

**NOTICE OF PUBLIC MEETING****January 28, 2016****9:30 a.m. to 3:30 p.m.**

Verge Center for the Arts

625 S Street, Sacramento, CA 95811

(916) 448-2985

- |     |       |   |                          |
|-----|-------|---|--------------------------|
| 1.  | 9:30  | Call to Order   | D. Harris                |
|     |       | Welcome by Liv Moe, Executive Director, Verge Center for the Arts   | L. Moe                   |
|     |       | Introduction/Welcome of New Staff                                   | C. Watson                |
| 2.  | 9:40  | Roll Call and Establishment of a Quorum                             | D. Golling               |
| 3.  | 9:45  | Screening: Communications Campaign Videos (1, 2, 3) <b>(TAB 17)</b> | C. Fitzwater             |
| 4.  | 10:05 | Approval of Minutes from December 2, 2015 <b>(TAB 18)</b>           | D. Harris                |
| 5.  | 10:10 | Chair's Report <b>(TAB 19)</b>                                      | D. Harris                |
| 6.  | 10:20 | Director's Report <b>(TAB 20)</b>                                   | C. Watson                |
| 7.  | 10:30 | Overview: Arts-in-Corrections <b>(TAB 21)</b>                       | M. Barber                |
| 8.  | 10:40 | Report from the Field: Arts-in-Corrections                          | L. Brooks<br>A. Robinson |
| 9.  | 11:00 | Report from the Field: Alliance for California Traditional Arts     | A. Kitchener             |
| 10. | 11:20 | Committee Reports <b>(TAB 22)</b>                                   | D. Harris                |
| 11. | 11:50 | Financial Report/Governor's Budget Update <b>(TAB 23)</b>           | I. Branaman              |
| 12. | 12:00 | Public Comment (may be limited to 2 minutes each)                   | D. Harris                |
| 13. | 12:30 | Screening: Communications Campaign Videos (4, 5, 6)                 | C. Fitzwater             |
| 14. | 12:50 | Election of 2016 Officers   | P. Beasley<br>S. Oliver  |
| 15. | 1:00  | Programs:   | M. Alexander             |
|     |       | a. State-local Partnership Program Guidelines <b>(TAB 24)</b>       | K. Gallegos              |
|     |       | b. 2016 Panel Pools <b>(TAB 25)</b>                                 | S. Gilbride              |
|     |       | c. Updated Programs Calendar <b>(TAB 26)</b>                        |                          |
|     |       | d. Programs Evaluation Update                                       |                          |

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|-----|------|---|--------------------------------|
| 16. | 1:20 | Strategic Plan Progress Report ( <b>TAB 27</b> )  | S. Steinhauser<br>C. Fitzwater |
| 17. | 2:00 | Status Report: San Jose’s Building Public Will for the Arts Project ( <b>TAB 28</b> )             | S. Steinhauser<br>C. Watson    |
| 18. | 2:10 | Council Member Reports  | D. Harris                      |
| 19. | 2:30 | CLOSED SESSION Pursuant to Government Code §11126(a), to discuss/take action on personnel matters | D. Harris                      |
| 20. | 3:15 | Other Business  | D. Harris                      |
| 21. | 3:30 | Adjournment: In Memoriam ( <b>TAB 29</b> )  | 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](mailto: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+**

# PRESS RELEASE PREVIEW

February 4, 2016

**Contact:**

Caitlin Fitzwater  
California Arts Council  
916-324-6617

<mailto:Caitlin.Fitzwater@arts.ca.gov>

## CALIFORNIA ARTS COUNCIL CREATES VIDEO SERIES HIGHLIGHTING INNOVATIVE ART PROGRAMMING

*Stories Collected Across California Show Impact of Creative Expression*

SACRAMENTO – The California Arts Council has created a series of short-form, documentary videos to be released online that celebrate creative expression in California. The series follows art programming across California, from rural towns to some of the state’s largest cities, which are making positive change in communities.

“California is deeply rooted in art and creativity. We are thrilled to show how art is connecting and driving communities forward in our state through traditional and new forms of creative expression,” said Craig Watson, Director of the California Arts Council.

An overview of the series was previewed at the California Art Council’s 40<sup>th</sup> Anniversary Celebration on January 27, 2016 at the Crest Theatre in Sacramento among policy makers, community leaders, and art advocates. The videos will be released online on the California Arts Council’s Facebook and Twitter pages during February and March of 2016.

From the role of arts in STEAM (science, technology, engineering, arts and math) to preserving traditional and folk arts, the series of videos show the wide reach of California Arts Council’s grantees and partnerships to advance arts in California for everyone. The videos were produced by Los Angeles-based For Example Media.

Featured California nonprofits include:

- **Alliance for California Traditional Arts**, Fresno (Statewide)
- **Actors’ Gang Prison Project**, Los Angeles
- **Destiny Arts**, Oakland
- **Malashock Dance**, San Diego
- **Piece by Piece**, Los Angeles
- **Yuba Sutter Arts**, Marysville

To join the Twitter and Instagram conversation on how art impacts California, use #MyCreativeCA.

To view the latest videos from the series, please visit:

[www.facebook.com/californiaartscouncil](http://www.facebook.com/californiaartscouncil)

[www.twitter.com/calartscouncil](http://www.twitter.com/calartscouncil)

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The Mission of the California Arts Council, a state agency, is to advance California through the arts and creativity. The Council is committed to building public will and resources for the arts; fostering accessible arts initiatives that reflect contributions from all of California’s diverse populations; serving as a thought leader and champion for the arts; and providing effective and relevant programs and services.

Members of the California Arts Council include: Chair Donn K. Harris, Vice Chair Susan Steinhauser, Michael Alexander, Phoebe Beasley, Christopher Coppola, Kathleen Gallegos, Jaime Galli, Nashormeh Lindo, Louise McGuinness, Steven Oliver, and Rosalind Wyman. Learn more at [www.arts.ca.gov](http://www.arts.ca.gov).

**Tab 1,**

**MINUTES OF PUBLIC MEETING**

**December 2, 2015**

**12:00 noon to 5:45 p.m.**

Shasta County Arts Council

1313 Market Street

Redding, CA 96001

(530) 241-7320

**ABSENT:**

Christopher Coppola

Nashormeh Lindo

Rosalind Wyman

**PRESENT:**

Council Members

Donn K. Harris, Chair

Susan Steinhauser, Vice Chair

Michael Alexander

Phoebe Beasley

Kathleen Gallegos

Jaime Galli

Louise McGuinness

Steve Oliver

Arts Council Staff

Craig Watson, Director

Caitlin Fitzwater, Communications Director

Mary Beth Barber, Special Projects Associate

Shelly Gilbride, Programs Officer

Jason Jong, Arts Program Specialist

Wayne D. Cook, Arts Program Specialist

Ian Branaman, Budget Officer

Diane Golling, Administrative Assistant

Invited Attendees

Debra Lucero, Shasta County Arts Council

Fran Beatty, Dell'Arte International

Libby Maynard, Ink People  
Kim Presley, Liberty Art Gallery  
Gavin Spencer, Shasta County High School Choir Director

Other Attendees

Kimberly Carlson, Aesara  
Susan Alexander, Trinity County Arts Council  
Jill Richards, Trinity County Arts Council  
Julie Freely, Trinity County Arts Council  
Marti Weidert, 244 Artists' Co-op  
Alan Ernesto Phillips, Northern Hispanic Latino Coalition  
Jennifer Spangler, Friends of the Arts and Butte County Alliance for Arts Education  
Frank D. Treadway, Local Activist

**MINUTES**

Note: All times set forth in the Minutes below are post meridiem (p.m.), Pacific Standard Time.

I. Call to Order and Welcome

The Chair calls the meeting to order at 12:03 and welcomes our guests. Golling takes the roll at 12:04 and a quorum is established. Louise McGuinness, new gubernatorial appointee to the Council, takes the Oath at 12:05.

The Chair recognizes Debra Lucero, who welcomes the Council and talks about what is happening in the arts in Shasta County and Redding. Redding has a vibrant arts scene and is about to have the first 5-star hotel north of San Francisco, a Sheraton. Shasta Arts Council has taken over three television stations. They have been acquiring equipment and ramping up over the past two years. She shows two short videos by SCAC-TV's summer film camp. "Eight teens, three weeks, one life-changing experience."

II. Approval of Minutes

Corrections to the Minutes of September 30, 2015 are offered at 12:20 by Gallegos, Gilbride, and Alexander. Golling notes the suggested changes.

ACTION: Steinhäuser moves that the Minutes be approved as amended. Oliver seconds. The Minutes are approved on a voice vote at 12:22.

III. Director's Report

The Director gives his report at 12:23. He goes over the attachments to his written reports in the packet. One is an infographic from the National Assembly of State Arts Agencies (NASAA), a bar graph on our funding history with the demographics of the state. Also included is a grantee map to illustrate the geographic distribution of our grants.

We are in the throes of hiring. Watson is very involved in hiring a deputy director. The former deputy, Scott Heckes, comes off the books at the end of this month. We had hoped to fill his position by the end of December. We are going to come close, but will probably slip into January. Heckes and Watson interviewed eight finalists from 75 applications, winnowed the list to three serious contenders, and are in the process of making an offer to the top candidate. Of the

three, two were from outside state service. Soon the Council will receive an announcement, but we are not there yet.

Harris asks Gilbride to give a report on the status of our programs staff vacancies. Gilbride says we are now at the place where we finally have an open job listing and applications have been submitted. We have three we can interview this month and another wave of people who have passed the exam and can be interviewed in January. We are filling the position she vacated when she became programs officer and also hiring to fill Wayne Cook's position, since Cook retires at the end of this month. Additionally, we have an assistant grants manager position approved for this fiscal year. We have not been able to take steps to fill that position due to technical complications.

Steinhauser asks if we are better off with our personnel services contract at the Department of General Services than we were at the State Library. Watson says it seems so, but there is not one person who is a generalist, we have five or six specialists with different areas of expertise. It is quite a labyrinth.

Watson further reports that he and Fitzwater supported the National Endowment for the Arts' (NEA) project "creativity connects" at a roundtable in Los Angeles. Gallegos was there and presented a unique perspective. The outcome will be a report on how artists can partner with certain non-arts sectors (health care, education, justice, etc.). Steinhauser asks if it fits in with our Artists Activating Communities (AAC) program. Fitzwater says it dovetails well, and both the CAC's past work in this area and plans for future activity were discussed at the roundtable. Fitzwater says she expects that the research product will support the things that Gilbride is working on.

Oliver serves on the board of US Artists and they have a number of fellows who are California-based. They are also partnering with an historic preservation office interested in rotating artists into historic buildings. The single biggest thing he heard was that people want to network with each other, so they bring 50-100 of them together now from time to time. There will be one of those gatherings in California sometime soon.

Watson describes the Americans for the Arts' (AFTA) visioning conference he and Harris attended in San Jose, which took on various topics by completing the sentence: "Arts and ...". One surprising topic was arts and transportation. It turned out there was a lot to talk about. Also arts and corrections, arts and health care, etc. There were a lot of people there from walks of life not directly related to the arts. Harris says the discussion in arts education had more to do with arts integration rather than strict arts education. He looks forward to hearing Handel's *Messiah* at the Midnight Mission in Los Angeles. The NEA production team will be there filming a video.

Oliver asks about the color coding on the grantee map. Gilbride directs him to the website for the legend.

Starting in 2016, Watson wants to establish and empanel an advisory team on cultural districts. It will include artists. If Council members have suggestions, he asks that they get the names to him. Gallegos says the role of the artist will be important due to concerns about gentrification. Watson says the staff will seek diversity for the advisory panel geographically, by discipline, rural/urban, ethnic, etc. Harris says we will be starting at ground zero and can include in the plans ways to keep artists from being displaced by gentrification. It was an unintended consequence of people



moving forward eagerly without thinking of what would happen once these neighborhoods became desirable.

Harris asks if we are writing the guidelines for the cultural districts. Watson says yes, the CAC is in charge of that. Steinhauser points out that Oliver has expertise in this. She thinks we could have a convening on cultural districts, a webinar, and really become a thought leader on how to avoid gentrification.

#### IV. Chair's Report

The Chair gives his report at 12:49. He'll be speaking at the Commonwealth Club in San Francisco in January. He wanted to address arts of the future, what might be different 50 years from now, but they wanted him to talk about STEAM (science, technology, engineering, arts, math) so he agreed. Arts and sciences used to be married and they aren't anymore; there used to be colleges "of arts and science." Companies are seeing the connection, and schools are reaching to meet the need. Companies are now creating positions called Chief of Innovation and so on.

Uber is moving into the old Sears building in Oakland; it will probably shake up downtown considerably.

The Chair gives his thoughts about where we are as a Council. It has been an adrenaline rush, but at some point we will hit a plateau if we're not there already. We need to look at our skills. Steinhauser says that she and Debra Lucero have had a chance to talk about catching our breath. During the eight years she has been on the Council we have always wanted to evaluate our programs; maybe now we will have a chance to do this. We have undergone major transformation. We have a lot to be proud of; she never believed it would get as good as it has gotten. So now we can concentrate, perhaps, on things we haven't had time to do until now.

