

## NOTICE OF PUBLIC MEETING

**September 6, 2019  
9:00 am to 5:30 pm**

**SAE Expression College  
Californium Hall  
6601 Shellmound Street  
Emeryville, CA 94608  
(510) 654-2934**

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|----|---|--|
| 1. | Call to Order<br>Welcome from Alameda County Arts Commission<br>Welcome from Rotten City- Emeryville Cultural Arts District                       | N. Lindo<br>R. Osajima<br>E. Thériault |
| 2. | Acknowledgment of Tribal Land   | A. Bown-Crawford<br>N. Lindo           |
| 3. | Roll Call and Establishment of a Quorum   | L. Barcena                             |
| 4. | Approval of Minutes from June 25, 2019 Council Meeting<br>( <b>TAB 1</b> )  | N. Lindo                               |
| 5. | Public Comment (may be limited to 2 minutes per speaker*)   | N. Lindo                               |
| 6. | Chair's Report ( <b>TAB 2</b> )   | N. Lindo                               |
| 7. | Director's Report ( <b>TAB 3</b> )  | A. Bown-Crawford                       |
| 8. | Strategic Framework Session<br><i>The CAC's Strategic Framework consultant will lead the Council through preliminary findings of the project.</i> | T. Nolfo                               |

9. Voting Items: Programs Allocations Committee Recommendations (**TAB 4**)  
*Council will vote on the following allocations recommendations:*
- a) Increase Maximum Request Amount for Projects
  - b) Adjust State-Local Partners grant program to a 2-year grant and the total cost in 2019
  - c) Increase Maximum Request Amount for Professional Development grant program
  - d) Increase Maximum Request for Arts and Accessibility Support grant program
  - e) Increase Maximum Request Amount for Artists in Schools - Arts Integration Training grant program
- J. Evans  
L. McGuinness
10. Voting Items: Programs Policy Committee Recommendations (**TAB 5**)  
*Council will vote on the following policy recommendations:*
- a) Secretary of State Good Standing Certification
  - b) Adjusting Definition of Veterans
  - c) Adjusted State-Local Partnership grant to 2-years
  - d) Adjusted DataArts Requirements
- L. Baza  
J. Galli
11. Voting Items: FY 2019-2020 Grant Guidelines
- a) Artists in Communities (**TAB 6**)
  - b) Arts Education Exposure (**TAB 7**)
  - c) Arts and Public Media (**TAB 8**)
  - d) Cultural Pathways (**TAB 9**)
  - e) JUMP StArts (**TAB 10**)
  - f) Local Impact (**TAB 11**)
- L. Baza  
J. Galli
12. Public Comment (may be limited to 2 minutes per speaker\*)
- N. Lindo
13. Voting Items: FY 2019-2020 Grant Guidelines (Continued)
- g) Organizational Development (**TAB 12**)
  - h) Professional Development (**TAB 13**)
  - i) Reentry Through the Arts (**TAB 14**)
  - j) State-Local Partners (**TAB 15**)
- L. Baza  
J. Galli

- k) Statewide and Regional Networks (**TAB 16**)
  - l) Veterans in the Arts (**TAB 17**)
  - m) Youth Arts Action (**TAB 18**)
- 14.** Break: Council Members Paperwork
- 15.** Voting Items: FY 2020-2021 Grant Guidelines L. Baza
- a) Artists in Schools (**TAB 19**) J. Galli
  - b) Arts Integration Training (**TAB 20**)
- 16.** Voting Item: FY 2018-2019 Panel Recommendations:  
Emerging Arts Leaders of Color Fellowship  
*Council will vote on the panel recommendations for the grant program.*
- a) Programs Allocations Committee Funding Recommendation (**TAB 21**) J. Evans  
L. McGuinness
  - b) Panel Process Overview (**TAB 22**) J. Jong  
A. Porras  
Panel Representative
- 17.** Voting Item: 2020 Council Meeting Calendar N. Lindo
- Council vote on the dates for the 2020 Council Meeting Calendar including:*
- Thursday, January 30, 2020
  - Wednesday, April 1, 2020
- 18.** Looking Forward: Prioritizing New Grant Opportunities N. Lindo
- 19.** Adjournment (**TAB 23**) N. Lindo
- Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair.*

**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 Analyst, Lariza Barcena, at (916) 322-6335 or [lariza.barcena@cac.ca.gov](mailto:lariza.barcena@cac.ca.gov).*
5. *Public testimony is time limited. Please make concise remarks. \*Members of the public utilizing language translation will be granted additional time as needed.*
6. *A working lunch will be delivered for the Council Members and staff. No lunch break will be taken.*

# TAB 1

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California Arts Council | Public Meeting | 09/06/2019

## MINUTES OF PUBLIC MEETING

**June 25, 2019  
9:00 a.m. to 4:16 p.m.**

**Calaveras Performing Arts Center  
350 High School Street  
San Andreas, CA 95249**

### **PRESENT:**

#### Council Members

Nashormeh Lindo, Chair  
Larry Baza, Vice Chair  
Jodie Evans  
Donn K. Harris  
Kathleen Gallegos  
Louise McGuinness

#### Arts Council Staff

Anne Bown-Crawford, Executive Director  
Ayanna Kiburi, Deputy Director  
Caitlin Fitzwater, Director of Public Affairs  
Kristin Margolis, Director of Legislative Affairs  
Hilary Amnah, Program Specialist  
Maya Austin, Program Specialist  
Jason Jong, Program Specialist  
Josy Miller, Arts Education Program Specialist  
Kimberly Brown, Public Affairs Specialist  
Lariza Barcena, Administrative Analyst

#### Invited Attendees

Christian Gaines, WESTAF  
Jenna Harris, Panel Representative  
Kathy Mazzaferro, Calaveras County Arts Council  
Dr. Tamu Nolfo, Ph.D., Strategic Framework Consultant  
Brigid Parsons, Panel Representative  
James Tabuchi, Panel Representative  
Stephanie Wenning, Panel Representative

## Other Attendees / Members of the Public

Julie Baker, Californians for the Arts/California Arts Advocates  
Gary Caldwell  
Peter Comiskey, Balboa Park Cultural Partnership  
Donna Guadagni, Calaveras County Arts Council  
Steven Hall, Calaveras County Arts Council  
Meghan O’Keefe, Amador County Arts Council  
Maggie Sloan, Calaveras County Arts Council  
Lisette Sweetland, Tuolumne County Arts  
Penny West

### **I. Call to Order Welcome from Calaveras County Arts Council**

Chair Lindo calls the meeting to order at 9:29 a.m.

She thanks and introduces Kathy Mazzaferro, Executive Director for the Calaveras County Arts Council. Mazzaferro has been the Executive Director for the Calaveras County Arts Council since April 1, 2016.

