Arts Commission	Santa Barbara	9	\$28,230	\$26,819	\$635,175	\$22,950	\$21,803	\$516,375		
SL-15-0010	Sierra County Arts Council	Sierra	9	\$28,230	\$26,819	\$661,994	\$22,950	\$21,803	\$538,178		
SL-15-0048	Sonoma County Economic Development Board Foundation for Creative Sonoma	Sonoma	9	\$28,230	\$26,819	\$688,812	\$22,950	\$21,803	\$559,980		
SL-15-0034	The Arts Council of Placer County	Placer	9	\$28,230	\$26,819	\$715,631	\$22,950	\$21,803	\$581,783		
SL-15-0040	Upstate Community Enhancement Foundation	Butte	9	\$28,230	\$26,819	\$742,449	\$22,950	\$21,803	\$603,585		
SL-15-0051	Visalia Arts Consortium, Inc.	Tulare	9	\$28,230	\$26,819	\$769,268	\$22,950	\$21,803	\$625,388		
SL-15-0024	Yolo County Arts Council	Yolo	9	\$28,230	\$26,819	\$796,086	\$22,950	\$21,803	\$647,190		
SL-15-0026	Arts Collaborative of Nevada County	Nevada	8	\$28,230	\$25,407	\$821,493	\$22,950	\$20,655	\$667,845		
SL-15-0047	Arts Council of Mendocino County	Mendocino	8	\$28,230	\$25,407	\$846,900	\$22,950	\$20,655	\$688,500		
SL-15-0046	Colusa County Arts Council	Colusa	8	\$28,230	\$25,407	\$872,307	\$22,950	\$20,655	\$709,155		
SL-15-0013	El Dorado Arts Council	El Dorado	8	\$28,230	\$25,407	\$897,714	\$22,950	\$20,655	\$729,810		
SL-15-0042	Friends of the Arts Commission for Sacramento Metropolitan Arts Commission	Sacramento	8	\$28,230	\$25,407	\$923,121	\$22,950	\$20,655	\$750,465		
SL-15-0053	Lassen County Arts Council, Inc.	Lassen	8	\$28,230	\$25,407	\$948,528	\$22,950	\$20,655	\$771,120		
SL-15-0030	Mariposa County Arts Council, Inc.	Mariposa	8	\$28,230	\$25,407	\$973,935	\$22,950	\$20,655	\$791,775		
										Scenario 1: Available Funds \$1,400,000	
										Scenario 1: Total Recommended Awards \$1,400,000	
										Scenario 2: Available Funds \$1,140,000	
										Scenario 2: Total Recommended Awards \$1,140,000	

CALIFORNIA ARTS COUNCIL
2015-16 State-Local Partnership Program
Panel Rankings and Funding Recommendations

Application Number	Legal Name of Organization (w Agency or Sponsee name, if applicable)	County	Rank	Scenario 1: \$28,230 Eligible Award	Scenario 1: Recommended Award	Scenario 1: Cumulative Award	Scenario 2: \$22,950 Eligible Award	Scenario 2: Recommended Award	Scenario 2: Cumulative Award
SL-15-0012	Modoc County Arts Council, Inc.	Modoc	8	\$28,230	\$25,407	\$999,342	\$22,950	\$20,655	\$812,430
SL-15-0008	Shasta County Arts Council	Shasta	8	\$28,230	\$25,407	\$1,024,749	\$22,950	\$20,655	\$833,085
SL-15-0045	Tehama County Arts Council	Tehama	8	\$28,230	\$25,407	\$1,050,156	\$22,950	\$20,655	\$853,740
SL-15-0014	The Arts Council of Kern	Kern	8	\$28,230	\$25,407	\$1,075,563	\$22,950	\$20,655	\$874,395
SL-15-0032	Trinity County Arts Council	Trinity	8	\$28,230	\$25,407	\$1,100,970	\$22,950	\$20,655	\$895,050
SL-15-0033	Tuolumne County Arts Alliance	Tuolumne	8	\$28,230	\$25,407	\$1,126,377	\$22,950	\$20,655	\$915,705
SL-15-0027	Ventura County Arts Council	Ventura	8	\$28,230	\$25,407	\$1,151,784	\$22,950	\$20,655	\$936,360
SL-15-0025	Yuba-Sutter Regional Arts Council	Yuba & Sutter	8	\$56,460	\$50,814	\$1,202,598	\$45,900	\$41,310	\$977,670
SL-15-0004	Contra Costa County (Arts and Culture Commission of Contra Costa County)	Contra Costa	7	\$28,230	\$23,996	\$1,226,594	\$22,950	\$19,508	\$997,178
SL-15-0017	Lake County Arts Council	Lake	7	\$28,230	\$23,996	\$1,250,589	\$22,950	\$19,508	\$1,016,685
SL-15-0020	Merced County Arts Council, Inc.	Merced	7	\$28,230	\$23,996	\$1,274,585	\$22,950	\$19,508	\$1,036,193
SL-15-0036	San Mateo County Arts Commission	San Mateo	7	\$28,230	\$23,996	\$1,298,580	\$22,950	\$19,508	\$1,055,700
SL-15-0016	Arts Connection	San Bernardino	6	\$28,230	\$22,584	\$1,321,164	\$22,950	\$18,360	\$1,074,060
SL-15-0038	Solano County Arts Council	Solano	6	\$28,230	\$22,584	\$1,343,748	\$22,950	\$18,360	\$1,092,420
SL-15-0037	North County Coalition for the Arts, Inc. (Imperial County Arts Commission)	Imperial	5	\$28,230	\$21,173	\$1,364,921	\$22,950	\$17,213	\$1,109,633
SL-15-0001	MarinArts.org	Marin	4	\$28,230	\$19,761	\$1,384,682	\$22,950	\$16,065	\$1,125,698
				\$1,496,190	\$1,384,682		\$1,216,350	\$1,125,698	

Notes: Eligible base award for Yuba-Sutter Regional Arts Council reflects their service in two counties.