Harris and Jong visited the Imperial Valley. They were very gracious, and grateful we could come. He defers to Jong, who reports on the art and performances they saw. Jong hopes that now we will see more applications from that area. Steinhauser asks what the region's status is. Jong says they have a state-local partner now.

#### V. Committee Reports

At 1:05 the Chair calls for committee reports. Beasley asks Watson to give the **external partnerships committee** report. Watson reminds the Council that there are certain things a state agency cannot do. But we have important sponsorships for our 40<sup>th</sup> Anniversary celebration. We are seeking help for Poetry Out Loud, where we have a list of expenses. Gallegos asks if this committee will be ongoing. Oliver says it changes every year.

Alexander notes that he isn't sure how many more Council meetings he will be attending, so he wants to point out that there may be some opportunity for us to subsidize some touring and presenting ventures in the future.

Regarding Poetry Out Loud, Harris and Beasley wonder if Southwest would sponsor travel for finalists. Barber says that was looked into a few years back but nothing came of it. She says we can look into it again.

**Arts education committee** report: Gilbride goes over the materials in the packet. Every Student Succeeds (ESS), formerly No Child Left Behind, is moving forward. Yesterday the House and Senate reached an agreement on the framework. They eliminated all core subject matters and in

place of that put in a definition of a well-rounded education. The definition includes the arts. The STEAM caucus was extremely proactive and succeeded in introducing language to include other subjects, specifically arts, into STEM subjects. Arts was mentioned specifically in Title I, which means that Title I schools can use Title I money for arts. So that is all good news. NASAA had a succinct analysis on a 1-pager and Gilbride will distribute that. It remains to be seen whether the elimination of core subjects, which gives states much more flexibility, will result in increased arts education or not.

Cook asks why it says “arts and music,” rather than “arts.” Watson says when the Ryan Act was passed in California the s was left off, so when they developed credentialing, they did away with credentials for dance and theater because the interpretation was visual art and music. At least the “s” is included this time.

Harris points out that the language you use when you first set something out is hugely important. Due to that missing s, arts are no longer a necessity to graduate from high school in California. They are lumped in with career training of every kind.

On March 3 and 4 there will be an arts education convening in Fresno focused on the creative economy.

Fitzwater gives a brief update on the **thought leadership committee**. The online convenings were very well received. She thanks and congratulates Galli, who did an outstanding job and got great feedback. We will offer more next year and integrate them better with our programs. We will look at our priorities and what the feedback was that we received, and go through a thoughtful process to select the next series. More than 800 people who were not previously engaged with us have been added to our mailing list through the webinars. Steinhauser compliments Fitzwater on how professionally she has guided us through taking advantage of technology and social media. Gallegos asked how we got international participants. Watson says he thinks it’s through our Facebook page, which has 43K followers.

Harris reports on the **personnel committee**. They are working on putting together an evaluation of the director for early next year.

Harris empanels a **nominating committee** of Beasley and Oliver. Watson explains the duties: check in with fellow members and confirm interest in folks who may want to serve. Terms are a calendar year. The current vice chair’s council term ends in January but Steinhauser is seeking reappointment.

## VI. Council Member Reports

At 1:44 the Council members report on their activities since the last meeting.

Beasley has been busy with the external partnerships committee and hasn’t made as many visits. She attended “math in a basket,” and visited a class in Long Beach that incorporated art with studying magnets. They are not one of our grantees.

Alexander attended a Veterans Initiative in the Arts (VIA) program in Orange County and it was fantastic; emotional for everyone in the audience. A vet who hadn’t slept through the night since Vietnam said he had no nightmares while working on this theatrical project.

People in the arts are worrying about their venues being terrorist targets now (since Paris). Security costs, unfortunately, are going to be a bigger line item in venue budgets than previously.

People have asked Alexander to ask the Council for more generalized arts grants. General operating support is needed, or program grants that are not social-service related.

He has been elected to the board of the California Association of Nonprofits and will be an arts voice.

Gallegos says her day job keeps her busy so she hasn't had a chance to get out there. But she was approached to participate in a music and art festival in Orange County at the Santa Ana Pavilion. It was successful, but a lot of work. If you give people art that speaks to them, they respond.

Harris keeps running into entrepreneurs doing interesting stuff with technology and multi-media. These are people with an artistic bent, but their specialty is technology. Society is reflected in art forms that develop.

Steinhauser thinks October was the social season for the arts; she attended eight events. She encourages new Council members to go to as many things as their calendars will allow. Some major themes: social justice, changing demographics, artists effecting transformation as peacemakers. There is a place for artists to fill in where others can't get the job done. She tells of an immigrant woman, a laundress, who gave \$10 checks to a slew of charities saying: "I want to put a stitch in the fabric of America." Debra Lucero raised more money than expected on "giving Tuesday" – the campaign was reported above the fold on page 1 of the local newspaper. Arts for LA held a conference where they talked about using underserved parks for theatrical performances, and other interesting ideas.

Oliver has been working on fundraisers for Sonoma County Poetry Out Loud.

Galli went to Fort Mason Center for Arts and Culture and recommends the sound installation currently there.

Watson inserts that California Humanities' Julie Fry and he have been talking about ways to collaborate. He and Gilbride are in meetings with her about the centennial of the Pulitzer Prize. There is one in music and one in poetry. Former Council member Gary Snyder won one in poetry. We should know more by the January meeting.

Beasley compliments Watson on his remarks at the close of the recent Joint Committee on the Arts hearing. Fitzwater points out that the video can be found on our Facebook page.

Watson asks Barber to report on Arts In Corrections. He compliments her work and says she is the architect of our efforts in this arena. She attended the final performance of a Strindberg Laboratory project at Lancaster. These were level 4 inmates; the highest security level. She says it was amazing. It was attended by two representatives from the state legislature. It received a standing ovation. Assemblyman Tom Lackey choked up when he made his speech at the end and said he had learned a lot that day. Staff from Senator Sharon Runner's office asked Barber to come to her office and tell her more about the program. The Strindberg Laboratory deserves to be congratulated on the record for their outstanding and very hard work, and William James Association as well.

Alexander says we should give more proclamations because they mean a lot to people.

## VII. Public Comment

At 2:23 the Chair takes public comment.

Debra Lucero says we have members of the press here.

Frank Treadway, a local advocate, thanks the Council for coming to the “true north.” He could not find a link on the governor’s website to put in an application for appointment to the CAC. Poetry Out Loud and poet laureate programs – he would like to find a group to start and has been working on that with Debra Lucero. He’d like to have an art program for a 10-bedroom veterans’ home. He wonders if we have outreach to the LBGT community; he could not find that on our website. Watson refers him to our grantee list.

Jennifer Spangler, from Butte County, thanks the Council for coming to the north. There is a lot happening but there is a lot more that can be done. She coordinates Poetry Out Loud for Butte County and is working with Debra Lucero on Shasta County. She wants to underscore how receptive people are to Poetry Out Loud, but it takes a lot to get established. She thinks they need more sustainable infrastructure up north to support the arts. She hopes the Council will consider multi-year seed money for projects in the north state – Butte County has no local foundation and really struggles to get things off the ground. They are not big enough to turn to Irvine or other foundations. The long term goal is for Butte County to have associations as well as councils established in a sustainable way. She likes that the CAC require arts organizations to have healthy financials and partnerships. That’s the only thing that will allow organizations to have staff and be sustainable, not come and go as individuals lead, then drop away.

Debra Lucero echoes the thanks. Here in the north, five local arts councils represent over 18,000 square miles. If they come up with a model that works here, it will work anywhere. They are working with Chico State on jazz reach, using a \$5,000 grant from the CAC to bring in jazz musicians like people here have never seen before, jazz musicians from New York. They are bringing people into the digital age and working really hard. On Giving Tuesday, their goal was to raise \$150K for 60 organizations over Shasta and Siskiyou counties. They raised over \$323K. Four thousand people tried to get on at the same time and crashed the system; they had to extend the hours.

Alexander recalls the listening tour he attended in Redding and compliments Debra Lucero and the hardworking arts people in the north for everything they are accomplishing.

Steinhauser says she has been very impressed with the places Debra showed her; she got to see a few things yesterday and thinks Redding is a great example of a creative economy.

Alan E. Philips says the area is isolated and insulated. Hearing and seeing the Council here today makes him feel less marginalized. He is the son of an immigrant from el Salvador , worked in the film industry and then came home to Shasta County. He was glad to hear about our work in corrections. The arts are important to re-engage people in communities. A local tribe, not federally recognized, the Winnjemem Wintu, are using arts to raise money for a cultural center. He worked on a project making a bilingual film with at-risk youth to combat the influence of the drug cartels who are making their lifestyle look attractive.

Watson encourages him to check out the CAC’s JUMP StArts and Cultural Pathways grant programs.

#### VIII. Performance by Local Artist

At 2:46 the Shasta High School madrigals perform, directed by Gavin Spencer.

A short break is taken at 3:05.

## IX. 40<sup>th</sup> Anniversary Celebration

The Chair reconvenes at 3:15 for a report on the 40<sup>th</sup> Anniversary celebration and First Forty campaign. Fitzwater gives three brief updates. The theater's capacity is 900 seats and we will be overbooking. Public registration is sold out at 680 reservations and a wait list has started. In January we will open the wait list. The VIP reception is filling more slowly, but that list includes legislators, who typically respond late. Capital Public Radio is our media sponsor. We will have \$4K in in-kind airtime, which we will be able to use to drive people to our website, etc. Our video campaign has been in process for a few months. We were only able to select six grantees to feature, but we have a vibrant, diverse and exciting group. The tentative name for that campaign is *My Creative California*. The six featured grantees are:

- Piece by Piece, doing mural and mosaic projects with former skid row residents.
- Malashock Dance in San Diego, their Math in Motion program.
- In Oakland, Destiny Arts.
- In the Central Valley, the Alliance of California Traditional Artists was visited at Halloween. They did a 2-day shoot at three different communities, featuring a Día de los Muertos celebration, a Laotian community, and a Native American community.
- Yuba Sutter Arts was visited in Marysville on Veterans Day. They spoke with vets working on a mural project.
- The Actors Gang Prison Project video includes an interview with Tim Robbins, and Congressman Ted Lieu was also present.

We will all see it together for the first time on January 27.

Fitzwater thanks Council members who have been working on the First Forty campaign. We have five confirmed sponsors.

Beasley says it has been very difficult; she has invited 80 people and people seem to want to send money but not buy a plate. Oliver said he had the same dilemma. We thought we could sell arts license plates to fleets but we can't, because you can't put a specialized plate on a commercial vehicle.

Fitzwater says we are creating a commemorative book featuring 40 artists or organizations to paint a picture of our history. She and Watson met with Scott Heckes to find organizations to give a snapshot that will reflect the diversity of our work over the years.

Steinhauser wants an advocacy component to the event. She wants to give everybody a card where they can write down what the arts mean to them. Fitzwater says there will be opportunities for social media involvement. We'll have prompts on the program and signage. We will also have a photo booth that will connect people with the event. But this event is a celebration, so we don't want to include a call to action. We want to make it clear to the Governor and the legislature that we are here to enjoy the arts together, and we are not asking for anything.

At 3:41 the Chair calls up the rural arts panel. He states that we will hear from them until 4:45 and then go to the programs report.

X. Rural Arts Practitioners: Their Challenges and Opportunities

The panelists introduce themselves: Debra Lucero, Libby Maynard, Fran Beatty, Kim Presley.

Watson asks them to talk about their unique challenges and tell the CAC what it can do to help them meet these challenges.

Lucero is thrilled that the CAC has recognized how much of California is rural. The True North Arts Alliance was created because by collaborating they can become more visible to funders. Many of their organizations have less than \$100K in their operating budgets. Grants are rarely for operational needs, so how to pay for staff? There is money for artists but not for operating costs. This organization could not exist without the CAC and its state-local partnership program. At Shasta Arts Council they have become entrepreneurs, finding ways to engage the fly fishing community and other recreational visitors who are here for the outdoor opportunities. Artoberfest in Butte County took advantage of occupancy rates dropping in Chico in October. All the motels and B&Bs got on board and it really took off. Now they are gearing up for Winterfest in Shasta County. Collaboration is key.

Beatty describes Dell'Arte. They are "glocal" – global and local. Dell'Arte was founded in Berkeley in 1971 but the founders left the urban area and moved to tiny Blue Lake. Last year was their 25<sup>th</sup> Mad River festival. Blue Lake now has a population of 1250 – half are new residents. Why? The arts. Dell'Arte transformed the community, and now Blue Lake is defined by the arts.

CAC grants have contributed to every community arts engagement initiative that Dell'Arte has done. It was awarded an ArtsPlace America grant, which was a big infusion of cash they were grateful for, but they then could not secure any local funding because the perception was that they had so much. Also it was very difficult to spend it within the parameters, especially the time deadline.