Mazzaferro thanks Council for coming to Calaveras County and remarks on the significance of the Council meeting in their rural community. She recognizes her arts partners in the tri-county area, Lisette Sweetland, Executive Director of Tuolumne County Arts; and Meghan O’Keefe, Executive Director of Amador Arts. She also acknowledges Calaveras County Arts Council Board of Directors Secretary Donna Guadagni and Member at Large Steven Hall, as well as former Executive Director Penny West for their presence at the meeting. She informs Council of envelopes distributed to them that feature information about Calaveras County Arts Council’s current music and winter theater program, as well as a copy of a book of poetry and writings from local artists submitted and published after the Butte Fire in 2015. She tells Council that she will talk in more detail during her presentation in the afternoon, and thanks them again for travelling to the area.

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

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

Baza acknowledges the following tribal groups: Buena Vista Rancheria, Chicken Ranch Rancheria, Jackson Rancheria, Sheep Ranch Rancheria, Shingle-Springs Rancheria, and Tuolumne Rancheria.

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

At 9:37 a.m., Lindo calls for roll. Each Council member present briefly introduces themselves. A quorum is established.

### **IV. Approval of Minutes from May 22 Council Meeting**

The Chair calls for the motion to approve the May 22, 2019 minutes with approved changes, of which there are none. Harris moves; Evans seconds.

No discussion.

At 9:40 a.m., Lindo calls for the vote. The motion passes 6-0.

## **V. Public Comment**

- Meghan O’Keefe, Amador County Arts Council

O’Keefe thanks the Council for holding their meeting in Calaveras County. She introduces herself as the Executive Director of Amador Arts, and as a past recipient of a scholarship and arts education from her same organization when she was a student. She thanks the Council for their work throughout the state, providing grants and resources to support the mission of Amador Arts and other arts organizations, specifically mentioning the support provided by the State-Local Partner program.

- Penny West, rural arts consultant

West introduces herself as artist, writer, music lover, and 42-year resident of Calaveras County. She served as the Executive Director of the Calaveras County Arts Council for 21 years until her retirement eight years ago. She is now rural arts consultant, working primarily with Amador Arts. She thanks Council for consistent funding from the State-Local Partner program to keep the arts alive in rural areas of the state. She thanks Council for the opportunity for face-to-face engagement with their community.

- Gary Caldwell

Caldwell identifies himself as a retired Caltrans civil engineer and an active patron of the arts. He asks Council to do all they can for bolstering arts in the schools and working to change the STEM initiative to STEAM, inclusive of the arts. He presents a \$100 donation to the Calaveras County Arts Council.

- Julie Baker, Californians for the Arts/California Arts Advocates

Baker introduces herself as the Executive Director of Californians for the Arts and California Arts Advocates. She thanks the Council and staff for their hard work and welcomes WESTAF. She introduces her organization as the statewide arts advocacy organization to increase public funding and legislation to protect and serve artists. She comments on recent successes for California arts and culture: Governor Newsom’s \$10 million increase in state arts funding, the California Arts Council’s largest investment in grants funding in two decades, the launch of Arts, Culture and Creativity Month every April. She mentions the organization’s goals for next year, including cultural districts, disaster preparedness and recovery, anti-scalping laws for presenters, artist housing, and increased public funding for the arts.

- Peter Comiskey, Balboa Park Cultural Partnership

Comiskey thanks the Council for hosting the meeting in Calaveras County. He provides an update to Council for the California Cultural District Coalition, with a focus to achieve sustainable funding for state cultural districts. Coalition members listed funding priorities as operating support as well as funding existing programs for each district. He thanks CAC staff member Hilary Amnah for a recent informative conference call for the district cohort. He expressed his surprise at the California Cultural District Coalition being deemed ineligible for the Statewide and Regional Networks program and encourages Council to review guidelines to help the continued operation and growth of the organization.

## **VI. Chair’s Report**



Lindo reads the [Chair's Report](#) in full, with mentions of the upcoming budget, newly announced Council member Stanlee Gatti, and her attendance at several cultural events.

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

Bown-Crawford provides an overview of her [Director's Report](#), outlining the work of the Director and CAC staff in the time following the May 22 Council meeting, including budget updates, strategic framework progress, and emergency preparedness training with State-Local Partners.

Gallegos asks about the decision-making process surrounding the interagency climate change task force and expresses concerns about California's murals being damaged and whitewashed. Lindo echoes the importance of feedback from Council on the climate change initiative. Bown-Crawford responds that the initiative is in its early stage and the lead partners will keep the CAC abreast of further input opportunities.

### **Presentation: Western States Arts Federation (WESTAF)**

Bown-Crawford introduces WESTAF Executive Director Christian Gaines. Christian Gaines has served as the executive director of WESTAF since January of 2019.

Gaines thanks Council and residents of Calaveras County for the invitation to speak and acknowledges the wonderful space of the Calaveras Performing Arts Center. He provides a quick overview of the organization, which he describes as an interdependency between alliance, responsibility and technology.

The premise of WESTAF's founding is the idea of alliances and advocacy with 13 western states, including Alaska and Hawaii. They provide a variety of services, the most significant of which is the convening of state arts administrators, cultural workers, and arts organizations as much as possible throughout the year to network and learn best practices from each other. The organization provides support for legislative advocacy and funding for programs, most recently completing its TourWest program, distributing over \$650,000 throughout the western states to 28 performing arts organizations to be able to bring touring arts groups to their institutions.

The WESTAF Emerging Leaders of Color program identifies and develops leaders of color in arts organizations and provides networking opportunities across the U.S. The organization is looking at growth and development surrounding the areas of accessibility and disability culture, indigenous issues, and arts in incarceration.

WESTAF also provides technology platforms to its members, including one called Call for Entries (CaFE), providing connections for artists and opportunities. The platform connected 120,000 artists in 2018 and earned WESTAF \$30 million through entry fees, allowing the organization to be financially independent and sustainable without public funding. They are also involved in the measurement and impact of the creative economy in the U.S., utilizing federal data to understand the impact of creative industries and workers across 70 categories. WESTAF looks to the future with goals of continued evolution, maintaining relevance to the field, and drawing new connections between WESTAF members and federal partners.

Gallegos asks about the funding breakdown of the organization. Gaines replies that two-thirds of funding comes from technology platform revenue, one-third from the National Endowment for the Arts, and one-third from membership fees, which have not changed since 1995.

Gallegos asks about the application process for the touring programs. Gaines says that nonprofits can apply to receive support, and that the program has an 80 percent funding rate.

Baza tells Gaines that he attended the WESTAF Public Arts Symposium in Honolulu in 2017 and asks about a similar experience in the future. Gaines says that symposia are an important part of the work of WESTAF, in particular around public art, and that they are working to identify ways to make the experience thrive beyond the event itself in an ongoing way for the field.

### **VIII. Voting Item: September Council Meeting Date Change**

Lindo outlines to Council the need for a change of date for the upcoming Council meeting for earlier approval of grant program guidelines in order to provide eight weeks for application submissions, explaining the hardship of deadlines near the holiday season as an equity issue.