State-Local Partnership Program: Planning Grants

Application Number	Legal Name of Organization	County	Fund (Y/N)	Scenario 1: Additional \$2,659	Scenario 1: Recommended Award	Scenario 1: Cumulative Award	Scenario 2: Additional \$2,151	Scenario 2: Recommended Award	Scenario 2: Cumulative Award
SL-15-0019	Jefferson Economic Development Institute for Siskiyou County Arts Commission	Siskiyou	Y	\$7,659	\$7,659	\$7,659	\$7,151	\$7,151	\$7,151
SL-15-0054	Library and Literacy Foundation for San Joaquin County (San Joaquin County Arts Commission)	San Joaquin	Y	\$7,659	\$7,659	\$15,318	\$7,151	\$7,151	\$14,302
				\$15,318	\$15,318		\$14,302	\$14,302	

Tab 1&



Edmund G. Brown Jr., Governor

Advancing California through the Arts and Creativity

Craig Watson, Director

To: Council Members

From: Shelly Gilbride, Programs Officer
Wayne Cook, Arts Program Specialist & ADA Coordinator

Date: September 30, 2015

Re: 2015-2016 Arts & Accessibility Technical Assistance Program

Staff recommends Council approval of a grant of \$35,000 to The Regents of the University of California in support of the National Arts and Disability Center's *Arts & Accessibility Technical Assistance Program*. The Center will fund up to 40 grants, ranging from \$500 to \$1000 for individuals and \$500 to \$1500 for organizations, to make programs and/or services accessible to people with disabilities. Funds may also be used to support training, assessment and professional development opportunities for artists with disabilities in order to further their arts careers.

Concept

Accessibility is the degree to which a product, device, service, or environment is accessible to the public. Universal Design makes environments and products aesthetic and usable to the greatest extent possible by everyone, regardless of their age or ability/disability. Arts Accessibility focuses on people with disabilities and their right to access to programs, services and granting opportunities in the arts.

Commitment

The California Arts Council maintains an ongoing and unwavering commitment to making its services and programs open and accessible to all persons, with and without disabilities, and strives to ensure that all people have the ability to participate in the arts with ease and dignity. The California Arts Council reaches out and nurtures its relationships with the disability community through programs and services in partnership with the National Arts and Disability Center, VSA California, and the National Endowment for the Arts.

Arts & Accessibility Technical Assistance Program budget

A. Accessibility grants	\$30,000
B. Training, Assessment and Professional Development Consultations. (Groups and/or one-on-one)	\$5,000
Total	\$35,000



For questions regarding this grant program feel free to reach Beth Stoffmacher bstoffmacher@mednet.ucla.edu or by phone (310) 825-5054.

2014-2015

Artists and Arts Organizations Funded by the Arts and Accessibility Technical Assistance Grants Program

Artists

Nahshon Anderson (new)

Mr. Anderson will use the funds to complete a digital work sample of a manuscript about his experience of becoming disabled. The funds will go to the production and post production costs in order to produce a short film of his work that will be available in September, 2015.

Michael Che Swisher (new)

Mr. Che Swisher will use the funds to purchase adaptive art supplies so that he can continue to do his paintings. He will create his new artwork in the summer of 2015. He was a professional artist who got Multiple Sclerosis and is now using a mobile arm support and needs adaptive art supplies in order to create new artwork for his portfolio.

Rick Darnell (new)

We All Share Time lead by artist Rick Darnell is a social practice art project challenging stereotypes and misconceptions about homelessness by using clocks, timekeeping and first hand experiences of 10 homeless artists. The clocks provide the viewers with the correct time along with the corresponding activities of a homeless person. This project was developed through collaboration between 12 artists from various disciplines, living at all levels of economic ability who share mutual interests and artistic concerns. The funds will be used to pay for 1000 postcards in order to promote the project, a 1 year subscription for YOLO.com, batteries for the clocks, an accessible wagon, hardware to install and remove the clocks at various exhibition sites, and a digital camera to document the art exhibit. The exhibit will take place between August 1 and October 15th, 2015 in San Francisco, CA.

Dorota

Dorota was provided funding so she could catalogue her art career of 69 years. She will be organizing and scanning her visual art slides onto CD's. In order to submit her artwork to local art shows she needs to have CD's created. She will use the funds to hire someone to help her to create a new digital portfolio of her artwork. This project will take place between July and September, 2015.

Irena Dybiec

Ms. Dybiec will use the funds to purchase art supplies in order to create new visual artwork that she will exhibit at a private art show that will be held at Dr. Scott Martins office in San Juan, CA in June, 2015.

Donna Fado Ivery

Ms. Fado Ivery will use the funds to hire a professional editor to help her to complete and edit her book proposal and manuscript "Spirit Journey to Healing." This inspirational memoir tells the story of how a Shaman led Ms. Fado Ivery to recover from using a cane after 17 years of a brain injury. By publishing this book it will help her to expand her professional goals and network with other writers. The manuscript will be completed by October 15th, 2015.

Kathleen Flannigan

Ms. Flannigan will use the funds to pay a photographer to take pictures of her new ceramic art portfolio in the summer of 2015. The new photographs will be added to her website. Through social media and her email list she will market her new work. Ms. Flannigan has had much more success selling her art through her website rather than showing at local art exhibits

Vickie Lawrence (new)

Ms. Lawrence used the funds to purchase new art supplies to create new artwork that she showcased at the Arc of San Diego's People First Conference on May 15th, 2015. In addition, on October 23rd as part of Disability Awareness Month she will showcase her artwork in San Diego. She will have other artists with disabilities come with her to these shows to sell their own bodies of work.

Tomeko Malone

Mr. Malone will use the funds to pay for transportation costs, the fee for an art booth, and new easels to display his artwork at the 11th Annual Leucadi Art Walk in August 2015.

Rossana Reiss (new)

Ms. Reiss used the funds to pay for a communication access team to assist her so that she could exhibit her artwork at the Mission Cultural Center for Latino Arts 29th Solo Mujeres show in San Francisco, CA May, 2015. Ms. Reiss is deaf and blind and needs the communication team in order to participate at the exhibit. She is hoping by networking with this community she will be able to increase her visibility and gather insight on how to improve her business as an artist.

Barbara Romain

Ms. Romain will use the funds to create new photography, and to hire a student that will help her to redesign and refresh her personal website. This website helps Ms. Romain sell and market her artwork to the community. The new work should be up on her site by July, 2015.