Being able to regrant money to community members had a huge impact on the town. People started the catchphrase "Blue Lake rising" – an unintended consequence that was wonderful. Houses sell quickly now in Blue Lake because people who want a rural lifestyle with urban amenities (arts) are attracted to Blue Lake. Beatty reports that they need to get better at making connections and bridging silos. They also have a tendency to try to do too much.

Presley talks about Liberty Arts. Their community has a pop of 7,000 and it's the county seat (Yreka). It's not really a cow town. Siskiyou County really has some arts going on. They do spotlights on local artists and exhibitions with open calls, hoping that people who haven't done art before will give it a try if the theme sparks their interest. Artwalks are growing; they give artist talks. People are very grateful to encounter it in Yreka instead of having to travel to a big city to see art. Liberty Arts has a very good relationship with the city government because they are good for the city. If someone heading for Oregon stops off I-5 once to see it, they stop every time they go by.

Maynard thanks the Council for coming up here. There used to be an outfit called Rural Arts Services that would come to the CAC meetings and make the case for rural arts. She sees a lot of things happening now that were happening in the 1980s. We're coming back from a dip. She's excited about some of the new programs that are coming on line. They seem to be focused on building community. Will rural arts organizations be able to make the case for themselves against the Bay Area and Los Angeles? In the rural areas, resources are spread very thin. There

are no big corporations to ask for help. There are a few rural businesses that are hit up constantly by everybody over and over. Ink People has always been about engaging the community. It used to be that the only arts news in the newspaper came from New York and Los Angeles, but now there are a lot of stories about local arts. Humboldt County has a high percentage of artists per capita. There is also a large percentage of entrepreneurs, and she thinks that is because of the high percentage of artists. Fishing is endangered, mining is destructive, logging has tanked. So we are transitioning to a creative economy.

Ink People has worked with over 250 “dream maker” projects, helping people with a dream to make it come true, help them become a 501(c)3, etc. It has been a really rewarding struggle. If you are in the arts, you are part of the economy; every artist is a small business. So you have to have a seat at the table. She serves on many boards, bringing an “arts voice” to the table. The Ink People have become victims of their own success: by being ahead of their time, what they do now is no longer as interesting to funders.

Presley adds that the California Cultural Data Project is a wonderful tool. It was a pain to fill out but she uses it now for a lot of things.

Gallegos asks how many exhibits they do per year. Answer: Nine. Gallegos asks if the cost is borne by the artist. Presley says they used to not pay artists because they would come up to the area as a sort of vacation, but they asked the CAC for a small grant to reimburse transportation and now they are able to do that.

Alexander thanks the panel because in all his years on the Council he doesn't think he's ever heard a panel like this on rural, mid-sized arts organizations. He thinks the Council should take a look at mid-sized organizations not only rural but urban, because they are all struggling with the same issues. They employ people, they make a difference on the ground, while the big names get all the headlines. They touch the 96% of the population who can't get into Disney Hall.

Steinhauser asks Lucero to comment on tweaks to the state-local partnership program. Lucero says we now write a grant that was designed 30 years ago to get us \$40K/year and it takes weeks to write, and it no longer gives \$40K/year. Everything has changed in the years since the program was created. The process seems to be cumbersome now that the grants are so small. Panel criteria may be a problem. Presence on social media, for example, and other, newer ways that arts programming is delivered, are not measured. A lot of people don't have offices; they are working out of their bedrooms using laptops to save money. Gilbride says we will not wait for program evaluation to make those tweaks. She and Jong are working on it now.

## XI. Programs Report

At 4:45 the Chair moves to the programs report. He wants to give 10 minutes each to the next six agenda items.

Alexander and Gallegos ask where their recommendations are. The final report does not reflect the discussion they had. The programs committee met after the packet deadline. Alexander asks the Council to look at the final report for Local Impact and get comments to Watson, who will get them to the programs committee.

Gilbride goes over the changes being made to the Artists in Schools (AIS) guidelines. The biggest thing to note is the addition of a third category, which is a professional development category. We don't expect a lot of applications in this category, but it can be transformational for

the schools. Harris asks if the Teaching Artist Support Collaborative has been helpful. Gilbride says she talked to them about the concept but didn't get their input for the guidelines.

Gallegos asks that they be formatted consistently. Gilbride says the staff will make them consistent. Gallegos asks if professional development can also be for hands-on training. Gilbride says yes.

Steinhauser says she had a very hard time following what the changes were. Oliver says please highlight the changes. Gilbride says she will do that in future.

Gallegos asks again about the matching component. She thinks it would be more fair if it were 50% in-kind. It's very hard for small organizations to match cash. Gilbride says that AIS is different because 75% has to go to artist fees. So they can't be 50% in-kind. Cook clarifies that the 25% could be anything. It could be in-kind. Cook adds that we want schools to spend money on the arts. This money, ideally, should be coming from the schools. Watson agrees that the match requirement has been designed to encourage the schools to have skin in the game. Alexander asks that we add language to that effect into the guidelines. Gilbride says historically we haven't dictated where the match needs to come from. She wants to be careful that although we are encouraging the schools to fully commit, when we are a small part of a bigger project they are getting money from multiple sources. It isn't always the case that the school is doing the match.

Watson says we are just asking the Council to give us permission to finalize the guidelines. Steinhauser says she has a problem with changing policy on the fly at meetings. Galli says don't make a funding change without approval of the whole Council.

**ACTION:** At 5:16 p.m. Harris moves to give the staff, in consultation with the Programs Committee, authority to fine-tune and publish the AIS guidelines in three categories: AIS Student Engagement, AIS Planning, and AIS Professional Development. Galli seconds. Alexander, Beasley, Gallegos, Galli, Harris, McGuinness, Oliver, Steinhauser, vote yea. Coppola, Lindo and Wyman are absent. The motion passes.

Gilbride explains the change to VIA: it is now open to more than state-local partners. Gallegos brings up the matching grant again and wants it to be 50%. It will be hard for small organizations to apply. Gilbride points out that the match can be in-kind. Gallegos says the staff is too overworked to take calls from applicants asking about this. Gilbride says there are many things that we cannot accept as in-kind contributions, so we do need to have conversations with applicants about what they can and cannot do. Galli says that a 50% in-kind match can actually be detrimental to the organization. The difference between 1:1 and in-kind is very important. Harris asks for some examples of what we cannot accept. Gilbride says food is one example. Gallegos says we should list what we can't accept in the guidelines. Gilbride declines, saying the staff would rather talk to the applicants one-on-one.

**ACTION:** At 5:22 p.m. Beasley moves to give the staff, in consultation with the Programs Committee, authority to fine-tune and publish the VIA guidelines. Galli seconds. Alexander, Beasley, Gallegos, Galli, Harris, McGuinness, Oliver, Steinhauser, vote yea. Coppola, Lindo and Wyman are absent. The motion passes.



## XII. Public Comment

The Chair takes public comment from Kimberly Carlson who is an award-winning novelist. She started a support group for women artists and writers in her home five years ago. It has been transformative for some of the attendees. She'd like to make it larger so she started a website and is encouraging women in other towns to start similar salon-type groups.

## XIII. Requests for Support

At 5:26 the Chair turns to requests for support. Watson points out a request for support from Otis for their creative economy report. The request is for \$70K but Watson recommends that the Council approve \$50K. They have had other sources of funding in the past. Steinhauser asks if we will be happy with the product they produce for \$50K. We need it to be a quality product. We don't have the staff to do it ourselves. Alexander notes that the creative economy report is still very Los Angeles-centric. Fitzwater says we provided that feedback, and also that a big part of the funding is spent on an event. Branaman points out that every year they ask us for a grant but we don't give them a grant, we put together a noncompetitive bid.

Building public will for the arts continues to be important for the CAC and our constituents. We'll have more to report in January, when we expect to see more progress. We may recommend more funding but we think there are others who should come to the table to fund this project. Steinhauser notes that she and Watson said they were going to report back sooner, but it hasn't been possible due to delays at Arts Midwest.

Steinhauser reports that the Board of Supervisors in Los Angeles has asked for an advisory panel preliminary plan to increase the number of people of color who are going into the arts for a career.

## XIV. Adjournment

At 5:37 the Council and staff recognize Arts Program Specialist Wayne Cook, who is retiring from the CAC after twenty-six years of service.

At 5:50 the meeting adjourns in memory of former Council Member Fred Sands and Nohemi Gonzalez, a California arts student killed in the recent terrorist attacks in Paris.

Tab 19

Materials were not received prior to packet assembly. Report will be emailed to council members prior to the meeting and copies will be available at the meeting.

**Tab &\$**

To: California Arts Council  
From: Craig Watson, Director  
Re: Director's Report  
Date: January 20, 2016

### **40<sup>th</sup> Anniversary: Event**

As you saw from Susan Steinhauser's recent e-mail, the Council schedule and planning for the events of January 27<sup>th</sup> are shaping up well. To recap, here is our schedule for the day:

- 4pm Council to join staff at Empress Tavern to get briefed prior to VIP reception (1013 K Street)
- 4:30pm VIP guests arrive, including legislators and staff
- 5:15pm Council and staff help to move VIP attendees to reserved seating in Crest Theatre
- 5:30pm Program begins with CAC video, followed by Annette Bening introducing Peter Coyote, who introduces Governor Brown for comments
- 6:40pm Program ends, public reception in lobby begins
- 7:30pm Dinner begins for Council along with former Council members, directors and invited guests at Empress Tavern
- After dinner, transportation provided back to hotel by CAC staff (and same transportation provided next morning to Council meeting)

### **Staffing Update**

As recently communicated, we are excited to report the hiring of two new team members. Ayanna Kiburi will start as our Deputy Director on February 8<sup>th</sup> and Josy Miller, our new Program Associate will start on January 25<sup>th</sup>. Both plan to attend our Anniversary event and the Council meeting on the 28<sup>th</sup>.

We are now reviewing more than 30 candidates for the remaining two program positions. We are also working to fill an accounting position, along with an open purchasing position.

### **Programs Update**

Poetry Out Loud is in full production. As a reminder, the event is going to be February 28<sup>th</sup> and 29<sup>th</sup>. Our new arts program specialist, Josy Miller, will immediately plug into the planning and execution. Sadly we note that one of our POL judges from last year, poet Francisco Alarcon, passed away recently of cancer. We will close our meeting on the 28<sup>th</sup> in his memory.

It is expected that Josy will inherit Shelly Gilbride's former portfolio of programs and going forward oversee Artists in Schools, JUMPstArts and Poetry Out Loud.

In other program news...we now have seven programs up and open for application. We are actively promoting all of these and we are holding a "How to apply for a CAC Grant" webinar on February 4<sup>th</sup> that will be archived and available to the public. Please help us get the word out....here is the link to sign up for the webinar: <https://attendeegotowebinar.com/register/5454153090242590210>

### **Governor Award**

Also reported in earlier correspondence, we proudly shared our role in nominating Governor Brown for the 2016 National Award for State Arts Leadership. Americans for the Arts has further explained that while Governor Brown's award will be announced on January 22, they want to work with the CAC to arrange a future time or event where the award could be physically presented to the Governor by AFTA's CEO, Robert Lynch, along with CAC Chair, Donn Harris. More to come on this.

### **WESTAF Annual Legislative Trip to D.C.**

California will be sending the largest state delegation to the annual D.C. visit to advocate for the National Endowment for the Arts. Vice Chair Steinhauser and Director Watson will represent the CAC during the February 2-4 trip. Also in attendance: Denise Grande, LA County Arts Commission; Brad Erickson, Theatre Bay Area; Danielle Brazell, LA Department of Cultural Affairs; Rick Stein, Arts Orange County; Sophia Klatzker, Arts for LA; Patrick Brien, Riverside Arts Council; Nikiko Masumoto, WESTAF Board member.

### **Otis Creative Economy research and report**

Council staff is in active discussion with Otis College of Art and Design and the LA Economic Development Corporation (the folks behind the research) to time the announcement and launch of the statewide report.

As in past years, Otis will organize a Southern California event to reveal the data for just Los Angeles and Orange counties. This event is now set for Thursday, February 25, 3-5 pm, and will be held at the Bob Hope Patriotic Hall in downtown LA, featuring a talk by Dr. Joseph Stiglitz, the Nobel Prize winning economist.

Separate from this event, we are working with Senator Ben Allen's office to plan a subsequent Sacramento-based event to reveal the statewide data and hopefully tie the research to a public hearing as we have done in the past. As

we have discussed, this year's report will allow for greater regional detail and we hope to maximize the impact of this approach. More to come on this soon.

### **Planning for Arts and Culture Districts program**

As the Council will recall, one of our big successes this past year was seeing the Governor sign legislation (AB189, Bloom) authorizing the CAC to establish a statewide program and certification process for state Arts and Culture Districts. This bill has generated tremendous interest and we now are moving into the planning and implementation stage. We expect one of our new program staff to serve as the direct liaison for this new effort.

Given the importance and level of detail required for a successful launch, the Director will be bringing to the Council (after Committee review) in April, a detailed plan and RFP approach for moving forward. I will be asking the Council to approve an allocation (out of unspent or unallocated funds) so that a consulting contract can be given to the top, competitive RFP respondent. That contract will detail a program design and set of deliverables that we can implement no later than fall of this year.