At 10:42 a.m., McGuinness moves to move the Thursday, September 26 Council meeting to Friday, September 6. Harris seconds. The motion passes 6-0.

At 10:44 a.m., a break is taken.

### **IX. Strategic Framework Work Session**

At 11:02 a.m., the meeting is called to order.

Fitzwater introduces Dr. Tamu Nolfo to lead the Council through their second strategic framework work session. Tamu Nolfo, Ph.D., is a developmental psychologist and thought leader who brings expertise and lived experience in communities facing inequities to bear in her pursuit of social justice through institutional and systems change.

Nolfo guides the [work session for Council](#), providing updates on the strategic framework process and recent milestones; highlights from the research phase, including interviews, telephone think tanks, in-person focus groups and stakeholder surveys and video submissions; consideration of culture, race and implicit bias within a vision and values framework.

Nolfo facilitates a conversation with Council members on vision and values, gathering input from the Council. Council members team up to respond to the work session guiding questions about their aspirational vision for the agency's work: What are the driving forces behind the CAC focus? What are the CAC's greatest strengths? What problem does the CAC seek to solve?

Nolfo invites audience members to provide their own responses while Council members record their thoughts on large worksheets provided and collected at the end of the session. Feedback from Council include, for driving forces: equity in all programs, creating programs that meet the needs of communities, recognition of public need, accessible and meaningful arts, having a voice at the table, California as a global cultural beacon, belief in the power of the arts for creating healthy communities, the need for more support of arts in education, inequality in arts funding, and creating opportunities. For CAC strengths: creative members, understanding the power of art, valued by Governor and leadership, good relationship with constituency, diverse points of view, passion and commitment to all Californians. For the problem seeking to be solved: accessibility, STEAM vs. STEM, increased awareness, increased funding for underrepresented communities, expanding arts with other strategies, more funding for

individual artists, environmental awareness through the arts, need for long-term change in cultural competency of the arts community and the state itself, investment in arts not recognized by the market and private funding, eliminating barriers to the arts, investment in the arts to enrich the diverse voices of the state, outreach to underserved areas, processes difficult to understand for new applicants, art as an “extra,” recognizing artists across the state, and elevating the importance of the arts.

Nolfo then leads a brief discussion around the mission statement of the California Arts Council, and what the state would look like if that mission was achieved. Members mention the addition of an element of equity into the statement; there is also discussion around the term “advancing,” with suggestion for a change or addition to mention service to Californians. A successful mission would mean a healthier state, with a better representation of who we are, all being seen, and community arts centers and strong arts presence in every city and part of the state—urban, rural, and metropolitan. Members comment on their responsibility to speak to their legislators on the importance and value of the arts in their communities and to use taxpayer money in a way that everyone benefits as much as possible.

Nolfo concludes the work session by requesting feedback from Council regarding values. She asks for a value that each member wants the CAC to be most present with around its internal functioning, a value to be known for in its externally facing work, and a value to bring to the agency’s impact. Members write down their responses to be collected by staff. Responses include, for internal functioning: radical leadership, oversight and checks and balances, respectful listening, open and honest communication, trying to see all people, ability to coalesce quickly and regularly, and to have influence in matters with a positive effect on California. For external facing work: creativity, innovation, flexibility; speaker of equity; carefulness, respect, generosity; thoughtfulness, honesty and strength in advocacy; capacity and strength for needed change for the health of California; equitable communications in grantmaking, authentic appreciation, love and importance of the arts. For impact: cultural competency and diversity improved across the state; STEAM; equity and fairness; encourage constituency to create at the highest, most effective, and satisfying level; relevance; increase a sense of belonging.

Nolfo thanks Council members for their input. She tells them that their responses will be shared with Council members absent from this meeting to gather their input, and she will package and synthesize all feedback for their work session at September’s meeting. Council members thank Nolfo for her work.

## **X. Voting Items: FY18-19 Panel Recommendations**

### *a. State-Local Partners*

Lindo calls for the motion to fund all ranks, with applicants ranked 6 at 100% of their grant request; 5 at 95%, 4 at 90%, 3 at 85% and 2 at 80% for a total allocation of \$2,135,159. In addition to this base SLP funding, identified grantees will be awarded funds for the Emergency Preparedness Initiative and Poetry Out Loud for a grant total of \$2,500,159.

McGuinness moves; Evans seconds.

Program Specialist Hilary Amnah [provides an overview](#) to Council of the grant panel process for the State-Local Partner program, and introduces panel representative Stephanie Wenning to address Council regarding her panel experience.

Stephanie Wenning (she/her/hers, Crescent City) has served her hometown community in the capacity of Executive Director at Del Norte Association for Cultural Awareness (DNACA) for just over two years. In that time, she has learned a lot about arts programs and how best to promote them, foster relationships with donors, volunteers, and artists, and encourage engagement and participation from the entire county. She has, of course, met many challenges along the way and have approached them with optimism and transparency. In addition to her role at DNACA, Stephanie sits on the Del Norte Nonprofit Alliance Steering Committee, the Crescent City-Del Norte Chamber of Commerce Ambassadors, the North Coast Redwoods Writers' Conference Steering Committee, the CAC's SLP/SRN Conference Planning Steering Committee, and she is a reporter for the local NPR news show, the North Coast Update.

Wenning thanks the Council for having her. She describes her panel experience as time-consuming but rewarding, shedding light on the diversity of the program and giving her insight for ideas to incorporate into her county arts agency. She gained a deeper sense of all the regions in California and was inspired by her panel group's diversity. It was beneficial to serve on the panel as a reminder of the big picture for why county arts agencies' work is so important. She found it comforting to see that all organizations share similar challenges and successes and worthwhile to understand the different ways in which those challenges are addressed. She appreciated the group agreements to start the review process as a way to unify the group's trajectory in a respectful manner. She asks for future panels to have more time to review applications; three weeks was a difficult timeframe in which to accomplish all the required reading. The organizations that the panel found to be exemplary had a clear sense of their county's population and how to serve them, were successfully implementing outreach to get feedback, had diverse boards, served several areas of their county, understood equity and accessibility, and were financially sound. Weak applicants typically showed a lack of cultural competency, not adequately identifying demographics, showed little diversity on their board, and addressed accessibility only in terms of ADA compliance. She recommended CAC provides opportunities for training in that capacity. She thanks Council for their shortening of the application and clarifying questions that gave a better understanding of each organization's work. She recommends considering an equity component to the program policy and examining the determining of award allocations, since grants in this program are not based upon the organizations' financial need.

Gallegos inquires about the Emergency Preparedness Initiative and the concept of arts agencies as second responders. Bown-Crawford explains the idea as arts and creativity contributing to the healing and recovery of a community experiencing tragedy. She adds that the workshops are part of a preparedness aspect, to ready a community for potential disaster and for quicker response in the aftermath.