Jude Weber (new)

Ms. Weber created www.Buddhiful.me in 2014 a line of hand crafted greeting cards. She will use the funds to create new cards and candles. In addition she will take 4 series Soul Collage workshop to help her learn more skills to create new art. Her work will be completed by October 15th, 2015.

Kurt Weston

Mr. Weston used the funds to purchase materials in order to print and create a new portfolio of photography that he will showcase at the 2015 Shared Visions exhibit by visually impaired and blind artist. The opening exhibit is September 19th, 2015 in Fullerton, CA.

Arts Organizations

Alcott Mental Health Services/Alcott Arts Center (new)

The Alcott Arts Center will use the funds to prepare new artwork for sale and promote the June 7th 2015 Art Exhibition. Through this art exhibit artists with mental illness can earn an income by selling their artwork. The Art Studio program provides a safe place, resources and expertise to support a structured environment to express creativity, and to enhance public awareness of mental health issues.

La Jolla Playhouse

La Jolla Playhouse will use the funds to schedule a 1-day Audio Description training for their staff to take place on September 20th 2015. The goal of the training is to enhance their audio describer's knowledge and skill sets. The training will include information such as best practices for audio description and techniques to improve their volunteer's skill sets. The funds will pay for the professional's time, materials and travel for the workshop. They have offered audio description through their performances for over 20 years.

Queer Women of Color Media Arts Project (QWOCMAP's)

QWOCMAP is requesting funds to support accessibility at their free annual Queer Women of Color Film Festival on June 12-14, 2015. The funds will be used for ASL interpreter fees, which is crucial to ensure that this popular film festival can serve the Deaf and Hard of Hearing community.

Rainbow Arts Coalition, Foundation for Education and Employment Inc. (Acuna Art Gallery and Cultural Center) (new)

The Rainbow Arts Coalition program provides a venue for artists to organize exhibits for the wider community. The funds will be used to provide professional development workshops for artists with disabilities, portfolio building materials, and host an art exhibit to encompass all forms of art literature, and music. An opening reception/exhibit will be coordinated by local community artists with and without disabilities. Weekly meetings will take place to promote community involvement and give artists a place to grow professionally. These activities will take place between June and September, 2015.

The Wallis Annenberg Center for the Performing Arts (new)

The Wallis Annenberg Center for the Performing arts will use the funds to support one captioned performance of Deaf West Theatre's production of the Tony Award winning musical "Spring Awakening." Deaf West Theatre's production is performed in American Sign Language and spoken English. The production will be from May 21 through June 7, 2015. The cast features ten deaf actors and one performer who uses a wheelchair. Additionally, five deaf individuals will be part of the stage crew. This will expand their services for the deaf and hard of hearing audiences during the run of the production. Currently they offer assistive devices and a state of the art hearing loop technology for all their performances.

Samvesha

Samvesha will use the funds to offer a 2 hour arts access and accessibility awareness workshop in September 2015. They will invite over 200 festival artists to learn how to make their art accessible for Arts in Nature. Arts in Nature is a full day interdisciplinary, multi-sensory, intercultural immersion into art and nature. In addition funds will go towards paying AXIS Dance Company; an Oakland based physically integrated dance company to perform a program that will be aimed at revealing the artistic process underlying the work of their company.

Tab 1'



Memorandum

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814
916.322.6555 | www.arts.ca.gov

Date: September 30, 2015
To: California Arts Council Members
From: Jason Jong and Shelly Gilbride: POL Program Coordinators
Re: CA POL 2015-2016

Staff requests approval for 2016 California Poetry Out Loud (CA POL) budget totaling \$134,000: \$46,000 in grant support to California Poets in the Schools (CPITS) for poet-teacher residencies and assistance in program administration, \$68,000 in grant support for CA POL partners to coordinate county competitions, and \$20,000 in funds to support the travel and hotel costs for the State Finals Competition. Partners include State-Local Partners, county offices of education, nonprofit arts organizations and local school districts. County participation may include, but is not limited to: Alameda, Butte, Contra Costa, El Dorado, Fresno, Humboldt, Imperial, Inyo, Kings, Lake, Lassen, Los Angeles, Madera, Marin, Mendocino, Merced, Modoc, Mono, Monterey, Napa, Nevada, Orange, Placer, Riverside, Sacramento, San Benito, San Mateo, San Diego, San Francisco, San Luis Obispo, San Joaquin, San Mateo, Santa Barbara, Santa Clara, Santa Cruz, Shasta, Siskiyou, Solano, Sonoma, Stanislaus, Sutter, Tehama, Tuolumne, Ventura, Yolo, and Yuba. Grants to county partners range from \$1,000 to \$3,000 with the majority of partners receiving \$1,500 to coordinate county POL participation.

The California Arts Council will participate in the 11th annual Poetry Out Loud Program (POL) in 2016. A program of the National Endowment for the Arts in partnership with the Poetry Foundation, POL is a free program that helps students master public speaking skills, build self-confidence and learn about their literary heritage by memorizing and performing great poems. Students first compete at the classroom and school level. Winners then advance to the county competition and then to the state final in Sacramento. The State Champion will then represent California at the National Finals in Washington D.C.

In the past decade, CA POL has grown from a local competition in the capitol region to a state-wide event. An estimated 40,000+ students in 40 counties participated in CA POL in 2015. For the 11th season, we hope to include participation of at least 41 of CA's 58 counties.

The Arts Council will facilitate the project and work with partners who identify and work with teachers, poets, students and parents. The state final competition will be on March 13th and 14th, 2016 in the State Capitol. The Arts Council will also partner with CPITS, a statewide literary arts organization, to place poet-teachers in the classroom and work directly with teachers and students in preparation for competitions.

Tab 1(

Advancing California through the Arts and Creativity

Craig Watson, Director

To: Council Members
From: Shelly Gilbride: Programs Officer
Date: September 30, 2015
Re: Artists in Schools Program (AIS) 2015-16: Award Amount Correction

ACTION REQUESTED

Staff requests approval of amendments to four FY15-16 AIS grant awards to correct a calculation error to award amounts.

Background

At the July 24th California Arts Council meeting, four Artists in Schools grants were approved for smaller grant amounts than they should have been awarded, based on their grant request. These four applicants left the “request amount” field blank on the first page of their applications, which affected the data transfer from the WESTAF online grant application system to the in-house spreadsheets used to calculate recommended award amounts. The approved grant award amount was calculated based on the “artist fees amount” line item on their budget rather than their “total request amount.” All four applicants entered the correct “request amount” at the end of the budget page of their applications, and the correct request amount was under consideration during the panel review process. Staff discovered the error when developing grant agreements, and has communicated with all four organizations about the error.