### **Director Engagement**

A few activities of note this past month...the Director was able to represent the Council at:

- His first meeting as a grant panelist for the California Cultural and Historical Endowment. The panel will review applications from California museums for small capital improvement grants.
- A three-day "virtual" panel (via videoconference and online application review) for the NEA's state partnership program. Every three years, states must submit a major update and application for NEA funding. The CAC will have its three year review in 2017. Fascinating to see the variety of work being done by the 18 states that were included in this round. While there is wonderful work being done throughout the country, I must say we compare VERY favorably with our most outstanding peers!
- Director met with the President of Art Center College of Design recently to encourage their involvement with the STEAM movement. Also pitched them on engaging their design students in our "branding" for the statewide Arts and Culture Districts plan.
- A new legislative caucus has been formed and the Director attended the kickoff of the caucus in Sacramento. The Technology and Innovation caucus is co-lead by Assembly members Evan Low and Ian Calderon.
- On February 1<sup>st</sup>, Director will co-lead (along with Randy Cohen, VP of Research for Americans for the Arts) a City Council "work session" for the City of Palo Alto. Rhyena Halpern, former Director of the Sacramento Metropolitan Arts Commission, now heads Cultural Affairs for Palo Alto

and organized this session. Hoped-for outcomes include a more cohesive approach to civic arts support in Palo Alto.

### **Communications/ Press Updates**

1/13/2016 – The Nevada Union covers Poetry Out Loud <http://www.theunion.com/news/20130120-113/poetry-out-loud-set-for-jan-27-at>

1/14/2016 – Two Paragraphs blog covers Dana Gioia appointment <http://2paragraphs.com/2016/01/dana-gioia-california-poet-laureate-a-win-for-arts-in-america/>

1/14/2016 – Union Democrat covers CCC Grantee <http://www.uniondemocrat.com/News/Entertainment/AnimalScapes-opens-this-weekend-at-Ironstone>

1/18/2016 – TGP Online covers grantee <http://www.tpgonlinedaily.com/24815-2/>

### **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.

#### **January**

- 27** 40<sup>th</sup> Anniversary celebration of the CAC, Crest Theater, Sacramento
- 28** Annual meeting of the California Arts Council, Sacramento

#### **February**

- 24** Main Street conference, Oceanside (Director presenting Arts Districts)
- 25** Otis Creative Economy event, Los Angeles
- 28/29** Poetry Out Loud, State Capitol, Sacramento

#### **March**

- 3/4** State of Creativity Conference, Fresno (partnership between CREATE CA and the Fresno County Office of Education)
- 15** California Youth in Theatre conference, Sacramento

#### **April**

- 21** California Arts Council meeting, Actors' Gang theatre, Culver City

#### **June**

**15/16** California Arts Council meeting, Oakland (location TBD)

**September**

**22** California Arts Council meeting, Ventura (proposed)



# January

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
					<b>1</b>	<b>2</b>
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<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b> <small>Agenda posted</small>	<b>16</b>
<b>17</b>	<b>18</b>	<b>19</b> <small>Packet materials deadline</small>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>
<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b> <b>40<sup>th</sup> Anniversary Celebration</b> <small>Crest Theater Sacramento</small>	<b>28</b> <b>Council Meeting</b> <small>Sacramento</small>	<b>29</b>	<b>30</b>
<b>31</b>						

2016

# February

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
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<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>
<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>
<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b> <b>Main Street Conference</b> Oceanside	<b>25</b> <b>Otis Creative Economy Event</b> Los Angeles	<b>26</b>	<b>27</b>
<b>28</b> <b>Poetry Out Loud</b> Sacramento	<b>29</b> <b>Poetry Out Loud</b> Sacramento					

2016

# March

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
		<b>1</b>	<b>2</b>	<b>3</b> State of Creativity Conference Fresno	<b>4</b> State of Creativity Conference Fresno	<b>5</b>
<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
<b>13</b>	<b>14</b>	<b>15</b> California Youth in Theatre Sacramento	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>
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2016

# April

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<b>10</b>	<b>11</b> <i>Packet materials deadline</i>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>
<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21 Council Meeting</b> <i>Culver City</i>	<b>22</b>	<b>23</b>
<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>

2016

# May

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<b>29</b>	<b>30</b>	<b>31</b>				

2016

# June

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
			<b>1</b>	<b>2</b>	<b>3</b> <i>Agenda posted</i>	<b>4</b>
<b>5</b>	<b>6</b> <i>Packet materials deadline</i>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>
<b>12</b>	<b>13</b>	<b>14</b>	<b>15 Council Meeting</b> <i>Richmond Center for the Arts?</i>	<b>16 Council Meeting</b> <i>Richmond Center for the Arts?</i>	<b>17</b>	<b>18</b>
<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>
<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b> <i>Fiscal year-end</i>		

2016

# July

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
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2016

# August

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
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<b>28</b>	<b>29</b>	<b>30</b>	<b>31</b>			

2016



# September

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
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<b>11</b>	<b>12</b> <i>Packet materials deadline</i>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22 Council Meeting</b> <i>Ventura?</i>	<b>23</b>	<b>24</b>
<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	

2016

# October

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
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<b>30</b>	<b>31</b>					

2016

# November

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
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<b>20</b>	<b>21</b> <small>Packet materials deadline</small>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>
<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>			

2016

# December

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
				<b>1 Council Meeting Nevada City</b>	<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
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2016



# Memorandum

## *California Arts Council*

1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

Date: January 28, 2016  
To: Council Members  
From: Mary Beth Barber, Special Projects  
Re: Revenue and Resources Committee update – Keep Arts in Schools

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### Keep Arts in Schools Fund

The numbers are in for the agency's Keep Arts in Schools Fund collection for 2015, the voluntary contributions from California taxpayers through their individual returns for Tax Year 2014 that are utilized for arts education programs by the Arts Council.

- **Amount collected: \$263,880**
- **Number of Taxpayers who contributed: 23,297**

Our minimum requirement for this program is \$250,000, and the fund passed that mark in early fall.

Some things to note:

- **MORE DONATIONS FROM THE GENERAL PUBLIC.** There were 9.11% more contributors to the KAIS Fund over last year, and a 2.91% increase in the amount collected. This indicates that more members of the general public are contributing, insuring that the KAIS fund does not rely on a handful of large donations to be solvent.
- **AVERAGE DONATION OVERALL DOWN.** The yearly overall average has gone down. The average of all donations this year was \$11.33, while last year the average was \$12.01.
- **GENERAL PUBLIC AVERAGE IS UP.** Our average for April (when most general taxpayers submit their forms) was \$12.65, an increase from the previous April's average of \$12.31. This indicates that the amount that the general arts-loving public is contributing is slightly increasing.
- **SOME HIGH EARNERS MAY HAVE NOT DONATED THIS YEAR, OR DONATED LESS.** It is a common practice for high-income earners to get an extension and file later in the year, so we looked at the last four months to examine the probably patterns of high-income individuals and their donations. We had about the same number of taxpayers donate in the final 4 months of the year (967, or 1% more this year), but the amount contributed went down overall (an 8%

decrease). This most likely means that a small number of big contributors – as few as one – may have opted out or significantly decreased the contribution this year.

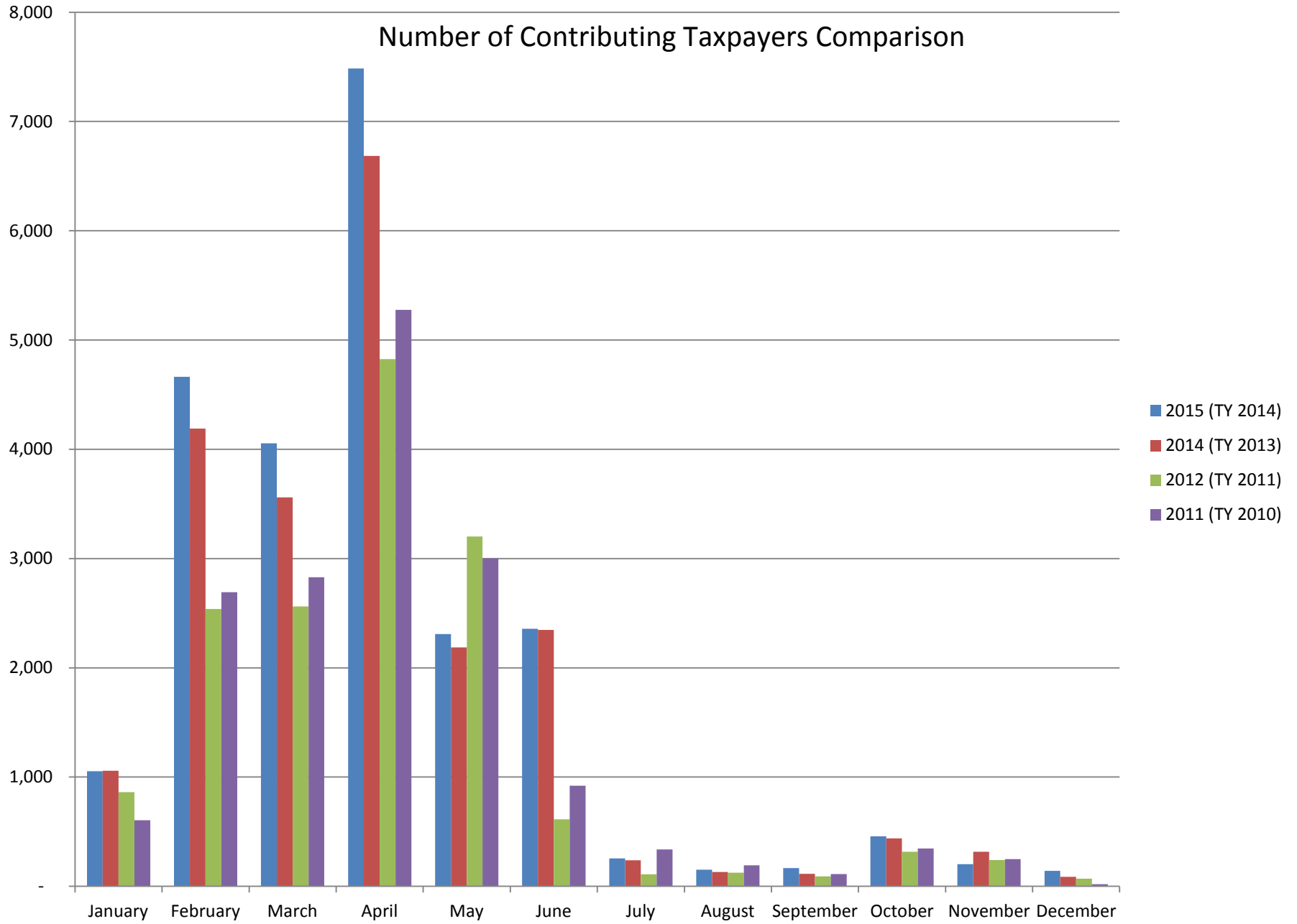
### **Action Plan for Staff**

Because next year will be the third year for the program, the minimum requirement will go up slightly according to the projected rate of inflation. The Franchise Tax Board notified us in September that next year's minimum will be \$253,250, or an increase of \$3,250, which we've surpassed both years. Some aspects of the current plans for the KAIS efforts for 2016 include:

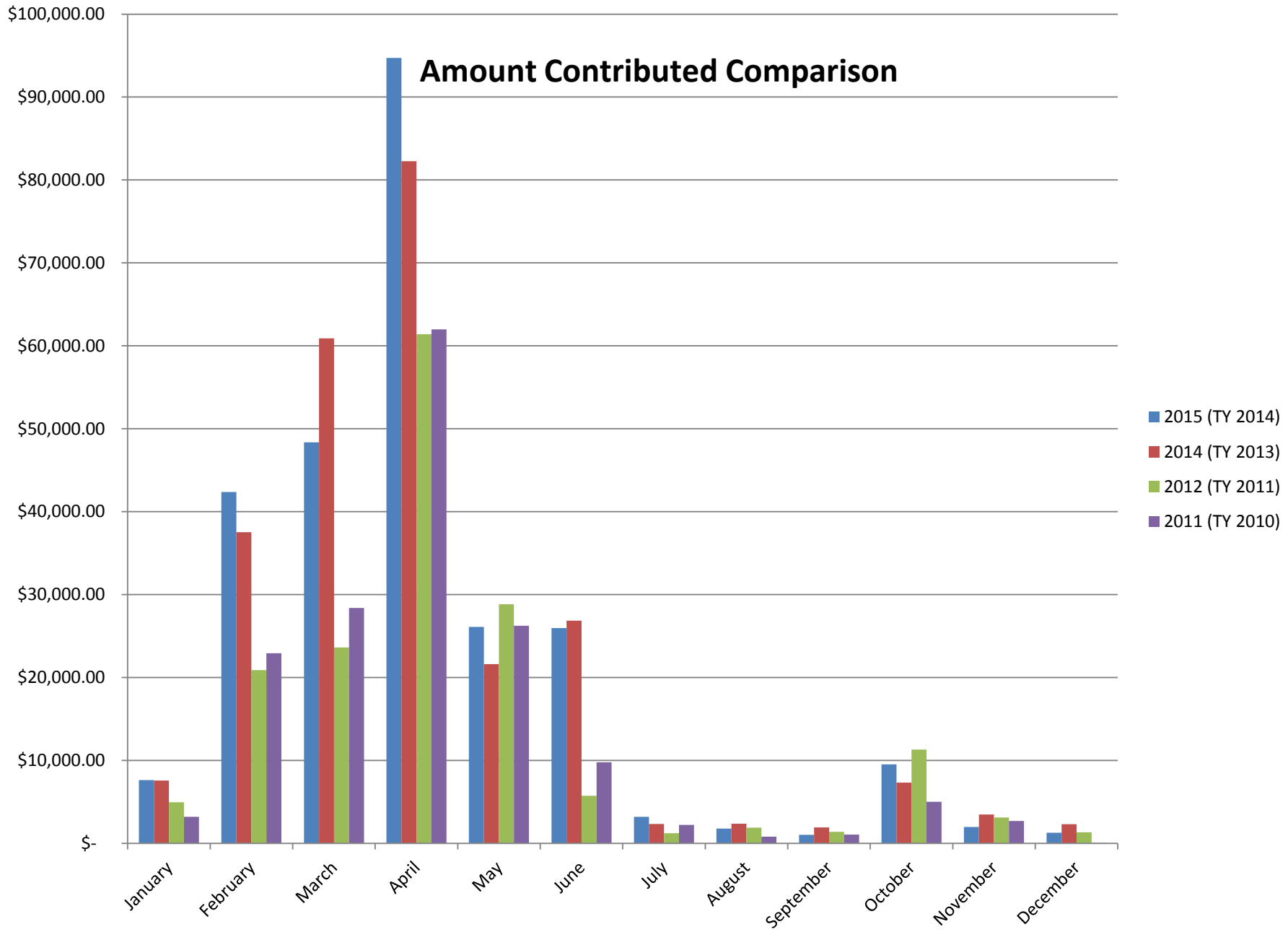
- Continue the successful branding of the effort, with updates and improvements;
- Update the flyers, reminders, and other handy documents taxpayers can give to their accountants or utilize during the filing process;
- Continue with the very cost-effective social media and external communications strategy, especially through our network of supporters (local partners, networks, and other supporters);
- Pitch media outlets for stories about this opportunity, especially leading up to the April and October deadlines;
- Advance our efforts to reach high-income filers, including through money managers, financial advisors, and accounting firms for high-income individuals;
- Continue our efforts to work with tax-filing software to allow taxpayers to have better access to information about the KAIS opportunity during the preparation process for self-filers, especially with TurboTax/Intuit;
- Re-ignite discussions with major accounting groups and again request assistance with publicity;
- Analyze the information provided by FTB about zip codes with high number of donors and/or large donations, and analyze results to explore potential regional efforts;
- Constantly thank the public and our network of supporters for the contributions and for spreading the word about the Keep Arts in Schools fund.

Included are some handy charts that show our progress in the four years we've had a Fund included in the taxpayer filing process. These charts show the efforts in four years over a five year period. In 2011 and 2012 it was the Arts Council Fund that did not make the threshold; there was no fund in 2013; and then the Keep Arts in School Fund was launched in 2014 and 2015.

# Number of Contributing Taxpayers Comparison



# Amount Contributed Comparison





# Tab 21

# Arts-in-Corrections OVERVIEW

California Arts Council meeting  
January 28, 2016 - Sacramento



# BASICS

- Brief history of partnership with CDCR
- Structure and current status
- Current contractors and facilities
- CDCR partnership details
- Looking forward



# What is Arts-in-Corrections?

- Direct instruction & participation for inmates in correctional settings in arts
  - visual
  - Performing (music, theater, storytelling)
  - literary
  - media\*
    - Media arts can be problematic due to security protocols concerning cameras, computers, phones, etc.
- Inmates are “AIC Participants”
- Arts services from contractors
  - “AIC Coordinating Organizations” (contractors)
  - “AIC Providers” (professional artists providing services)
  - “AIC Training Organization” (ongoing mentoring)



# Past Arts-in-Corrections

- Arts Council involved in formation in 1970s
- Program of CDCR (then just “CDC” without the Rehabilitation part!), Arts Council support
- Grew in size through 1980s, 1990s (WJA)
- Shrank in 2000s
  - Restructuring eliminated arts category
  - Politically disfavored
  - Budget issues, especially post dot-com in 2003
  - Inside positions of Arts Facilitators eliminated officially in 2010



# Recent Past CDCR History

- Overcrowding becomes a health and constitutional issue in early 2000s
- Federal Gov't gets involved, requires significant changes from CDCR
- CDC adds the "R" to its name!
- CDCR under pressure for quality rehabilitative programs
- Rehabilitative program funding isolated from operations budget



# Opportunity

- CA Lawyers for the Arts & William James Association present to CA Rehabilitative Board (C-ROB) July 2013
- Arts Council at C-ROB meeting, learn about CDCR – Division of Rehabilitative Programs
- Parallel effort: Actor's Gang, after 7 years of AIC service, start meeting with CDCR, Gov staff
- January '14 meeting follows; offer around Valentine's Day 2014! Two year pilot
  - \$1 million first year
  - \$1.5 million second year



# RFP/Contracts (not grants)

- Arts Council crafts unique RFP for contractors spring 2014
- State separated into 9 regions
- Some regions with 1 institution; others with up to 5 – 18 institutions eligible
- Field responds within 3 week window
- Quality program established for June 2014-June 2015. THANK YOU FIELD!!!





# Complicated First Year

- New programming at institutions – imposed by lawsuit, headquarters
- New mindset for institution staff – nervous!
- Lead program from the Enhanced Programming Yard concept
- Serious issues with space and time slots
- AIC first out for rehab programming
- Community Resources Managers completely overwhelmed



# Successes from First Year

- Contractors fulfill programs – thank you for flexibility and creativity
- Great stories in the press
- Change of opinion from institution staff
- Hundreds of inmates in classes
- Establishment of data tracking
- Nat'l conference in S.F. June 2015 (WJA and CA Lawyers for the Arts)
- NAT'L MODEL



# Second Year (to June 2016)

- Expansion of programming and now 20 institutions
- Contractors (from RFP process):
  - Alliance for CA Traditional Arts (ACTA)
  - William James Association (WJA) (also AIC Training)
  - Fresno Arts Council / Arts Council Kern
  - Actor's Gang
  - Marin Shakespeare Co.
  - Muckenthaler Cultural Center
  - Dance Kaiso
  - Red Ladder Theatre Co.
  - Inside Out Writers (new)
  - Strindberg Lab (new)



# 20 Facilities, 9 Regions

- Upper Coast (Pelican Bay)
- High Desert (High Desert)
- SF Bay (San Quentin, Solano)
- Sac Valley (Mule Creek, Sierra, Sac)
- Central Valley (Valley State, Pleasant Valley, Corcoran, SATF, Kern Valley)
- Central Coast (Salinas Valley)
- Los Angeles (CIM, CIW, CRC, Lancaster)
- San Diego/Imperial (RJD, Centinela)
- Southeastern Desert (Ironwood)



# Third Year – ONGOING!

- Legislative line item - \$2 million! (slight expansion of current)
- Non-pilot AIC funding starts FY 2015-16 (programming to June 2017)
- Support from Gov's office, Legislature
- Expectation of deep study of effectiveness
- Current model: Interagency agreement CDCR-Arts Council with contractors
- Admin difficulties continue (Community Resource Managers still overwhelmed)



# Specialized Funds FY '15-16

- CDCR's 3<sup>rd</sup> year of \$1.5 million "pilot"
  - Parallel to \$2M line item
  - One year expansion of program (up to \$3.5 million), but then back to \$2 million
  - \$2M regular AIC for FY 2015-16 (programs to June 2017); \$1.5M for research, AIC-special projects
  - Admin 6% of total interagency



# Funding FY 2015-16

Funds for programming between spring 2016  
and June 2017

- Regular AIC: \$1,700,000
- AIC Training: \$ 180,000
- AIC Research: \$ 250,000
- AIC Special: \$1,160,000
- AIC Admin: \$ 210,000



# Funding FY 2016-17

Programming - spring 2017 and June 2018

- Regular AIC: \$1,700,000
- AIC Training: \$ 180,000
- AIC Admin: \$ 120,000

Interagency has option for CDCR to repeat for FY 2017-18 and FY 2018-19 with allocation above, with programming to June 2020.





# Special Projects FY '15-16

- CDCR-CAC Interagency Agreement includes special projects/pilots exploring:
  - Mental health and arts
  - University partnerships for arts programming
  - Technical skills for inmate experts in arts (self-directed programming)
  - Support for inmates approaching re-entry
  - Education and/or job training aspects of AIC
  - Other specialized programming (such as family programs)



# Communications Impact

- In CA
  - Mostly positive, good press
  - Impacted by sentencing reform, news about constitutionality of solitary confinement
- Nationally
  - NEA and other states interested in correctional-arts agency partnership, contract based
- Internationally – lots of interest!



# Importance of Research

- Strongest funding support for “Evidence Based” in Corrections
- AIC – good background, but not the high-level “Evidence-based” stamp of approval ... yet
- Current program – insuring of collection of information and study for evidence-based



# Pioneers and Leaders!

- California is viewed nationally as a leader in Arts-in-Corrections with its current programming.
- CA AIC field's work has INTERNATIONAL impact!
- AIC Contractors are hardworking, brave, dedicated, talented, and doing fantastic work.



QUESTIONS?



Tab 22

Materials were not received prior to packet assembly. Committee reports will be given verbally at the meeting.

**Tab &**



# Memorandum

California Arts Council  
1300 I. Street, Suite 930  
Sacramento, CA 95814  
916.322.6555

To: Council Members  
From: Ian Branaman, Operations and Budget Officer  
Date: January 28, 2016  
Re: Governor's 2016-17 Budget Proposal

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Governor Brown released his 2016-17 budget proposal on January 7, 2016. The budget detail, with a comparison to the current year, is as follows:

	<b>2015-16</b>	<b>2016-17</b>
	<b>Current Year</b>	<b>Budget Year</b>
0001 General Fund (State)	\$ 8,321,000	\$ 8,324,000
0078 Graphic Design License Plate Account	\$ 2,248,000	\$ 2,263,000
0890 Federal Trust Fund (NEA)	\$ 1,099,000	\$ 1,114,000
0995 Reimbursements	\$ 197,000*	\$ 197,000**
8085 Keep Arts in Schools Fund	\$ 250,000	\$ 250,000
<b>TOTAL</b>	<b>\$ 12,115,000</b>	<b>\$ 12,148,000</b>

## **California Arts Council's 2016-17 Operating Budget—Proposed**

Based on levels reflected in the Governor's Budget, and pending notification of Federal funding and reimbursements, the Council's proposed 2016-17 expenditures by category are:

Personnel Services (includes 19.5 positions)	\$1,719,000
<i>Salaries and Wages</i>	<i>\$1,018,000</i>
<i>Benefits</i>	<i>\$ 701,000</i>
Operating Expenses and Equipment	\$ 1,120,000
Grants and Programming	<u>\$ 9,309,000</u>
<b>TOTAL</b>	<b>\$12,148,000</b>

\*Does not include \$1,816,000 million received through an Inter-agency Agreement with the California Department of Corrections and Rehabilitation (CDCR).

\*\* Does not include \$3.5 million expected to be received through an Inter-agency Agreement with CDCR.



**Tab 24**



# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

Date: January 28, 2016

To: CA Arts Council Members

From: **Shelly Gilbride, Programs Officer and Jason Jong, Arts Programs Specialist**

Re: 2016-17 State Local Partnership Program Grant Guidelines

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Staff requests the authority to fine-tune and publish grant guidelines for the State-Local Partnership Program (SLPP) in consultation with the Programs Committee

Programs staff has revised the SLPP guidelines for the 2016-17 grant cycle. The significant changes are as follows:

- Increased request amount from \$12,000 to \$30,000, reflecting the increased budget allocation to \$1.4 M and consistent with the 2015-16 grant amounts.
- Review criteria revised slightly to be consistent with stated SLPP goals
- Formatting and language changes to make guidelines consistent with other grant program guidelines

SLP guidelines and application will be made available in April of 2016.

Guidelines follow: first a clean version, then a version with comments.



# State-Local Partnership Program

## 2016-2017 Grant Guidelines

*Deadline: June 8, 2016, 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](http://www.arts.ca.gov)

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**California Arts Council**



**Purpose:** The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; to provide for exhibition of artworks in public buildings throughout California; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**Governor of California**

Edmund G. Brown Jr.

**The Council:** The appointed Council of the CAC consists of 11 members who serve staggered terms. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

**Arts Council Members**

Donn K. Harris,  
Chair

**Mission:** To advance California through the arts and creativity.

Susan Steinhauser,  
Vice Chair

**Funding:** The CAC is a state agency, funded from the state’s annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.