Harris asks what the \$5,000 stipend is specifically for. Amnah tells Council it is meant to be used toward expenses that may incur to attend the workshops and coordinate participation. The funds are not from CAC's local assistance funds; they are coming from operational funding.

Kiburi adds that the Poetry Out Loud funding is from the National Endowment for the Arts—she also reminds Council of the recovery grants in the previous fiscal year for counties affected by wildfires was one-time funding from the NEA as well.

Gallegos asks about the content of the workshops. Fitzwater explains that a cultural placekeeping guide will be shared along with an introduction of basic preparedness concepts and establishing of local

networks. Kiburi encourages Council to refer to the Council book from the May Council meeting which included a [detailed presentation about the workshops initiative](#).

Harris expresses a desire to examine how funds are distributed in the State-Local Partners grant program, given that county arts agencies vary greatly in size and need.

Amnah responds that counties with lower populations and with less resources could benefit significantly from more funding, whereas larger counties with more resources may have a reduced need for SLP funding.

At 2:28 p.m., Barcena calls for the motion to fund Los Angeles County Arts Commission per Council-submitted conflicts of interest. McGuinness moves; Baza seconds. Gallegos recuses herself.

The motion passes 5-0. Gallegos returns.

At 2:29 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*b. Statewide and Regional Networks*

Lindo calls for the motion to fund applications ranked 6 at 100% of their grant request; 5 at 90% and 4 at 80% for a total allocation of \$1,134,830. McGuinness moves; Evans seconds.

Program Specialist Maya Austin [provides an overview](#) to Council of the grant panel process for the Statewide and Regional Networks program, and introduces panel representative Brigid Parsons to address Council regarding her panel experience.

Brigid Parsons (she/her/hers, Oceanside) studied Civil Engineering and Architecture in her native Pennsylvania, then worked designing and building roads and bridges in rural Georgia for a few years before moving to San Diego. Changing course, she had various roles and over a dozen years in IT at a financial services firm before deciding to change course again to the arts. Since then, Brigid has had her photography appear in local shows and supported a number of different projects in the Oceanside arts community over the past 12 years, including at the Oceanside Museum of Art (OMA) and spearheading grassroots organizations such as Oceanside Art Walk and the North County Arts Network (NCAN). She is currently an Arts Commissioner for the City of Oceanside, has certifications in Green Design (LEED AP) and Feng Shui as well as degrees in Digital Photography (A.A., MiraCosta College), Civil Engineering (B.S., Carnegie Mellon University) and Technology Management (MBA, University of Phoenix).

Parsons thanks Council for her selection to serve on the SRN panel, and credits Austin with helping the panel group to focus on the review criteria and draw from their collective experience. She makes a recommendation to provide outreach to recruit more organizations from less populated areas of the state, with the majority of applicants being from the Los Angeles and San Diego areas. Panelists asked for more clarity in terms of accessibility regarding to organizations with a membership model. When an organization was utilizing a fiscal sponsor, the panel expressed difficulty at times differentiating between the work of the sponsor and the work of the organization, and a similar issue with regranteeing organizations. Parsons also commented on the intense preparation period for individual panelists prior to deliberating in Sacramento and suggested a potential stipend or compensation for that advance work in addition to in-person service.

Council inquires as to the ineligibility of the California Cultural District Coalition. Amnah responds that the organization has not established two years of arts programming required for any of the CAC grant programs.

At 2:55 p.m., Lindo calls for the vote. The motion passes 6-0.

## **XI. Voting Items: FY19-20 Panel Recommendations**

### *a. Artists in Schools*

Lindo calls for the motion to fund ranks 4-6. Applicants ranked 6 at 100% of their grant request; 5 at 90% and 4 at 80% for a total allocation of \$2,268,768.

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

James Tabuchi (he/him/his, Sacramento) has been the Executive Director the Sacramento Mandarins since 2013. The Mandarins' mission is to Transform the Lives of Children through Musical Performance, and they have been doing so since 1963. He brings to bear a unique set of experience in electrical engineering, performing arts, organizational development and music education. His experience includes being a Senior Manager at Hewlett-Packard, an Executive Director for the Sacramento Mandarins, Director of Organizational Development at Kaiser Permanente and Senior Fellow at the American Leadership Forum. In his tenure at the Mandarins, the organization has grown to impact the lives of over 1,000 students per year in their Drum and Bugle Corps and Music Academy Programs.

Tabuchi introduces himself to Council as a trumpet-playing electrical engineer, a life defined by the idea of STEAM. He remarks on the panel's interest in the number of students impacted, that while projects ranged greatly in number, they also ranged in depth of impact. He stressed assessment as a key element of successful projects and discussed the need to ensure that organizations focusing on integration, inclusion and diversity not be denied funding in their efforts for cultural preservation. Referring to the program guidelines, he told Council that any work to further reduce barriers or streamline the grant application process is ideal.

Gallegos comments on the statistics and suggests a separation of Los Angeles and Orange County in future iterations. Kiburi and Miller respond that new and altered data sets can be explored by the Programs Committee in the near future.

At 3:17 p.m., Lindo calls for the vote. The motion passes 6-0.

### *b. Arts Integration Training*

Lindo calls for the motion to fund all the applications ranked as "fund" for a total allocation of \$59,745.

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

Jenna Harris (she/her/hers, Yolo) has a B.A. in art history from Sonoma State University (2010) and an M.A. in curatorial practice from California College of the Arts (2013). Her professional goal is to break down stigmas around access to arts and cultural programming through exhibitions and public programs. Currently, Jenna works for YoloArts as the Education Manager where she coordinates and oversees Artist Residency programs for underserved K12 youth, veterans, and the homeless community in Yolo County. In her spare time, she is training to be a docent at the Crocker Art Museum.

J. Harris tells Council the panel reviewed applications from across the state, with high concentrations in the Bay Area, Los Angeles, and San Diego, with most offering two to four training sessions for teachers. More than half of the requested funds were contributed to larger projects, such as training for schools with year-round residency programs, conferences or retreat-style professional development opportunities. Many offered training during the school year, with some offering continuing education credits for teachers. Only a few of the applications included core-subject integration training. Most successful applications included one-on-one lesson plan coaching sessions between the teaching artist and classroom teacher. The panel had challenges with identifying and evaluating community need. Some had clear and measured demographics, but others used general terms without clarity or meaning. The panelist also observed larger organizations with more resources scoring higher than smaller organizations in rural areas that exhibited a stronger need for arts integration programs and less access to arts and cultural opportunities. She recommends an increase in clarity around certain questions to address the disparity; for example, a standardized format for understanding demographics and the project timeline. Work samples also proved to be a challenge, with many showing teaching artists teaching children instead of teachers, and suggested some clarity around that component as well. She tells Council that the panel exhibited concern over the small award amount being insufficient to provide continued support to feel empowered to integrate arts into their curriculum year-round. She thanks Council for the opportunity to be a part of the evaluation process for this grant program.