ORGANIZATION	RANK	MISTAKEN REQUEST AMOUNT	APPROVED AWARD AMOUNT	ACTUAL REQUEST AMOUNT	RECOMMENDED AMENDED AWARD	AMENDMENT AMOUNT
Angels Gate Cultural Center	6	10,000	\$7,500	\$12,000	\$9,000	\$1,500
Central California Arts League	8	\$8,910	\$7,574	\$11,310	\$9,613	\$2,039
Palo Alto Art Center Foundation	9	\$9,180	\$8,262	\$12,000	\$10,800	\$2,538
Venice Arts	8	\$5,062	\$4,303	\$6,750	\$5,737	\$1,434

Total additional amount requested:	\$7,511
<i>*JC Culture Foundation did not accept grant award</i>	- \$6,308
Total additional AIS outlay	\$1,203

The Bottom Line

The additional funds needed for the four amendments to correct this error would add \$7,511 to the total outlay for Artists in Schools. However, because one grantee did not accept its AIS grant for \$6,308 (JC Culture Foundation), the total outlay is only \$1,203 more than the original total.

Staff Recommendation

To allow the grantees to move forward with their AIS projects, staff has proceeded with grant agreements for the previously-approved award amounts. Staff recommends that Council approve an amendment to these four awards, to make up the difference between their approved award amount and the correct amount based on their request.

Tab 1)

2015-6 CAC Programs Calendar (dates subject to change)

Blue = Council Mtg. Months	SEPT	OCT	NOV	DEC	2016 JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG
ALL		call for panelists		Apply to CAC general webinar	Jan: Panel Pools to Council		Fresno Convening: Mar 3-4	Wk of Apr 25th open for additional panels				
LI (John)	Updated Guidelines to Council	LI App to WESTAF			Jan. 12: LI App Avail	LI Webinar		Apr. 5: LI Deadline	May 9-11: LI Panel 1 May 16-18: LI Panel 2	Report to Council (15-16\$)	-Grants finalized and sent	
AIS (Shelly)				Updated Guidelines to Council	Jan. 12: AIS App Avail		Mar 10: AIS Deadline	Apr 11-3: AIS Panel 1 Apr 18-20: AIS Panel 2		Report to Council (15-16\$)	-Grants finalized and sent	
				AIS App to WESTAF	AIS Webinar							
SLPP (Jason)	Report to Council (15-16\$)	-Grants finalized and sent		Updated Guidelines to Council			SLP App to WESTAF	Apr 27: SLPP App Avail		Jun 8: SLPP Deadline	July 18-20: SLPP Panel	
VIA (Jason)				Updated Guidelines to Council	VIA App to WESTAF	Feb. 10: VIA App Avail		Apr 7: VIA Deadline	May 7-8: VIA Panel	Report to Council (15-16\$)	-Grants finalized and sent	
SN (John)	Updated Guidelines to Council	SN App to WESTAF		Dec. 1: SN App Avail		Feb 3: SN Deadline	Mar 7-8: SN Panel	Report to Council (15-16\$)			-Grants finalized and sent	
CCC (Wayne/S)	Updated Guidelines to Council	CCC App to WESTAF		Dec. 15: CCC App Avail	CCC Webinar		Mar 30: CCC Deadline		May 23-25: CCC Panel 1	June 1-3: CCC Panel 2	-Grants finalized and sent	
										Report to Council (15-16\$)		
JUMP (Shelly/Mary Beth)	Updated Guidelines to Council	JUMP App to WESTAF		Dec 15: JUMP App Avail			Mar 1: JUMP Deadline	Apr 4-5: JUMP Panel	-Grants finalized and sent			
				Jump Webinar				Report to Council (14-15\$)				
Cultural Equity (Jason)	CE Guidelines to Council	build application	CE App to WESTAF		Jan 13: CE App Avail		Mar. 8: CE Deadline	Apr 7-8: CE Panel		Report to Council (15-16\$)	-Grants finalized and sent	
					CE Webinar							
AAC (Shelly)	AAC Guidelines to Council	build application	AAC App to WESTAF	Dec. 15: AAC App Avail	AAC Webinar	Feb. 25: AAC Deadline	Mar 28-30: AAC Panel	Report to Council (15-16\$)	-Grants finalized and sent			
PDC (Shelly)		build application	PDC application to WESTAF	Dec. 8: PDC application available		FEB 10th: PDC Deadline		Report to Council (15-16\$)	-Grants finalized and sent			
						FEB 29-1: PDC Panel (staff)						
POL (Shelly/Jason)	POL request to Council (15-16\$)				POL School list due to NEA	POL county competitions complete All forms due	Mar 13-14: POL State Finals		May 2-4: POL Nat'l Finals			

Tab 1*

Art & Design

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Noah Davis, 32, Artist and Founder of Underground Museum in Los Angeles, Dies



Noah Davis, in an undated photo, founded the Underground Museum in Los Angeles.
ED TEMPLETON