Michael Alexander  
Phoebe Beasley

Christopher Coppola  
Kathleen Gallegos

Jaime Galli  
Nashormeh Lindo

Louise McGuinness  
Steve Oliver

Rosalind Wyman

**Information Access:** Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Each meeting provides a designated time for public comment, although comments may be time-limited.

**Executive Staff**

**Director**

Craig Watson

**Grants Panels:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions.

**Deputy Director**

vacant

**Appeal Process:** Appeals to CAC funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are granted only on the following grounds:

**Programs Officer**

Shelly Gilbride

1. Panel’s assessment was based on a misstatement of factual information as contained in the application such that it negatively influenced the panel’s recommendation; and/or
2. Incorrect processing of the required application material such that it negatively influenced the panel’s assessment of the applicant’s request for funding.

**Address**

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**Note:** Dissatisfaction with award denial or with award amount is not grounds for appeal.

(916) 322-6555

Toll Free (800) 201-6201

FAX: (916) 322-6575

**Requirements:** The CAC is mandated both by federal and state regulations to fund only organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 (“ADA”); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

**Website:** [www.arts.ca.gov](http://www.arts.ca.gov)

**Office Hours**

8:00 a.m. - 5:00 p.m.  
Monday through Friday

**Ownership, Copyrights, Royalties, Credit:** The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity, and appropriate credit for CAC partial support.

# STATE-LOCAL PARTNERSHIP PROGRAM

**2016-2017 GRANT GUIDELINES**  
**DEADLINE: June 8, 2016, 5:00 PM**  
*Apply at [cac.culturegrants.org](http://cac.culturegrants.org)*



## **Background**

The State-Local Partnership Program provides grant opportunities for general operating support and technical assistance for county-designated local arts agencies.

## **Purpose**

The purpose of the State-Local Partnership Program (SLPP) is to foster cultural development on the local level through a partnership between the State and the counties of California. The Partnership is established between the California Arts Council (CAC) and the State's local arts agencies. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership to stimulate and enable individuals, organizations, and communities to create, present, and preserve the arts of all cultures to enrich the quality of life for all Californians.

A local arts agency is defined as a nonprofit organization, or an agency of city or county government, officially designated to provide financial support, services, or other programs to a variety of arts organizations, individual artists, and the community as a whole.

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.
- To foster local and regional partnership and collaboration.

## **Eligible Funding and Request Amount**

The California Arts Council allocated \$1,400,000 to SLPP in 2015-16 and expects the allocation to remain stable in 2017. The recommended request amount is \$30,000. Grant requests cannot exceed an organization's total income based on its last completed budget.

## **Matching Funds**

Matching funds, at a level of 1:1, are mandatory. The required match may be from any public or private source. In some instances, in-kind donated services for which a market value can be determined may be used for up to 50% of the required match. State funds cannot be used as a match.

## **Applicant Eligibility**

- Applicant organization must be designated by resolution of their county board of supervisors to serve as the local partner.
- Applicant organization must meet the legal eligibility requirements of all California Arts Council program(s) grantees listed under Requirements on page 2.
- Programs must be accessible to the general public.
- Applicants must complete a California Cultural Data Project Funder Report at the time of application.
- Applicants to this program are not restricted from applying for, and receiving funding from, other CAC grant programs as long as those funds are used for different purposes.
- Matching funds requirement for this program must be met.

It is recommended that the state-local partners maintain a public office accessible during normal business hours and staffed by, at minimum, a part-time director/professional administrator. In unique situations, exceptions can be made.

**Regional Partnerships:** Regional partnerships that serve multiple counties may be eligible to apply. Funding is prorated based on the number of counties in the partnership. Regional partnerships may include a legal merger of two or more partner agencies or a consortium of applicants. Regional partner applicants must give evidence of service and program equity to all participating counties.

**Cities:** Currently two cities, Los Angeles and San Diego, due to their population size, participate in the State-Local Partnership Program. Additional cities are not eligible to apply. New applicants must serve a county or a partnership of counties.

## **Grantee Responsibilities**

Funding for general operating support is awarded as a contract for services between the local partner and the California Arts Council. Local partners must:

- Attend CAC gatherings, as applicable.
- Host meetings for the CAC as needed, without charge, when sufficient notice has been given.
- Participate, where feasible, in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the County Partner.

## **Application Process**

**CAC Culture Grants** is our online portal for the grant application and review process. CAC does not accept applications through any other means for this program. To apply, new applicants must sign up for a user account to access the CAC Culture Grants system, while returning applicants will log in with an existing user account. Detailed instructions and support can be found at [www.arts.ca.gov](http://www.arts.ca.gov) and via the portal at <https://cac.culturegrants.org>.

## **Review Criteria**

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

*Local Arts Networking and Facilitation:* Organization serves as a resource in the development of local cultural activities; acts as link between individuals, organizations, businesses, and government; provides technical assistance to constituency; and supports arts and cultural policy.

*Access, Equity and Community Engagement:* Organization promotes and fosters the artistic and cultural diversity of the community; ensures access and equity in the development and participation of programs and activities; recognizes and includes the entire geography of a county and embraces community members of all income levels, cultural backgrounds and people with disabilities; and encourages and promotes arts education projects.

*Fiscal Leadership and Management:* Organization can demonstrate the following: a diversity of income from both public and private sources; adequate staffing of arts professionals appropriately compensated; opportunities for staff development; governing body representative of community and diverse in its professional skills; established and effective decision making process; and ongoing strategic and cultural planning.

### **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**

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

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.

**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**

April 2016	Application Available
<b>June 8, 2016, 5:00 PM</b>	<b>Application deadline (online)</b>
Late September	Funding decisions
Late September	Funding notifications
October 1, 2016 – September 30, 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 and Assembly representatives thanking them for this grant.
- Use CAC and National Endowment for the Arts (NEA) logos on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC and the NEA on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.”*
- When discussing programs supported by this grant, verbal credit must be given.



- A Final Report summarizing SLPP grant-funded activities grant 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 Jason Jong, SLPP Arts Program Specialist at [jason.jong@arts.ca.gov](mailto:jason.jong@arts.ca.gov) or (916) 322-6338.**



## State-Local Partnership Program

### 2016-2017 Grant Guidelines

*Deadline: June 8, 2016, 5:00 PM – (online submission)*



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#### Governor of California Edmund G. Brown Jr.

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Susan Steinhauser,  
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#### Executive Staff Director Craig Watson

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#### Deputy Director vacant

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#### Programs Officer Shelly Gilbride

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Toll Free (800) 201-6201  
FAX: (916) 322-6575

**Requirements:** The CAC is mandated both by federal and state regulations to fund only organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

**Website:** [www.arts.ca.gov](http://www.arts.ca.gov)

**Office Hours**  
8:00 a.m. - 5:00 p.m.  
Monday through Friday

**Ownership, Copyrights, Royalties, Credit:** The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity, and appropriate credit for CAC partial support.

## STATE-LOCAL PARTNERSHIP PROGRAM

2016-2017 GRANT GUIDELINES  
DEADLINE: June 8, 2016, 5:00 PM  
*Apply at [cac.culturegrants.org](http://cac.culturegrants.org)*



### **Background**

The State-Local Partnership Program provides grant opportunities for general operating support and technical assistance for county-designated local arts agencies.

### **Purpose**

The purpose of the State-Local Partnership Program (SLPP) is to foster cultural development on the local level through a partnership between the State and the counties of California. The Partnership is established between the California Arts Council (CAC) and the State's local arts agencies. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership to stimulate and enable individuals, organizations, and communities to create, present, and preserve the arts of all cultures to enrich the quality of life for all Californians.

A local arts agency is defined as a nonprofit organization, or an agency of city or county government, officially designated to provide financial support, services, or other programs to a variety of arts organizations, individual artists, and the community as a whole.

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.
- To foster local and regional partnership and collaboration.

### **Eligible Funding and Request Amount**

The California Arts Council allocated \$1,400,000 to SLPP in 2015-16 and expects the allocation to remain stable in 2017. The recommended request amount is \$30,000. Grant requests cannot exceed an organization's total income based on its last completed budget.

**Comment [SG1]:** Changed request amount to be consistent with budget increase

### **Matching Funds**

Matching funds, at a level of 1:1, are mandatory. The required match may be from any public or private source. In some instances, in-kind donated services for which a market value can be determined may be used for up to 50% of the required match. State funds cannot be used as a match.

### **Applicant Eligibility**

- Applicant organization must be designated by resolution of their county board of supervisors to serve as the local partner.
- Applicant organization must meet the legal eligibility requirements of all California Arts Council program(s) grantees listed under Requirements on page 2.
- Programs must be accessible to the general public.
- Applicants must complete a California Cultural Data Project Funder Report at the time of application.
- Applicants to this program are not restricted from applying for, and receiving funding from, other CAC grant programs as long as those funds are used for different purposes.
- Matching funds requirement for this program must be met.

**Comment [SG2]:** Changed formatting to be consistent with other guidelines

It is recommended that the state-local partners maintain a public office accessible during normal business hours and staffed by, at minimum, a part-time director/professional administrator. In unique situations, exceptions can be made.

**Regional Partnerships:** Regional partnerships that serve multiple counties may be eligible to apply. Funding is prorated based on the number of counties in the partnership. Regional partnerships may include a legal merger of two or more partner agencies or a consortium of applicants. Regional partner applicants must give evidence of service and program equity to all participating counties.

**Cities:** Currently two cities, Los Angeles and San Diego, due to their population size, participate in the State-Local Partnership Program. Additional cities are not eligible to apply. New applicants must serve a county or a partnership of counties.

### **Grantee Responsibilities**

Funding for general operating support is awarded as a contract for services between the local partner and the California Arts Council. Local partners must:

- Attend CAC gatherings, as applicable.
- Host meetings for the CAC as needed, without charge, when sufficient notice has been given.
- Participate, where feasible, in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the County Partner.

### **Application Process**

**CAC Culture Grants** is our online portal for the grant application and review process. CAC does not accept applications through any other means for this program. To apply, new applicants must sign up for a user account to access the CAC Culture Grants system, while returning applicants will log in with an existing user account. Detailed instructions and support can be found at [www.arts.ca.gov](http://www.arts.ca.gov) and via the portal at <https://cac.culturegrants.org>.

### **Review Criteria**

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

**Comment [SG3]:**  
Review Criteria-revised to be more consistent with other grant guidelines.  
Revised from:  
15-16 Review Criteria:  
**Review Criteria**  
A peer review panel will evaluate applications based on the following criteria:

- 1. Local Arts Networking and Facilitation**
  - Serve as a resource in the development of local cultural activities.
  - Act as link between individuals, organizations, businesses, and government.
  - Impact public policy towards community arts and cultural development.
  - Provide technical assistance.
- 2. Accessibility**
  - Promote and foster the artistic and cultural diversity of the community.
  - Ensure access in the development and participation of programs and activities for:
    - All cultural and geographic communities.
    - Community members of all income levels.
    - People with disabilities.
- 3. Managerial and Fiscal Competence**
  - A diversity of income from both public and private sources.
  - Adequate staffing of arts professionals appropriately compensated.
  - Opportunities for staff development.
  - Board of Directors representative of community and diverse in its professional skills.
  - Established and effective decision making process.
  - Ongoing strategic and cultural planning.

*Local Arts Networking and Facilitation:* Organization serves as a resource in the development of local cultural activities; acts as link between individuals, organizations, businesses, and government; provides technical assistance to constituency; and supports arts and cultural policy.

**Comment [SG4]:** •Changed from: Impact public policy towards community arts and cultural development.

*Access, Equity and Community Engagement:* Organization promotes and fosters the artistic and cultural diversity of the community; ensures access and equity in the development and participation of programs and activities; recognizes and includes the entire geography of a county and embraces community members of all income levels, cultural backgrounds and people with disabilities; and encourages and promotes arts education projects.

**Comment [SG5]:** added to be consistent with goals stated at top of guidelines

*Fiscal Leadership and Management:* Organization can demonstrate the following: a diversity of income from both public and private sources; adequate staffing of arts professionals appropriately compensated; opportunities for staff development; governing body representative of community and diverse in its professional skills; established and effective decision making process; and ongoing strategic and cultural planning.

#### **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**

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

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

~~Matching funds, at a level of 1:1, are mandatory. The required match may be from any public or private source. In some instances, in-kind donated services for which a market value can be determined may be used for up to 50% of the required 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

April 2016	Application Available
<b>June 8, 2016, 5:00 PM</b>	<b>Application deadline (online)</b>
Late September	Funding decisions
Late September	Funding notifications
October 1, 2016 – September 30, 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 and Assembly representatives thanking them for this grant.