McGuinness asks about the range of grade levels. J. Harris replies that the concentration was in elementary levels of training, but that many of the professional development opportunities were open to teachers districtwide.

Miller reminds Council that the program is very forward-thinking, intentionally separated from its previous tie to the Artists in Schools program in order to provide real opportunity to be thought leaders for the field with defining arts integration and shaping the program structured. She emphasizes the huge need for a program of this nature in California's rural communities.

Gallegos asks about the lack of applications coming from the Central Valley, Inland Empire and Upstate regions of the state. Miller responds that many organizations in those regions are smaller, and may have less capacity to do the work, especially for the relatively small award amount in this category.

At 3:30 p.m., Barcena calls for the vote. The motion passes 6-0.

## **XII. Public Comment**

- Lisa McDermott, Carnegie Arts Center

McDermott thanks the Council for meeting in Calaveras County. She is the executive director of the Carnegie Arts Center in Turlock, in Stanislaus County—currently without a county arts council. The center has been in business since 2011, having survived a fire in their historic building. Funds were

raised to renovate and add to the building to triple the square footage for exhibition, performing, and classroom spaces. The organization offers a variety of multidisciplinary arts programs, and serves 3,000 kids a year in Stanislaus, Merced, and San Joaquin counties through field trips to gallery, hands-on, and live theater experiences. McDermott is also a board member of the California Association of Museums and the newly appointed chair of the California Networks Council.

### **XIII. Grantee Presentation: Calaveras County Arts Council**

Lindo reintroduces Kathy Mazzaferro. Mazzaferro introduces Maggie Sloan as the assistant to the executive director Calaveras County Arts Council, as well as media specialist, artist and musician.

Mazzaferro [delivers a presentation to Council](#), highlighting the demographics, history, and artistic legacy of the region and providing an overview of the Calaveras County Arts Council's mission and work, including its signature programs: Ovations Performing Arts Series, Music in the Parks, Artist Studio Tours & Gifts of Affordable Art, Community Art, Arts Education and Poetry Out Loud. In her presentation, Mazzaferro reinforces the vital impact of local arts agencies in rural communities. She specifically thanks the Council for the addition of Poetry Out Loud to the responsibilities of the State-Local Partners, and remarks that while daunting at first, the new program has been a transformative experience for her organization and for the participating students.

### **XIV. Discussion Item: Funding Individual Artists**

Baza thanks staff for putting together the [memo on individual artist funding](#). Lindo echoes the sentiment—she tells staff the document is thoughtful and well-researched with lots of considerations to discuss. She suggests adding as a discussion item for a future Council meeting to better evaluate the findings.

Evans expresses a desire to ensure that individuals are balanced with their respective communities, that the guidelines include some component to establish that link.

Kiburi recommends the Programs Policy Committee meet and review the document to determine next steps in terms of developing guidelines and present to Council at a later date. Baza tells Council that any comments, questions, or suggestions can be sent to the Programs Policy Committee.

Council agrees.

### **XV. Future Agenda Items**

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

### **XVI. Adjournment**

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

- Tony DeLap
- Joe Wesley Overstreet
- Raul Ruiz
- Peter Selz

The Council adjourns at 4:16 p.m.



# TAB 2

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California Arts Council | Public Meeting | 09/06/2019

September 6, 2019 California Arts  
Council Chair Update/Reflections:

“Come with me, Mom says. To the library. Books and Summertime go together.”  
- Lisa Schroeder



As with all summers, this past summer seemed to go by so quickly. It reminded me of a quote from Shakespeare, which, when introduced to me in a high school English class, I didn't quite understand. He wrote, "Summer's lease hath too short a date." Now I get it. I started this past summer with the idea of all the summertime things I would do, especially the books I would have the time to read, at my leisure. I'd start with the serious stuff and work my way down to the beach reading fluff. Then, Toni Morrison died, and it changed my relationship to every word I thought I wanted to read. I decided to re-read each of her books, in the order they were published. Starting with *The Bluest Eye*, I then re-read *Sula* and *Song of Solomon*. I am currently reading *Tar Baby*, again. None of them are easy reading, but they are profound, mystical and timeless. Now it's September with only a few weeks of summer left. School has started, my son has moved on to his next adventure, leaving our nest partially empty. My time is more my own as I settle into a new routine.



Aside from reading, this summer, I visited art galleries and museums; attended concerts and traveled back east with my family for a few weeks. We saw a particularly moving exhibition at the Guggenheim: *Defacement: The Untold Story*.

The show opens with a painting by Jean-Michel Basquiat which commemorates the death of a young artist named Michael Stewart, at the hands of NY Transit Police.. Basquiat originally painted it directly onto the studio wall of artist Keith Haring. Haring cut it out of the wall when he moved and framed it. It is the centerpiece of the show. Other artists' works are also included with their commentary on the incident, on police brutality and issues of social justice. It was a deeply provocative experience. We also attended the screening of the film, *Miles Davis: Birth of the Cool*, produced and directed by former Bay Area filmmaker, Stanley Nelson, and narrated brilliantly by Bay Area actor, Carl Lumbley. Miles' classic, *So What* played in my head for days afterward. These are both must see cultural experiences, attested by the long lines to get into both events. We also attended the 10th annual Montclair Jazz festival in NJ. Enthusiastically attended by over 12,000 Jazz fans.

In the San Francisco/Bay Area, I attended a range of cultural events: an exhibit of works by Bay Area photographer, Lewis Watts at the Rena Branston Gallery.; Oakland Museum's Friday Nights party where I experienced an interactive piece called *The Black Thought Project*, by artist Alicia Walters; a lovely small show of 18th century European fans and works by native Californian tattoo artist, Ed Hardy, *Deeper Than Skin*, both at the DeYoung museum. At SF Jazz my husband and I rocked at a music/dance concert by New York based band, *Burnt Sugar, the Arkestra Chamber*, who presented musical tributes to Max Roach, Steely Dan and David Bowie. My husband enjoyed it so much, he went back for more the following night!



All of these experiences were enhanced by visiting friends and family. However, there were contrasting experiences, as well. Every time I think things can't get any more bizarre or chaotic in the world, something else happens and I'm astounded at our capacity to cope and survive the madness. This Summer was no exception, with wars and rumors of war. The Amazon Rain Forest is burning, Greenland is melting, children are still in cages at our southern border, fascism/ racism is rearing its malevolent head and mass shootings came in rapid-fire succession- beginning here in California, at a

Garlic Festival. There are wildfires on the Left coast and a hurricane on the Right. With all of these disturbing current events and natural disasters, Morrison's words ring even more true, her wisdom, it turns out is timely and enduring. She wrote:

*"I know the World is bruised and bleeding, and though it is important not to ignore its pain, it is also critical to refuse to succumb to its malevolence.  
Like failure, chaos contains information that can lead to knowledge-even wisdom. Like Art."*

Like Art. She is speaking of the efficacy of the Arts and Culture in society, beyond its intrinsic value—the appreciation of Beauty, the illumination of our minds, the titillation of our senses and the cultivation of our creative impulses. She is speaking also, about the Power of the Arts and its broader impact on what we all share; our common humanity, love for our families, concern for our communities, our health and well-being, the health and well-being of our larger global society and of our planet. Art impacts so much in our lives- the economy, our educational systems, and the environment. Morrison is talking about why it is imperative that we have the courage and wisdom to create and to support Creativity. Our survival depends on it.