By DANIEL E. SLOTNIK
SEPTEMBER 1, 2015

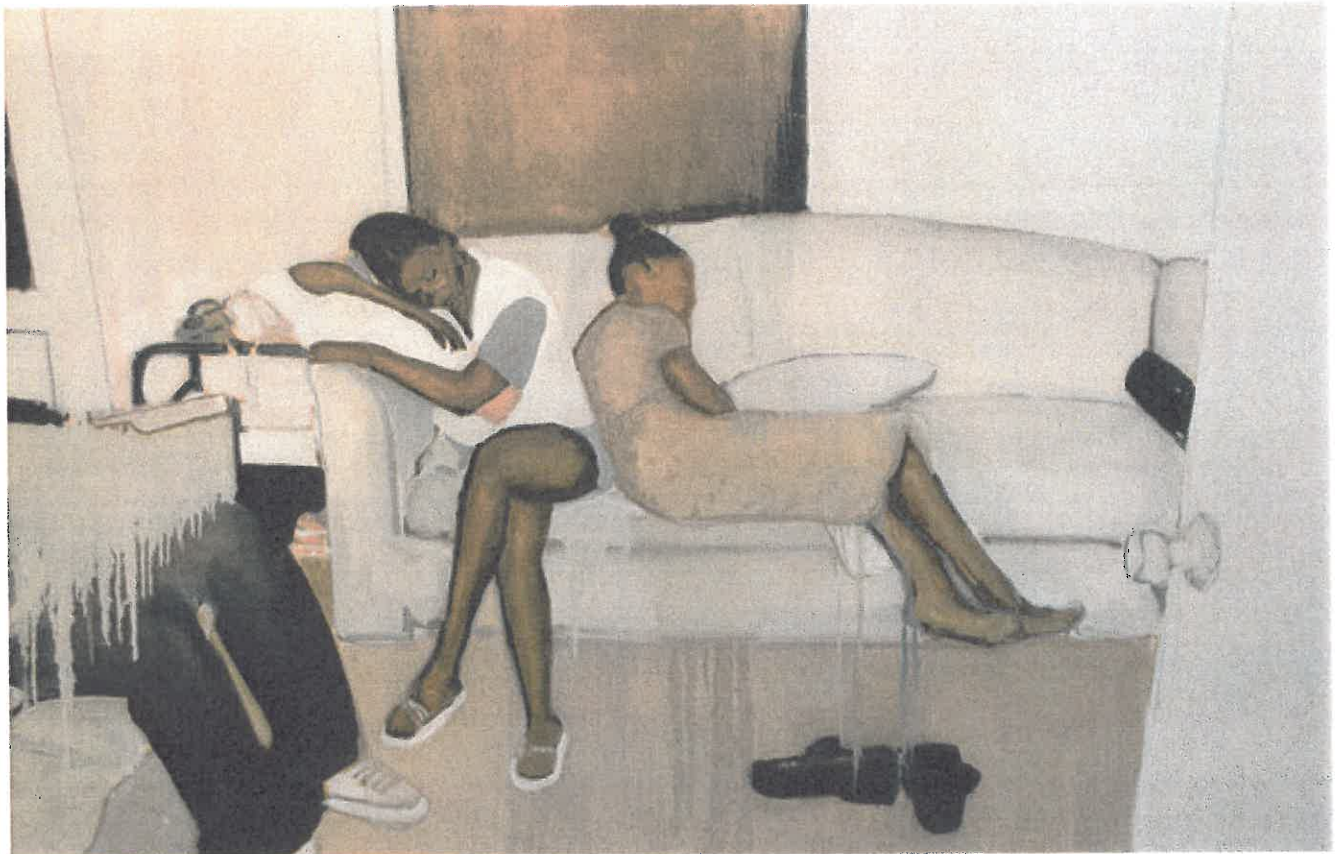
[Noah Davis](#), a painter and installation artist who founded the [Underground Museum](#), an exhibition space in a working-class neighborhood of Los Angeles that

provides free art shows, died on Saturday at his home in Ojai, Calif. He was 32.

He learned he had cancer a few years ago, his family said in confirming the death.

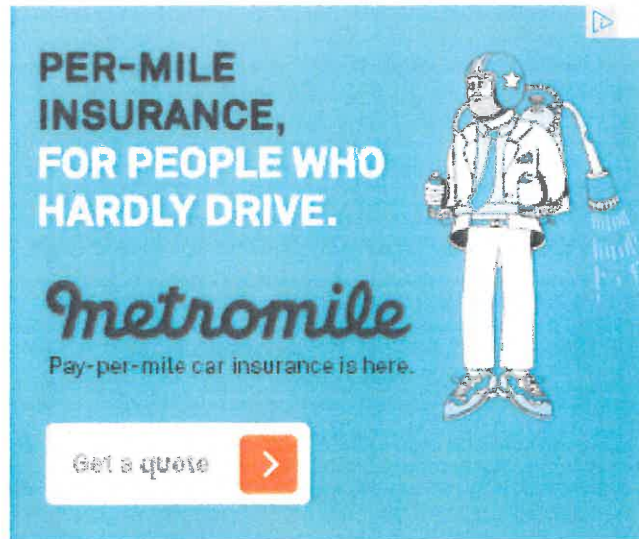
Mr. Davis's paintings were mostly figurative works depicting blacks in surreal landscapes, sometimes with their features distorted or smeared in a manner reminiscent of Francis Bacon. He drew inspiration from sources as varied as Richard Brautigan's 1968 novella "In Watermelon Sugar" and "The Jerry Springer Show."

"The palette is very moody and evocative, and he has an extraordinary ability to convey emotional effect," Helen Molesworth, the chief curator of the [Museum of Contemporary Art in Los Angeles](#), said by telephone Tuesday.