- Use CAC and National Endowment for the Arts (NEA) logos on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC and the NEA on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.”*
- When discussing programs supported by this grant, verbal credit must be given.
- A Final Report summarizing SLPP grant-funded activities grant 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 Jason Jong, SLPP Arts Program Specialist at [jason.jong@arts.ca.gov](mailto:jason.jong@arts.ca.gov) or (916) 322-6338.**



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# Memorandum

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

Date: January 28, 2015  
To: Council Members  
From: Shelly Gilbride, Programs Officer  
Re: Panel Pools for 2016

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**PANEL POOL ADDENDUM WILL BE SENT TO COUNCIL VIA EMAIL; HARD COPIES WILL BE HANDED OUT AT THE MEETING.**

Staff recommends approval of the Panel Pools for 2016.
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## Background

Pools of potential panelists have been developed by Program Staff for Spring 2016 panels for the following programs: *Artists Activating Communities, Artists in Schools, Creative California Communities, Cultural Pathways, JUMP StArts, Local Impact, Statewide and Regional Networks, State-Local Partnership, and Veterans Initiative.*

Potential panelists were solicited through an open call in the agency's newsletter (*ArtBeat*) and on the CAC Website, through *FaceBook, Twitter*, direct contact, and recommendations from Council Members, arts leaders, and others in aligned fields. We received over 180 submissions between October, 2015 and January, 2016.

The staff has developed the pools to reflect broad experience within our state—artistic or administrative or in some cases, both—and with geographic, discipline, rural/urban/suburban, and ethnic diversity in mind. Panelists serve a vital role in the California Arts Council's grant-making process. Selected panelists will review and rank grant applications and make funding recommendations for Council review and approval.

Expert researchers have determined the peer-review process to be the best way to evaluate proposals for government funding in the arts and sciences, and the National Endowment for the Arts (NEA) and virtually every other state arts agency utilize peer-review for evaluation as well.

*Note: You will note that certain panel pools have more members than others; the pools typically contain double the number that will actually serve on a panel. The panels will usually have 3-5 members. Some programs have more than one panel; as such, those panel pools are larger than others.*

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# California Arts Council

## SPRING 2016 Programs Calendar

	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY
<b>PROGRAMS</b>							
AIS: Artists in Schools	Guidelines and Applications Available	Guidelines and Applications Available	Grant Application Deadline	Grant Application Deadline	Guidelines and Applications Available	Grant Review Panel	Grant Review Panel
AAC: Artists Activating Communities	<ul style="list-style-type: none"> <li>LI</li> <li>SRN</li> <li>CCC</li> </ul>	<ul style="list-style-type: none"> <li>VIA</li> <li>PDC</li> </ul>	<ul style="list-style-type: none"> <li>AAC</li> <li>AIS</li> <li>CCC</li> <li>CP</li> </ul>	<ul style="list-style-type: none"> <li>PDC</li> </ul>	<ul style="list-style-type: none"> <li>SLP</li> </ul>	<ul style="list-style-type: none"> <li>CCC 2</li> </ul>	<ul style="list-style-type: none"> <li>SLPP<sup>1</sup></li> </ul>
CCC: Creative California Communities	<ul style="list-style-type: none"> <li><i>JUMP StArts</i></li> <li><i>AIS</i></li> <li><i>CP –NEW!</i></li> <li><i>AAC –NEW!</i></li> </ul>	Grant Application Deadline	<ul style="list-style-type: none"> <li><i>JUMP StArts</i></li> <li><i>LI</i></li> <li><i>VIA</i></li> </ul>	Grant Review Panel	Grant Review Panel	Panel Recommendations to Council	
CP: Cultural Pathways						<ul style="list-style-type: none"> <li>LI 1 &amp; 2</li> <li>CCC 1</li> <li>PDC (Staff)</li> </ul>	<ul style="list-style-type: none"> <li>LI</li> <li>CCC</li> <li>CP</li> <li>AIS</li> <li>PDC</li> <li>VIA</li> </ul>
JUMP StArts	Guidelines to Council	<i>Poetry Out Loud State Finals</i>	Grant Review Panel	Panel Recommendations to Council			
LI: Local Impact	<ul style="list-style-type: none"> <li>SLPP</li> </ul>		<ul style="list-style-type: none"> <li>SRN</li> <li>AAC 1 and 2</li> </ul>	<ul style="list-style-type: none"> <li><i>SRN</i></li> <li><i>JUMP StArts</i></li> <li><i>AAC</i></li> </ul>	<i>Poetry Out Loud National Finals</i>	Grant Application Deadline	
SRN: Statewide and Regional Networks		Programs Webinar				<ul style="list-style-type: none"> <li>SLPP</li> </ul>	
SLPP: State Local Partnership							
VIA: Veterans Initiatives in the Arts							
<i>POL: Poetry Out Loud</i>							

<sup>1</sup>SLP Panel Recommendations go to Council in September

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**To: Council Members**

**From: Caitlin Fitzwater, Public Information Officer**

**Date: January 28, 2015**

**Re: Strategic Plan Progress Report**

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### **Background**

In January 2014, the Council adopted a new strategic plan intended to serve as a roadmap for our work for three to five years. The plan was carefully crafted with the input of hundreds of stakeholders from around the state. Many of the recent accomplishments of the Council are tied to the goals of our strategic plan, which, as a reminder, fall under four pillars:

1. Building public will and resources for the arts
2. Diversity, access, and partnerships
3. Thought leadership
4. Programs and services

### **Thank You**

We want to acknowledge the chair of our strategic planning process, Susan Steinhauser. Thank you to Susan for her many contributions that led to the development and adoption of this plan.

### **About the Progress Report Document**

At this time, we are providing an updated “progress report” which highlights some of the key accomplishments under each of the plan’s objectives (noted in blue text). This report was originally presented in June 2015. This is not an exhaustive tracking document, rather an overview of some of the progress made to date.

The report also highlights objectives where progress and activities are upcoming, noted in red. Any items requiring Council’s attention will be addressed in our discussion.

### **Council Review**

This report is intentionally concise, and we hope each member will have the opportunity to review it prior to our meeting. Please come prepared with any questions.

# Strategic Plan | January 2016 Progress Report

**Blue text** = highlights of key accomplishments and activities that have taken place and/or are in-progress  
(selected highlights only, not exhaustive)

**Red text** = upcoming tasks

## 1) BUILDING PUBLIC WILL AND RESOURCES FOR THE ARTS

**GOAL:** Ensure strong support for the arts statewide among the public, elected officials, and decision makers.

OBJECTIVES	
<b>1. Activate CAC constituents, the arts community, stakeholders, and the public</b>	
Tasks	a. Communicate success stories about the arts locally and statewide <i>Video series and accompanying social media campaign, Instagram, building public will pilot</i>
	b. Provide information to arts organizations <i>Upcoming 2016 convening series, program webinars, new programs flyers</i>
	c. Use research as a tool to drive and activate public will <i>Upcoming "think tanks" and white papers, building public will pilot, Otis report, upcoming NEA "Creativity Connects" report</i>
	d. Regularly and proactively communicate with constituents to stay abreast of developments from the field <i>Increased ArtBeat subscribers, social media growth, public appearances by Council and staff</i>
	e. Consider reinstating an Arts Day with activities in the Capitol as well as at the local level and implement ongoing outreach around its goals <i>Anniversary event, support of Spring 2016 statewide convening, produce proclamations for local arts events</i>
	f. Raise awareness of CAC-funded programs and events <i>Equip grantees with template press kits, Council members attendance at events, pitch high-interest events to reporters</i>
	g. Publish a calendar outlining key CAC events e.g. Council meetings, convenings, grant application deadlines, etc. <i>Calendar available on CAC website</i>
	h. Work with State-Local Partners as a key resource for communicating with local elected officials and recognizing excellence in local programs <i>Ongoing, upcoming UC Berkeley graduate school of public policy research project on impact of SLPs</i>
<b>2. Develop and provide messaging to Californians about the value of the arts and creativity to the state</b>	
Tasks	a. Create materials outlining the value of the arts in both print and digital formats <i>Video campaign, new CAC printed materials developed, support of Student Voices initiative, upcoming 40<sup>th</sup> anniversary book</i>
	b. Identify opportunities to garner media coverage of the arts <i>Develop relationships with new press contacts, actively pitch CAC funded initiatives and programs, acquire new media press database tools, write opinion pieces and garner placement in high-traffic media outlets (Huff Post, Zocalo Public Square)</i>
	c. Develop quotes and background information for reporters on emerging arts issues and legislation <i>Develop and maintain relationships with press contacts, keep contacts abreast of research and current arts topics</i>
	d. Keep abreast of, and implement as appropriate, best practices in effectively promoting the arts and creativity <i>Ongoing</i>
<b>3. Build renewed visibility for the arts and the CAC with California's elected officials</b>	
Tasks	a. Develop public hearing strategy around the arts <i>Testimony at recent arts education hearing, participation in development of future hearings</i>
	b. Develop and leverage state government relationships <i>Ongoing, continued development through staff and Council members</i>
	c. Provide information to elected officials regarding the benefits of the arts to their constituents <i>Ongoing, distribution of video campaign and upcoming 40<sup>th</sup> anniversary book</i>
	d. Encourage communication between constituents and elected officials <i>Grantees required to send thank you letters to representatives, support of Spring 2016 convening</i>
	e. Look for targeted opportunities to expose key elected officials to exceptional CAC grantee work <i>Video series, plan for future site visits (ex: Asm Lackey visit to Lancaster Prison/Arts in Corrections)</i>

<b>4. Leverage relationships and connections of Council Members within the arts community and throughout the public, private, and nonprofit sectors</b>	
Tasks	a. Map and leverage relationships and connections of Council Members within the arts community, the private sector, and local and state government <i>Legislative Liaison provides targeted support for Council Member efforts</i>
	b. Create a variety of methods to recognize outstanding work by California artists and arts organizations <i>Increased use of proclamations, visits by Council members, speeches at public events</i>
	c. Engage with and encourage involvement of alumni Council Members <i>40<sup>th</sup> Anniversary event, continued outreach planned</i>
<b>5. With invigorated public will, work to secure additional resources for CAC programs and services</b>	
Tasks	a. Ramp up marketing the California Arts License Plate <i>First forty campaign (lessons learned), exploring commercial plate question</i>
	b. Conduct outreach to maximize the potential of the Keep Arts in Schools Fund on state tax returns <i>Successful year-two campaign, year three underway w/ expanded outreach efforts, increased use of social media</i>
	c. Work to identify private sector support for CAC programs <i>Current activity and success of External Partnerships Committee</i>
	d. Work to acquire additional general fund monies <i>Permanent funding increase successful</i>
	e. Consider entrepreneurial opportunities in order to develop new resources <i>Current activity of External Partnerships Committee</i>

## 2) DIVERSITY, ACCESS, AND PARTNERSHIPS

**GOAL: Ensure the CAC’s work is reflective of California’s diverse populations and accessible to all.**

OBJECTIVES	
<b>1. Work to ensure that diverse voices help to shape arts policy</b>	
Tasks	a. Continue to empanel diverse experts to review grant applications <i>Diverse panelists engaged, open solicitation for panelists, Council members participate in panel recommendation process</i>
	b. Seek the counsel of diverse stakeholders from both within and outside the arts on an ad hoc basis <i>Input sought by Chair and Director on as-needed basis</i>
	c. Nurture ongoing relationships with geographically diverse and culturally-specific arts organizations <i>New Cultural Pathways and AAC programs, ongoing via Statewide Network and SLP program, specific improvements to Local Impact program and increased outreach</i>
	d. Cultivate relationships with and seek the input of voices outside the arts <i>Director engaged with interagency partners, additional input and relationship building from Council</i>
<b>2. Provide services for California’s diverse population</b>	
Tasks	a. Continue to pursue working with populations reflective of the rich demographic makeup of California <i>Translation services offered via phone and email in Spanish, Cantonese and Mandarin. CAC website available in 14 languages, Council meetings held in diverse locations, diverse populations supported via grant programs and arts education initiatives</i>
	b. Strive to provide grants, resources and services that serve all geographic regions of the state <i>Cultivation of new State-Local Partner organizations, expanding Statewide and Regional Networks program</i>
	c. Work to enhance opportunities (career and participation) in the arts for people with disabilities <i>Continued engagement with UCLA Arts &amp; Disability Center</i>
<b>3. Strive to increase accessibility of CAC staff and Council Members</b>	
Tasks	a. Conduct Council meetings and/or convenings in geographically diverse locations and in venues representing various disciplines and organization sizes <i>Ongoing, meetings now include local performances</i>
	b. Use all methods to ensure accessibility of CAC Staff <i>Ongoing via website, social media, phone, travel of staff</i>
	c. Strive for geographic, ethnic, and professionally diverse makeup of Council Members and Staff <i>Ongoing, encourage diverse Council applicants</i>
<b>4. Use technology to maximize accessibility</b>	