This is why the work we do is so very essential. As a state agency, the California Arts Council's current mission, *to Advance California through the Arts and Creativity*; and your work and support as Cultural workers- you who are the artists, activists, arts educators and community advocates, you help to make it possible for us to achieve this mission, for all Californians. I thank you for this commitment! It is truly a Labor of Love.

Every community has its own unique needs – and it's our responsibility to create and support the state arts grant programs that match and address those needs. That is not an easy task. I know, in some sense, I am preaching to the choir, but I don't think its' importance can be overstated. I don't need to remind you of the crisis of homelessness all around us. The verdicts from the Ghost Ship Fire that came down yesterday, once again highlights the potential tragic nature of this urgent problem. Many of those who perished were artists, seeking a place to live and work. How do we heal from this trauma? What do we teach/tell our children? What kind of a society is it that does not support or encourage its creatives?

It's a challenge to find a way to equitably address the needs of the breadth of

diverse communities across our state – although, I firmly believe that the Arts, in its many forms, can help meet this challenge. Artists and arts organizations can and must be a fundamental part of the solutions that are deeply needed by all of our communities. I've witnessed this firsthand throughout my career as an arts practitioner, an educator and during my time on the California Arts Council.

This past year the Council has established several priorities:

- Increasing diversity in the Arts Administration field with the CA Emerging Arts Leaders of Color Fellowship Program
- Arts and the intersection with Clinical Health and Public Health
- Arts and the intersection with Technology/Education
- S.T.E.A.M. as an educational pedagogy
- Evaluation of several of our programs
- Developing a new Strategic Framework
- Investigating grants for Individual Artists

We are meeting today to discuss some of these ideas and to review our grants guidelines for the coming fiscal year. This is only a portion of the work. The rest is up to our grantees, the arts organizations, our State and Local partners and Statewide Regional Networks. But most importantly it's for the artists, for young and old, the people who make and benefit from the creative products and programs that these grants support. It's *all* a Labor of Love.

I am always a little nostalgic in September. It's the beginning of the last few weeks of Summer, season of my birth. Fall is in the air. Besides birthday parties and ice cream and cake, I have so many fond summer memories, and some that are simply sad. I was that kid who lived in the library in the summer, before picnics in the park, lying on the beach or traveling by a train called the Silver Meteor to Georgia to visit my maternal Grandmother. I was always a little horrified that the kids there had to go back to school in August. Little did I know I'd face that same dismay here in California, when my son had to return to school and I to teach. I always felt like our vacation was cut short in the midst of the "dog days" of Summer. Those lazy, hazy, hot fun in the summertime, and the living is easy days. "Summer breeze, makes me feel fine, blowing through the jasmine of my mind" days... see what I mean? I've always included books in my summer rituals. I read my first Toni Morrison book in the summer—*Sula*. I was mesmerized with the language, the poetry embedded in her prose. Her writing is bold, complex and deep. Most importantly, she understood how important creativity is to the human soul. She makes, for example, a case for why Art should be embedded in our schools' curriculums. Describing her character, Sula, she wrote:

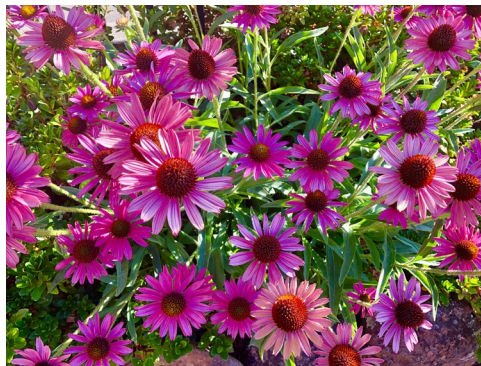
*“In a way, her strangeness, her naïveté, her craving for the other half of her equation was the consequence of an idle imagination. Had she paints, or clay, or knew the discipline of the dance, or strings; had she anything to engage her tremendous curiosity and her gift for metaphor, she might have exchanged the restlessness and preoccupation with whim for an activity that provided her with all she yearned for. And like any artist with no art form, she became dangerous.” (Excerpt From: Morrison, Toni. Sula.” Knopf, 2007-07-24.)*

It is imperative that we include Art in our lives, embed it in our psyches. What better argument for S.T.E.A.M in education than Queen Mother Morrison’s description of Sula’s dilemma? Her’s is a metaphor for much that ails our society. Yet, in spite of all the danger around us, I, personally hold onto Hope because I firmly believe that Art, like Love, has the Power to Heal.

Respectfully submitted,

*Nashormeh*

Nashormeh Lindo Chair



Echinacea in my summer garden.

# TAB 3

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California Arts Council | Public Meeting | 09/06/2019

**Director’s Report from Anne Bown-Crawford  
September 6, 2019**

This part of our grant cycle is a rich mix of thoughtful observation and excitement for us. We have spent much of the summer reflecting on the past grant season, providing technical assistance and issuing contracts, and celebrating the ability to award grants to so many deserving projects and organizations, at the same time examining how we can continue to improve our process the next time around and looking at grant guidelines with Council committees for this upcoming season. We enter the autumn with a full appreciation that this is now the season to enrich the fertile soil of the arts and culture ecosystem that is the state of California.

Below are highlights of recent agency activities since the Council met in June:

**Grant Season Launch**

We are scheduled to open this year’s grant programs for applications the week of September 9, following Council approval of grant guidelines. September and October will be a very busy time for our staff, with grants workshops, webinars, and technical assistance support for applicants. Outreach materials including brochures, postcards, bookmarks, and posters will be distributed to thousands of community organizations and local leaders promoting the availability of CAC grants. During the month of September, we are planning to hold 14 community grant workshops in the locations listed below. More information can be found on our website.

| <u>City</u>  | <u>County</u> |
|--------------|---------------|
| Bakersfield  | Kern          |
| Calexico     | Imperial      |
| Carpinteria  | Santa Barbara |
| Fresno       | Fresno        |
| Leimert Park | Los Angeles   |
| Markleeville | Alpine        |
| Oakland      | Alameda       |
| Orland       | Glenn         |
| Riverside    | Riverside     |
| Sacramento   | Sacramento    |



|           |           |
|-----------|-----------|
| Salinas   | Monterey  |
| San Mateo | San Mateo |
| Santa Ana | Orange    |
| Yreka     | Siskiyou  |

### Panelist Recruitment

Our outreach efforts to encourage panelist applications is underway. Any members of the community interested in serving as panelists should apply before November 21 to be considered for this year’s panel pool. The panel pool will come to Council for a vote at the December Council meeting. This year’s panelists will continue to receive the new honorarium. The panel pool will now be valid for three years rather than the previous two-year timeframe to allow for expanded equity in participation and streamlined planning by staff.