"Untitled," a 2015 Noah Davis painting.
NOAH DAVIS. ALL RIGHTS RESERVED

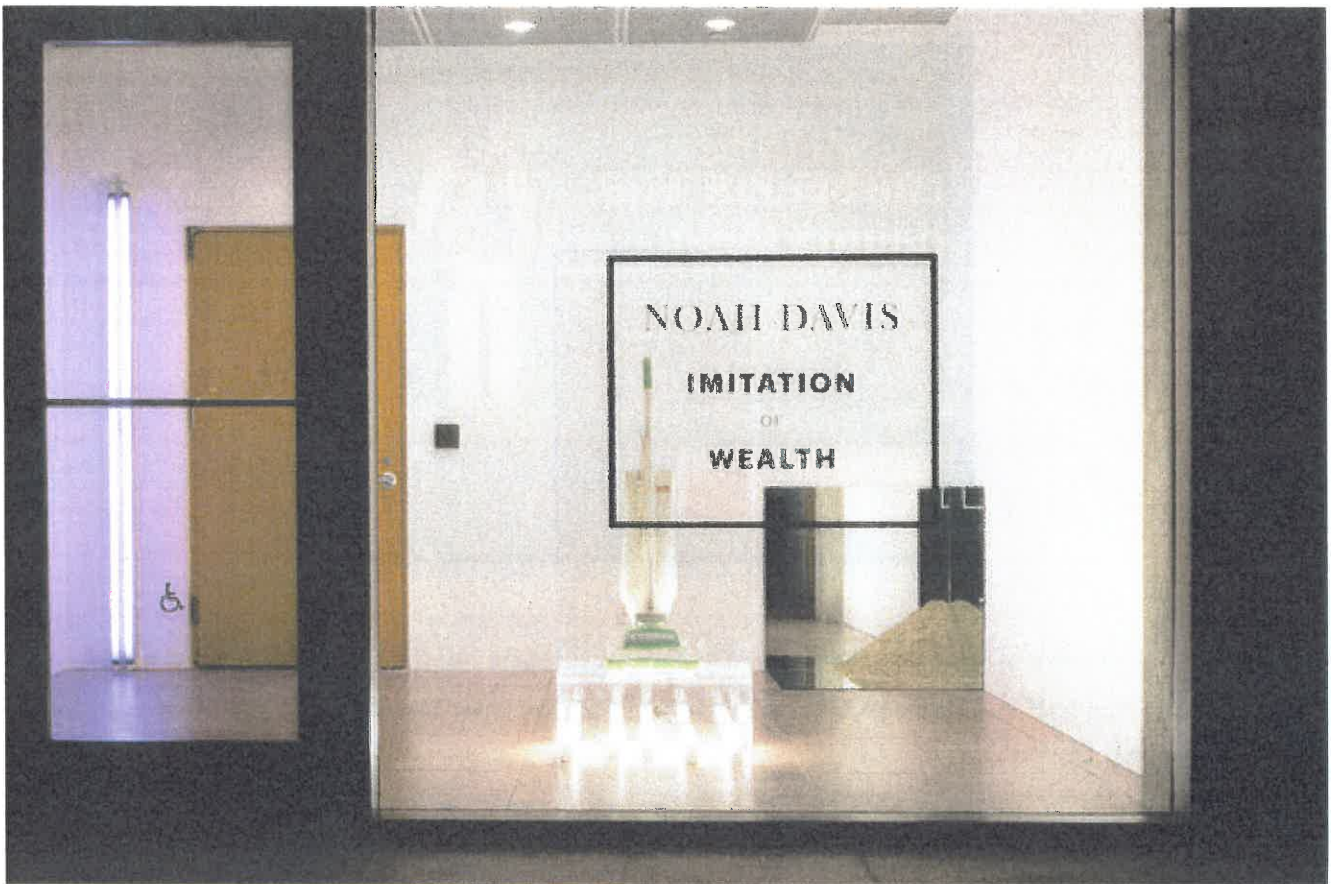
Mr. Davis founded the Underground Museum with his wife, the artist Karon Davis, in 2012 (they had married in 2008) in a row of storefronts in the Arlington Heights neighborhood of Los Angeles. Mr. Davis organized eclectic shows there like "[The Oracle](#)," which combined sculptures by Henry Taylor, 19th-century carvings from Sudan and a video installation by his brother, the video artist Kahlil Joseph. The work, titled "[m.A.A.d.](#)," is a 15-minute paean to the Compton neighborhood of Los Angeles set to the music of Kendrick Lamar.

An advertisement for Metromile insurance. The background is a solid blue color. On the left, the text "PER-MILE INSURANCE, FOR PEOPLE WHO HARDLY DRIVE." is written in white, bold, sans-serif capital letters. Below this, the word "Metromile" is written in a white, cursive script font. Underneath the script, the tagline "Pay-per-mile car insurance is here." is written in a smaller, white, sans-serif font. On the right side of the advertisement is a stylized, white line-art illustration of a person wearing a helmet and a jacket, standing with arms slightly out. At the bottom left, there is a white rectangular button with the text "Get a quote" in a grey font and a red square containing a white right-pointing chevron symbol.

Another exhibition was Mr. Davis's 2013 installation "[Imitation of Wealth](#)," in which he recreated works by artists like Jeff Koons and On Kawara using inexpensive materials.

"I like the idea of bringing a high-end gallery into a place that has no cultural outlets within walking distance," Mr. Davis told the magazine [Art in America](#) that year. The installation is now on view at the [Museum of Contemporary Art, with free admission](#).

Noah Marcus Davis was born in Seattle on June 3, 1983, to [Keven Davis, a lawyer](#), and Faith Childs-Davis. He studied at the Cooper Union School of Art in New York but did not graduate.



Mr Davis's installation "Imitation of Wealth" at the Museum of Contemporary Art in Los Angeles.
CAMERON CRONE AND CARTER SEDDON. VIA THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES

Mr. Davis's art has been exhibited in group shows at the Studio Museum of Harlem and in the Rubell Family Foundation's "[30 Americans](#)," which has showcased the work of African-American artists like Jean-Michel Basquiat at the Corcoran Gallery in Washington and the Rubell Family Collection in Miami.

Mr. Davis sometimes felt frustrated by being grouped with other artists by race. "For a while, I thought I was being put in a box," he told the alternative newspaper *The Stranger* in 2010. "But it's the most glamorous box I've ever been in, so whatever."

In addition to his mother, his brother and his wife, Mr. Davis is survived by a son, Moses.

The Museum of Contemporary Art has also begun showing [artwork from its permanent collection](#) at the Underground Museum, under a three-year partnership that is to feature themed exhibitions of works by Dan Flavin, James Turrell, Ellsworth Kelly and others. †The shows had been planned by Mr. Davis.



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Butte Fire victim taught music in Clayton, Livermore

By Matthias Gafni mgafni@bayareanewsgroup.com

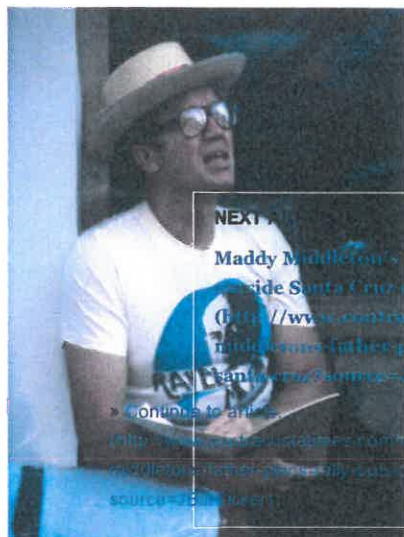
POSTED: 09/18/2015 12:30:57 PM PDT | UPDATED: 3 DAYS AGO

0 COMMENTS

A former music teacher at Clayton Valley and Livermore high schools died in his isolated, rural home when the nearly 71,000-acre Butte Fire roared through, officials have confirmed.