Tasks	a. Utilize webinars and other virtual methods to facilitate free and accessible events <i>February 4 programs webinar, upcoming 2016 online convening series</i>
	b. Provide resources for the field and public via the CAC website and social media platforms <i>Growing library of research and resources posted to CAC platforms</i>
	c. Explore the development of online platforms to showcase CAC grantee photos, videos, and stories <i>Video communications campaign, guest blogs</i>
	d. Maintain an online arts resources library on the CAC website <i>Ongoing</i>
	e. Explore ways to make CAC programs and services accessible to those on the far side of the digital divide <i>Council meetings held in diverse and rural locations, technical assistance provided to constituents via phone</i>
<b>5. Collaborate and partner with other government agencies to maximize the potential for the integration of the arts across state government</b>	
Tasks	a. Continue work on arts education with the California Department of Education <i>CREATE CA growth, relationship building with new CDE advisor</i>
	b. Ramp up relationships in development with state agencies (such as the Department of Corrections, GoBiz, etc.) <i>Multi-year commitment from CDCR, ongoing relationship with GoBiz</i>
	c. Identify state agencies to determine if the arts are or could be incorporated into collaborative work <i>Ongoing</i>
<b>6. Pursue collaborations and partnerships with the private sector</b>	
Tasks	a. Establish list of opportunities conducive to private sector collaboration and conduct outreach to potential partners <i>Progress of External Partnership Committee</i>
	b. Participate in events and conferences that draw attendees from the private sector <i>Ongoing, examples: CA Main Street Association Conference, STEAM Conference, SLO Creative Economy Conference</i>
	c. Identify go-to leaders in California's creative economic industries. Regularly seek their counsel and provide periodic updates on issues of interest to them. <i>Ongoing efforts of staff and Council</i>
	d. Identify businesses that rely on creative people to become champions of the arts, including participation in hearings and outreach to state legislators <i>Ongoing hearing strategy, work of External Partnerships committee</i>

### 3) THOUGHT LEADERSHIP

**GOAL: Establish the CAC as a leading authority and champion for the arts in California, regionally, and nationally.**

OBJECTIVES	
<b>1. Provide leadership and facilitate conversations to address issues where the arts may inform the conversation</b>	
Tasks	a. Call on the state's arts experts and other stakeholders to convene ad hoc task forces on an as needed basis to seek new ideas and input on specific issues <i>Chair and Director seek input on as needed basis</i>
	b. Host in-person and online convenings for arts practitioners and leaders <i>February 4 programs webinar, support of spring 2016 convening, upcoming 2016 Online Convening Series</i>
	c. Pursue opportunities, such as trainings, speaking engagements, panel involvement and conference attendance, etc., for Staff and Council Members to effectively engage and grow their expertise on arts issues <i>Ongoing, increased Council and staff participation at public events and conferences</i>
	d. Maintain productive relationships with regional and national arts groups <i>Strong relationship with NEA Chairman, ongoing partnerships with NASAA, AFTA, WESTAF</i>
<b>2. Help shape state and local policy</b>	
Tasks	a. Make examples of best practices, success stories, and prototype models available to local arts communities for developing local policies <i>Video communications campaign, 40<sup>th</sup> Anniversary Book</i>
	b. Explore legislation that would advance the arts <i>Support of theater and dance credential</i>
	c. Explore methods to develop new resources for the arts <i>Early level policy conversations with key legislators</i>

3. Highlight and promote arts innovation, the value of the arts, and successful arts programs	
T a s k s	a. Support research that informs various sectors on the value of the arts <i>Third year of Otis Report, Building Public Will pilot and research, upcoming Arts on the Air and Touring think tanks</i>
	b. Maximize CAC website and newsletters as effective communication tools <i>Blog, website translator added, increased ArtBeat subscribers</i>
	c. Help to develop and publicize successful case studies and grantee stories <i>Video campaign, upcoming 40<sup>th</sup> Anniversary book, grantees highlighted on blog, website, social media, correspondence with media and legislature</i>
	d. Assemble collateral from events and symposia and make available to the field, as appropriate <i>Ongoing on CAC website and ArtBeat newsletter</i>
	e. Honor and recognize artists, arts organizations, arts leaders and supporters <i>Increased use of proclamations by Council members and staff</i>
	f. Consider reinstating a statewide arts award to recognize excellence among California artists <i>Under review by staff</i>
4. Work to provide practical services to working artists and constituent organizations	
T a s k s	a. Maintain professional development and networking opportunities <i>Professional Development &amp; Consulting grant program, addition of receptions to selected Council meetings</i>
	b. Maintain resource library for artists seeking support information <i>Ongoing</i>
	c. Explore collaborations with arts service organizations to address the needs of the field <i>Growth of Statewide Network program, Arts-in-Corrections training and conference</i>
	d. Support the development of emerging arts leaders <i>Cultural Pathways program, support of in-development arts education emerging leaders strategy from CREATE CA</i>
	e. Promote new and existing strategies to harness the collective buying power of arts organizations <i>Staff exploring strategies</i>

## 4) PROGRAMS AND SERVICES

**GOAL: Ensure programmatic excellence, effectiveness, and relevance in all of the CAC’s programs and services.**

OBJECTIVES	
1. Effectively manage and evolve CAC resources to address changing needs	
T a s k s	a. Continue support of arts organizations through grants and services <i>Ongoing</i>
	b. Provide relevant and valuable technical assistance to arts organizations and artists <i>Ongoing, February 4 programs webinar</i>
	c. Explore avenues of support for individual artists <i>Artists Activating Communities program</i>
	d. Leverage public and private partnerships and collaborations to create valuable programs that improve the lives of Californians <i>40<sup>th</sup> Anniversary event, Poetry Out Loud</i>
	e. Continue to support the California Poet Laureate <i>Manage nomination process, appointment of Dana Gioia</i>
2. Keep abreast of current program strategies and best practices in arts grantmaking	
T a s k s	a. Maximize use of Cultural Data Project to inform programs and services <i>Now called Data Arts, programs staff pursuing completed additional Data Arts training, staying abreast of developments</i>
	b. Identify and support new and innovative ideas, as possible and appropriate <i>New programs, Cultural Pathways, Artists Activating Communities. Upcoming think tanks for Arts on the Air and touring</i>
	c. Encourage lifelong arts participation <i>Director engaged with Arts &amp; Aging conference and field developments, Council/programs conversation pending</i>
3. Maintain commitment to arts education	
T a s k s	a. Sustain funding to Artists in Schools, or a variation on that program <i>Ongoing, addition of new professional development category</i>

	<ul style="list-style-type: none"> <li>b. Continue participation in CREATE CA coalition <i>Ongoing</i></li> <li>c. Explore pilot projects within the field to support innovative models that address systemic change <i>Cultural Pathways, Artists Activating Communities</i></li> </ul>
<b>4. Continually examine CAC grant application eligibility, guidelines, and funding levels</b>	
Tasks	<ul style="list-style-type: none"> <li>a. Examine funding formulas for existing grants programs to ensure that funds are tailored to support organizations according to their needs <i>Improvements to guidelines and application process, upcoming program evaluation efforts</i></li> </ul>
	<ul style="list-style-type: none"> <li>b. Review grant evaluation procedures to ensure accountability and facilitate transparency <i>Engagement of panel chairs at Council Meetings, standardized panel note taking and dissemination to applicants, procedural recommendations from panelists</i></li> </ul>
	<ul style="list-style-type: none"> <li>c. Ensure clear, measurable outcomes are met by aligning evaluation requirements with Strategic Plan priorities <i>Ongoing</i></li> </ul>
	<ul style="list-style-type: none"> <li>d. Use research to inform actions <i>Upcoming think tanks for Arts on the Air and touring and upcoming program evaluation efforts</i></li> </ul>
	<ul style="list-style-type: none"> <li>e. Use the expertise of California’s arts community to inform and guide CAC activities <i>Programs staff solicit program and policy feedback from high caliber panelists</i></li> </ul>

Tab 28

Materials were not received prior to packet assembly. Report will be emailed to council members prior to the meeting and copies will be available at the meeting.

# Tab 29

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NEWS JAN 17 2016, 10:12 AM ET

# Voices: Remembering Friend, Mentor and Poet Francisco X. Alarcón

by RIGOBERTO GONZÁLEZ



Poet and educator Francisco X. Alarcón passed away Jan. 15, 2016. Poetry Foundation

NEWARK, NJ -- In 1992, while I was a graduate student at the University of California—Davis, I crossed paths with a recent faculty hire in the Spanish department. I was enrolled in the MA program in English, but both departments were housed in the same building. And eventually I concluded that this was the perfect metaphor for the work of Francisco X. Alarcón—the dynamic poet who introduced himself to the campus community with a standing room only presentation of his bilingual verse. I would come to appreciate and even look forward to the way he opened his readings, with the burning of sage and a ceremonial greeting of the spirits from the four cardinal directions. Tahuiiiiiiii! The audience chanted along with him.

Francisco's charisma and energy were unstoppable. Besides engaging his students in the classroom, he organized weekend field trips to the Bay Area museums, set up poetry readings at an art gallery in nearby Sacramento and even convinced a handful of us to read our clunky poems at the local radio station. We showed up dressed in our Sunday best and Francisco giggled as he said: "You realize you're on radio, not television."

As a graduate student, I had connected with another important role model and mentor. Francisco was the first openly-gay Chicano writer I had ever met. His stage performances were already legendary and his reputation as a poet in print was rising quickly: at the time he was being championed by Chronicle Books, which released *Body in Flames/ Cuerpo en llamas* (1990) and *Snake Poems: An Aztec Invocation* (1992). The second title, a book written in English, Spanish and Nahuatl (Francisco's grandmother's tongue) garnered an American Book Award from the Before Columbus Foundation and the PEN Oakland/ Josephine Miles Literary Award.

But it was the release of *De amor oscuro/ Of Dark Love* (Moving Parts Press, 1991), a series of homoerotic sonnets inspired by the great Federico García Lorca, that finally gave me permission to reconcile my ethnicity with my sexuality on the page. And when Francisco agreed to sit on my thesis committee, I began to consider seriously the term Chicano—something I had resisted because I had always called myself Mexican. I didn't know I could inhabit all of these identities at once until I met Francisco, who embodied many of them. Like him, I had been born in the U.S. and spent my childhood in Mexico. Like him, I was bilingual, bicultural, and gay. And now we were both proudly Chicano.

Our communication was infrequent for the next two decades, but we kept in touch through our books. I sent him copies of my poetry collections and he would report back with enthusiasm, letting me know about his projects. He was thrilled, for example, about his series of bilingual children's picture books. He launched the "magical cycle of the seasons" with *From the Bellybutton of the Moon and Other Summer Poems/ Del ombligo de la luna y otros poemas de verano* with Children's Book Press in 2001. Three more books completed the series, all illustrated by Maya Christina González, earning him two Pura Belpré Honor recognitions.

**"THANK YOU FOR EVERYTHING, FRANCISCO," I SAID AS WE PARTED WAYS. AND I LIKE TO BELIEVE THAT HE UNDERSTOOD WHAT I MEANT BY EVERYTHING: FOR HIS EXCEPTIONAL EXAMPLE AS A TEACHER, A WRITER, AN ACTIVIST, AND A MENTOR.**

I recall thinking what a perfect match Francisco was for children's verse. He had mastered the art of the compressed line and the use of accessible language, which was deceptively simple. But in fact his poetry flourished with imagery and music. His craftsmanship was deservedly acknowledged in 2002, when he received the Fred Cody Lifetime Achievement Award from the Bay Area Book Reviewers Association. That same year the University of Arizona Press released *From the Other Side of Night/ Del otro lado de la noche: New and Selected Poems*. I chose that title to inaugurate my book review column with *The El Paso Times of Texas*.

In recent years, Francisco became invigorated by the calls to action in light of the troubling developments in Arizona. He expressed his support of the young people protesting the removal of ethnic literature from the high school curriculum and he rallied the poets to respond to the contentious anti-immigrant law, SB-1070. This last effort, which began as a social media movement on Facebook, resulted in a print anthology co-edited with Odilia Galván Rodríguez. *Poetry of Resistance: Voices for Social Justice* will be released later this year by the University of Arizona Press. It includes a foreword by the current poet laureate of the United States, Juan Felipe Herrera.

The last time I spent quality time with Francisco was in May of 2014. I was a keynote speaker at a conference at UC-Davis, and Francisco, who always looked for opportunities for his students, got me to agree to a classroom visit and a reading in nearby Sacramento. In between these events we had lunch at a local Mexican restaurant. He handed me a copy of a manuscript, *Borderless Butterflies: Earth Haikus and Other Poems/ Mariposas sin fronteras: Haikus terrenales y otros poemas*, which was scheduled for publication by Poetric Matrix Press later that year. A second manuscript, *Canto hondo/ Deep Song*, was scheduled for publication by the University of Arizona Press in 2015.

"You're on fire, Francisco," I quipped. "You're a body in flames!" And he unleashed that unmistakable laugh of his that I hope never fades from my memory.

That lunch generated a range of emotions. We were excited by the writing being produced by the next generation of Chicano/ Latino writers and we were angered by the anti-Mexican sentiment taking root in American politics. We grieved the deaths of our fathers, we toasted the progress of LGBT legislation. And we couldn't believe that 22 years after meeting for the first time we had come full circle in that small central California town.

"Thank you for everything, Francisco," I said as we parted ways. And I like to believe that he understood what I meant by everything: for his exceptional example as a teacher, a writer, an activist, and a mentor. As I move forward on my journey, I know I'm a better person because I learned from people like him how to respect my communities and how to love myself.



Safe passage, maestro. May you rest in power.

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