### Staffing Updates

We have several new staff members that recently started at the CAC, including:

- **Gina Iwata**, Staff Services Analyst, supporting human resources program implementation and coordination, office coordination, and procurement and contracting as part of the Operations unit.
- **Qiana Moore**, Student Assistant, supporting outreach, communications, and website as part of the Public Affairs unit.
- **Roman Sanchez**, Arts in Corrections Program Analyst, supporting contracts/procurement and program development and monitoring in the Arts in Corrections unit.

We are also at various stages in the recruitment process for several upcoming positions, including:

- Staff Services Analyst, Programs unit
- Student Assistant, Programs unit
- Associate Arts Grants Administrator (Arts Program Specialist)
- Accountant I
- Race & Equity Manager
- Staff Services Manager II (Programs Department Manager)

### Strategic Framework

Our work with Dr. Tamu Nolfo continues. At this Council meeting, Dr. Nolfo will present the Council with the preliminary findings of the extensive outreach phase of the strategic framework project. We have all appreciated her thoroughness and ability to be inclusive and creative in seeking out as many voices as possible to inform the process.

### State-Local Partner Special Initiative:

#### Emergency Preparedness Training for Arts Communities

Our special initiative is underway to support the capacity and ability of arts and cultural organizations, artists, and communities at-large to respond effectively to disasters and emergencies that may affect their communities. We are conducting training workshops statewide via our State-Local Partners (designated county arts agencies) in order to build local knowledge and capacity and foster the development of countywide emergency preparedness networks. We’re grateful to partner with the

National Coalition for Arts' Preparedness & Emergency Response and Performing Arts Readiness for this special initiative. Four training workshops were held in Northern California the week of August 12-16, and five workshops will take place in Central and Southern California in September.

### **Public Art**

The art panel has approved the Public Art Plan for the New Natural Resources Headquarters and O Street Building projects in Sacramento, initiating a program of nine commission opportunities that will result in the commissioning of approximately 18 artists. Currently, four of these opportunities are open to artists through a Request for Qualifications open call. The open call will close on September 20. The art panel will convene on September 25 to select finalists to be invited to the second round Request for Proposals. We anticipate selecting artists for seven of the nine commission opportunities by December 2019. The remaining two commission opportunities will be selected in 2020. Information on the open calls and the Public Art Plan can be found at [www.publicartCA.dysonwomack.com](http://www.publicartCA.dysonwomack.com).

I encourage a visit, as time goes on, to see the process of this significant public art investment by the state as part of the Art in Public Buildings code setting aside 1% of new state construction for public art. The open call was also launched with an in-person meeting held close to the sites with myself, Dan Kim, the Director of DGS, other panel members, and the two design build teams involved in the projects. Artists and fabricators were invited to not only learn more and ask questions, but to meet each other and perhaps form work partnerships as they move forward in their applications.

Additionally, the artists selected for the California Air Resources Board Riverside public art project were announced this month. Former Council member Phoebe Beasley represented the CAC on this selection panel. The list of commissioned artists can be found here: <http://carb.dysonwomack.com/index.php/selected-artists/>.

### **Youth Poet Laureate**

On July 30, the Governor signed SB 748 to establish the California Youth Poet Laureate as an appointed position. The law will go into effect on January 1, 2020. Future updates on the nomination process will be provided to Council as they become available.

### **National Endowment for the Arts Technical Working Group**

I was invited to be part of the National Endowment for the Arts' Technical Working Group (TWG) for the Art & Technology Field Scan, a national research initiative produced by NEA in partnership with Ford Foundation and Knight Foundation.

The Council has recognized artists are increasingly using digital and emerging media as a medium for artistic expression. The field scan will better define a field that is in a constant state of refinement and innovation, with emerging forms, including data storytelling, docu-gaming, interactive films, gestural interfaces, experiential and generative art. The scan will extend to projects presented via film, television, radio, audio, video, the Internet, interactive and mobile technologies, video games, immersive and multiplatform storytelling, and satellite streaming. And since these forms of emerging artistic practice don't exist in isolation — artists require networks to circulate, evolve, and gain audiences — the working group will study technological networking innovations, incorporating social media, mobile apps, games, Internet resources, and online events as well.

I'm excited to bring these learnings back to the Council to inform its interest in how our agency can best serve individual artists, content creators, in developing their artistic practices with technology, how they engage with audiences, independently and through arts organizations, how they work with emerging formats online, in public spaces, and with non-arts organizations.

### **Otis Report on the Creative Economy**

We will be meeting with Otis shortly after this meeting to discuss and plan the 2020 iteration of the Otis Report on the Creative Economy. This report has the ability to clearly explain how arts and culture in California nourish, define, and support the fifth largest economy in the world. There are many sectors across the state, including education, tourism, arts, media, and entertainment that rely on the report to help them make the case of the value of creativity and innovation. We are glad to be a partner in the project.

### **Arts License Plate Marketing**

Our work with consultants JP Marketing kicked off this summer for our two-year Arts Plate marketing campaign. The consultants are currently developing their recommended marketing plan and it is expected that they may recommend a press event celebrating the 25th anniversary of the Arts Plate, to take place as early as December.

### **New CAC Website**

The agency is in the process of developing a new website to launch in 2020. The new website will include many improvements such as increased accessibility features, a streamlined public submission portal for arts opportunities, a new searchable public grants database, and significant back-end improvements that will streamline staff workflow. This is a keystone to our outreach to the field. It is part of a suite of in person meetings, webinars, printed materials, social media presence, newsletter and partnerships that help us make ourselves known across the state, informing and supporting those who are our future grantees.

### **Leadership Exchange in Arts and Disability (LEAD)**

CAC staff participated in the recent national conference on arts and accessibility in Denver. The agency was represented by Jason Jong, our designated ADA coordinator, who facilitated two peer-learning sessions for all state arts agencies participating in the conference. Learnings from this conference will continue to inform our growing efforts to ensure accessibility in all our services, programs, and communications. We look forward to revising our agency's accessibility plan and to implementing expanded access practices in our grant programs and communications. We are also engaged in conversations with the Cultural Cabinet about a possible event next year marking the 30<sup>th</sup> anniversary of the Americans with Disabilities Act.