The body of Owen Goldsmith, 80, a prolific music composer, was found by firefighters Tuesday in his Mountain Ranch home, at the bottom of a long dirt driveway off Eagle View Drive, according to the Calaveras County coroner's office. He is the second person known to have died in the large fire, according to officials.

The Butte Fire, which started Sept. 9 and quickly consumed large swaths of Calaveras and Amador counties, is 60 percent contained with 6,400 homes still threatened, according to CalFire. The blaze has destroyed 365 residences, 261 outbuildings and damaged 26 structures, according to the state fire agency.



According to online profiles, Goldsmith taught choir and orchestra at Livermore High School from 1960 to 1969, and at Clayton Valley High School from 1969 to 1979. The biography also said he taught chamber music and piano at Los Medanos Community College from 1979 to 1981, and evening classes at Chabot College before moving to rural Mountain Ranch, just north of the Emery Reservoir and near the town of Murphys.

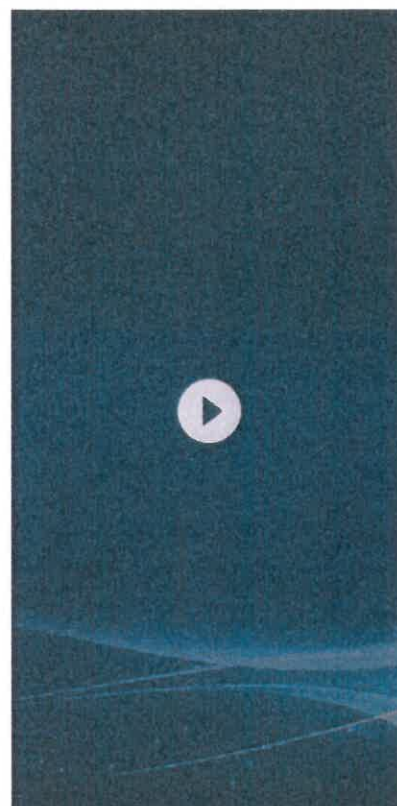
Sidney Stetson was a Livermore High freshman the same year Goldsmith started teaching his "ambitious" music program, including a full orchestra, glee club, a cappella choir and full choir.

"It was a very full and successful music program, the likes of which are regrettably not seen today unless the school is a target school for the arts," said Stetson in an email from her Vermont home. "I was first-chair cello and sang in both the full choir and the cappella choir for four years, and was inspired the entire time by Owen's

<http://portlet/article/html/imageDisplay.jsp?contentItemRelationshipId=7086033>

Owen Goldsmith is photographed in Copenhagen during the 1982 San Francisco Bay Area Chamber Choir tour. Goldsmith, who taught music locally for years, was killed in the Butte Fire. (Photo Courtesy of Tom Logan)

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dedication and involvement with the program and the students."

At Clayton Valley High, his music room wall was covered in choral competition awards and certificates, colleagues remembered.

Born in Borger, Texas, Goldsmith graduated magna cum laude in music at then-San Francisco State College and got his master's

degree in music from the college in 1965, according to an online music biography.

Goldsmith served as a staff sergeant in the United States Air Force from 1951 to 1955, according to the website.

According to the Alfred Music website, Goldsmith served the Bay Section of the California Music Educators Association for 12 years as president, adjudication chairman, festival chairman and editor. In 1994, he received the CMEA Bay Section Outstanding Music Educator Award.

Goldsmith has more than 80 compositions and arrangements published by music companies, largely composed for elementary and middle school music programs, colleagues said. As a bass and charter member, he sang with the San Francisco Bay Area Chamber Choir.

Chamber Choir Board President Tom Logan remembered touring with Goldsmith in Strasbourg, France, in 1985, and sleeping in a dormitory where every night a group of partygoers would get drunk and make a racket beneath their rooms. Logan remembered Goldsmith getting fed up and throwing water balloons to clear them out.

Chamber Choir member Anne Gracia said in an email that she toured with Goldsmith the same year and remembered lugging her bags up to her room at the top of King Ludwig's castle in Linder, Germany, only to have Goldsmith carry them to her room.

Law enforcement officials said Goldsmith and the other fire fatality, Mark McCloud, 66, also of Mountain Ranch, were both in the evacuation area, but for unknown reasons did not leave.

A Sacramento Bee reporter visited Goldsmith's secluded home earlier this week at the bottom of a winding, steep unpaved road, surrounded by charred tree trunks and smoldering grass. The reporter said his house was burned to the ground with only a few metal pieces, two burned-out cars and concrete retaining wall remaining.

Contact Matthias Gafni at 925-952-5026. Follow him at [Twitter.com/mgafni](https://twitter.com/mgafni) (<http://Twitter.com/mgafni>).

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Lynn Manning dies at 60; blind poet, athlete, Watts theater group founder

By STEVE CHAWKINS

AUGUST 5, 2015, 9:05 PM

A

fter a stranger blinded him with a gunshot to the face at a Hollywood bar, Lynn Manning never thirsted for revenge. He had a life, after all.

At 23, he had to learn how to get around by himself. To stay fit, he took up martial arts and became a world champion in blind judo. To stay sane, he wrote funny, angry, poignant poems and read them at poetry slams. To grapple with stage fright, he studied acting. To find his voice on a tangle of profound issues that were wrapped up in having a disability and being an African American, he wrote acclaimed one-act plays and co-founded a theater company in Watts.

Manning's assailant tangled with him in a pinball tournament and came back with a gun. He was never found.

"I sincerely hope he gets what's coming to him, but I don't dwell much on it," Manning told a Pennsylvania newspaper, the Allentown Morning Call, in 2007. "Some say it's important for a victim to get closure, but I think if you need that sort of thing to move forward, you're still a victim."

Manning, who last month attended a White House celebration on the 25th anniversary of the Americans With Disabilities Act, died Monday at his Los Angeles home. He was 60.

He had liver cancer, said Eric Inman, managing director of the Watts Village Theater Company, a group established by Manning and local activist Quentin Drew in 1996.

The group, which at times has eked by on bare-bones budgets, offers professional theater in one of the city's poorest neighborhoods. Manning was its guiding spirit and artistic director.

"He spoke about how theater had the ability to give light to those who would otherwise be invisible," Inman said, "whether in the underserved community of South L.A. or to those in the disabled community."

After he lost his sight, Manning discovered disturbing similarities between the two worlds. In his poem "The Magic Wand," he vividly summed up the prejudices he encountered daily:

Quick-change artist extraordinaire,

I whip out my folded cane

and change from Black Man to 'blind man'

with a flick of my wrist.

From God-gifted wizard of round ball

Dominating backboards across America

To God-gifted idiot savant

Pounding out chart busters on a cockeyed whim;

From sociopathic gangbanger with death for eyes

To all-seeing soul with saintly spirit...

"My final form is never of my choosing," he reminded his listeners. "I only wield the wand; you are the magician."

In his plays, Manning often riffed on the themes of discrimination and violence.

In 1990, he based "Shoot" on the true story of a blind friend who navigated L.A.'s mean streets with a 9-mm handgun for protection. In "Before the Drive to Oakwood Station," he wrote a 20-minute monologue by a postal worker who had just killed his family and was about to take out his co-workers and himself.

Manning's best-known piece is the autobiographical "Weights," which traces his life from a tortured childhood up to the shooting. In addition to his Los Angeles performances, Manning played himself in productions off-Broadway as well as in Edinburgh and Adelaide, Australia.

"In the absence of that vastness, that visual feast, I came to recognize the overwhelming distraction that sight had been," he told his audience.

"I had never noticed that sound moves the way it does, or feels the way it does. And what about this pulse, this radiation that flows from all things? And the smells! Good God! The smells! Who knew such sensory lushness existed in this more immediate realm? Blind people had to have known all along."

Born in Fresno on April 30, 1955, Manning grew up in a large family in South L.A. When he was 7, his mother nearly killed his stepfather with a butcher knife. Over the years, he lived in six foster

homes and attended nine schools.

Despite tough circumstances, he did well. He studied art at Los Angeles Community College and dreamed of becoming a painter in Paris.

But Manning was accustomed to loss, and dreams were just something else to lose.

"Growing up, I had developed a habit of always preparing for the worst," he said in a 2014 Times profile. "Even before the shooting, I'd thought, 'Since you love painting so much, how would you survive if it was taken away from you?' It was hard for everyone around me to believe, but I looked at it like this wasn't the worst thing that ever happened."

Within a year of his shooting on Oct. 25, 1978, Manning started his judo lessons at the Braille Institute in Los Angeles. In 1990, he took gold at the World Games for the Disabled in the Netherlands, and silver at the 1992 Paralympics in Barcelona.

"For me, it was a really good outlet for anger and getting out my frustration of living blind in a sighted world," he told a University of Oregon publication in 2008.

In 1989, he was a technical adviser to actor Rutger Hauer, who played a blind, sword-wielding, karate chop-throwing action hero in the film "Blind Fury."

"Lynn taught me how to unfocus my eyes, to react to smells and sounds," Hauer told People magazine. "He could pick up the patterns of your breathing if you were upset."

Manning also appeared in commercials and had small roles on several TV shows, including "Seinfeld."

Divorced twice, he is survived by his father and several brothers and sisters. His sister Dorothy Raybon described him as "a genius and a survivor who was deeply loved by all."

steve.chawkins@latimes.com

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ORANGE COUNTY REGISTER

Killing of Santa Cruz girl by teen neighbor stuns artist community

By [MARTHA MENDOZA](#) and [JANIE HAR](#)

2015-07-28 23:42:29



SANTA CRUZ — A close-knit community of artists in Northern California grieved the death of an 8-year-old girl whose body was found in a trash bin at their housing complex and expressed shock that one of their own — a teenage boy — has been arrested in her death.

Santa Cruz Police Chief Kevin Vogel said the 15-year-old boy lured Madyson Middleton into his apartment and killed her before hiding her body in a recycling bin at the Tannery Arts Center where they lived.

Artist Kirby Scudder said the center's 250 residents, including 50 children who have grown up there, are shocked.

"We lost not one kid, but two kids over the weekend, and both parents are in an absolute state of shock," said Scudder.

Scudder and several neighbors described the suspect as a soft-spoken, admired, well-liked and well-rounded teenager.

Vogel told reporters Tuesday that Madyson Middleton went willingly into the teenager's apartment and was probably dead even before she was reported missing Sunday evening.

The boy, who police say knew the girl as a neighborhood acquaintance, was arrested on suspicion of murder, Vogel said.

The police chief would not discuss a motive and declined to give details on the suspect's background or the manner in which the girl was slain.

The center is a public-private nonprofit project that includes 100 affordable loft apartments for artists and their families, a cafe and dance and art studios and is located in the outskirts of this beach town.

Santa Cruz, with a population of 62,000, is perhaps best known for its boardwalk and liberal politics. The community also has a large number of working artists.

Federal and local law enforcement searched the area surrounding the complex Sunday night and throughout Monday before finding the girl's body that night.

The suspect, whose name is not being released because he is a juvenile, was nearby when the body was discovered, and officers found evidence in the apartment that links him to the slaying, the police chief said.

Prosecutors are considering bringing charges against the boy as an adult, Santa Cruz District Attorney Jeffrey Rosell said.

On Tuesday morning, the trash-collection area where Madyson's body was found remained roped off. Visitors stopped at a walkway memorial to pay respects with candles, bouquets of flowers and stuffed animals.

"My staff was so hopeful we were going to find her alive. And when the news came last night that she was not alive," Vogel said, "it was horrible."

Hundreds of volunteers had searched surrounding areas to look for Madyson, who was last seen Sunday afternoon. She had been seen riding her new Razor scooter in the courtyard, but around 5 p.m., her mother realized she was gone.

Police twice conducted a door-to-door search of the entire apartment complex, as well as a homeless shelter across the street. Vogel said he did not know if the boy's apartment was immediately searched, but they believe the girl was killed before they got a call.

Officers discovered the body on a second, more thorough search of the complex, Vogel said.

Beyond the 8-acre property, searchers from throughout the state used boats, helicopters, bikes and cameras in their efforts.

Authorities used dogs to search nearby woods and parks and the San Lorenzo River levee. Helicopters scanned the forest and the coastline, and the Coast Guard surveyed the ocean 2 miles from where she was last seen.

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