### **Interagency Collaborations**

- **Office of the Governor's Tribal Advisor:** A community-led planning meeting of more than 20 California Native artists and organizers took place on July 8. The meeting centered on planning a future statewide convening of California Native artists and group discussion around current challenges and experiences of California Indian artists. Recommendations and notes from the meeting will be made available soon as we consider next steps in the proposed convening.
- **GO-Biz:** The Governor's Office of Business and Economic Development (GO-Biz) has engaged with the agency to support upcoming efforts involving the California Made program. The program was designed to encourage consumer product awareness and promote the purchase of products manufactured in California. As they consider a refresh of the program, they are looking to us for guidance about how to create and implement a public process that engages artists and the arts community.
- **Department of Developmental Services:** The agency has been seeking an opportunity to join a state Disability Advisory Committee (DAC), and as a small agency, the CAC has been invited to join the DAC formed by the California Department of Developmental Services. The role of the

DAC is to act as technical advisors to the agency Director and EEO Officer (Deputy Director) on the development and implementation of programs and activities for employees with disabilities. The CAC will be represented by two staff members who will participate in the design, coordination and implementation of projects that will improve personnel practices and employment opportunities for people with disabilities.

- **Cultural Cabinet:** As leads in the Cabinet we continue to look at how we can all best partner to look at expanding the definitions the state uses for “cultural assets” and examine effective strategies in mapping those assets. It is with a sense of urgency amid a changing climate and natural disasters that a statewide mapping becomes important to preparedness and response.
- **California Department of Education - Jobs of Tomorrow Workgroup:** At State Superintendent of Public Instruction’s Tony Thurmond’s invitation, I am participating in the *Jobs of Tomorrow Workgroup* (formerly called the SSPI-Careers Transition Team) to provide input and set long- and short-term goals to guide CDE’s work in career pathways for California’s students, build the pipeline for teachers in Career Technical Education and STEAM, and ensure equal access to STEAM and CTE programs for all students. They are currently establishing an Equity and STEAM Office at CDE—I am excited that CDE’s and CAC’s priorities align, and that our input is valued.

## Executive Director’s Participation in Field Convenings

- **Creative Placemaking Summit**

We were invited to attend and contribute to the Pacific Creative Placemaking Leadership Summit in late June in Los Angeles. This was one of five summits that took place in different regions across the country this year. The Summit focused on leveraging the cross-sector work of creative placemaking (perhaps placekeeping is a more appropriate phrase) to create healthy, sustainable and more equitable communities. Summit attendees represented a range of perspectives across sectors—nonprofit leaders, artists, urban planners, architects, community organizers, developers, elected officials, government agencies, funders, etc.

The common thread throughout recognized how the future of the Pacific region is currently being shaped by a booming economy, shifting demographics and climate change through the themes of *Keeping Places* (embracing the people and cultural assets already within a place while welcoming newcomers and mitigating displacement and cultural erasure), *Amplifying Voices* (fostering equity, diversity, and inclusion), *Weathering Storms* (creative approaches to disaster relief, sustainability, and regeneration) and *Supporting Movement* (issues related to immigration, class mobility, and public transit).

- **Adobe Education Leaders Summit**

As an Adobe Education Leader, I attended our International Summit in San Francisco with my cohort of leaders in creative education from around the world. Our workshops and seminars throughout the summit centered on themes such as the role of technology in creative education, the impact of the tools we use and teach with and how the design of those very tools influences the design of our contemporary culture. This year was particularly important to me as there was much discussion around the role of the tech industry in policy making. Adobe is interested in moving in the direction of putting together a coalition of technology industry leaders to talk about policy and public/private partnership.

- **Gray Area Arts & Technology Festival**

San Francisco’s annual festival advancing culture and common good through the lens of art and

technology was an event very much in tune with the Council's most recent focus on art and technology. It shared similar themes with the Adobe Summit, regarding how we build our world through AR, VR, XR, installation, and immersion, art, technology, music, and culture.

Performances framed talks and panels by international thought leaders in immersive design, experiential technology, spatial computing, and cultural convergence for two full days of discussion around the history, impact, and trends in the growing fields of analog and digital world building.

### **Looking Forward**

As we move into opening our grant season, we look forward to being able to provide increased technical support to our applicants with a fuller staff. It is a season of anticipation and learning all around as staff gears up to attend the Grantmakers in the Arts Conference and the California Government Alliance on Racial Equity (GARE) Conference, and Council and staff leadership goes to the National Assembly of State Arts Agencies Leadership Institute, among other professional development events.

# TAB 4

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California Arts Council | Public Meeting | 09/06/2019



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

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

**Date:** September 6, 2019

**To:** California Arts Council Members

**From:** CAC Allocations Committee: Loise McGuinness and Jodie Evans

**Re: FY 2019-20 Allocations Recommendations**

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The Allocations Committee met several times in recent weeks to discuss proposed allocations changes. The following recommendations have been considered within the context of intending to support increased funding to certain grant programs this year and in consideration of more robust increases that will be informed by the pending Strategic Framework and Program Evaluation.

The attached spreadsheet of current proposed allocations for FY 19-20 funds per program indicates an unobligated balance. In coming weeks, the Allocations Committee will meet to provide recommendations to Council on how those remaining funds could be allocated to increase funding for current programs and to fund emerging programs such as Innovation Grants (Arts and Health and Arts and Technology as directed by Council earlier this year) and Individual Artist grants. These recommendations will come to the December Council meeting.

Below are our current recommendations:

- 1. Recommendation: Council vote to increase project-based grants from a maximum request amount of \$18,000 to \$20,000.**

*Issue Description:* Project-based grants have remained at the same maximum request amount since 2016. We would like to support a philosophy of funding for deeper engagement, rather than breadth of engagement alone, with project-based grants. This increase represents a growing investment into project grants while remaining conservative with increases until we have completed the programs evaluation that will provide indicators for data-informed increases.

- 2. Recommendation: Council vote to encumber both years of the State-Local Partnership grant allocations in 2019.**

*Issue Description:* The State-Local Partnership program is the only grant program that has a defined set of eligible applicants every year: designated

county arts agencies. Single year funding diminishes the ability of CAC's local arts agency partners to forecast and plan for intended recurring funding.

**3. Recommendation: Council vote to increase maximum request amount for the Professional Development grant from \$1,000 to \$3,000.**

*Issue Description:* The current level of support available through the Professional Development program is low and limits the ability of applicants to factor in costs associated with geographic isolation, such as travel and accommodations necessary in order to attend many professional development opportunities. An increase the maximum eligible request amount would allow for greater programmatic and budgeting flexibility and impact and increase the accessibility of the program.

**4. Recommendation: Council vote to increase the Arts and Accessibility grant from \$165,000 to \$500,000.**

*Issue Description:* There is a great need for accessibility resources. Our grant program is sorely underfunded to meet the needs for accessibility in the areas of funding individual artists with disabilities and supporting accessibility needs of arts organizations, including retrofitting buildings, adjusting web and social media platforms to accommodate the needs of people with disabilities, and providing captioning, ASL, audio description, etc.

**5. Recommendation: Council vote to increase the Artists in Schools - Arts Integration Training from \$2,500 to \$5,000.**

*Issue Description:* The current funding level for does not reflect the need for larger scale collaborations between arts organizations and school districts—trainings that would allow for greater impact than can be achieved with a \$2,500 award. Participation in this program was relatively low at the current funding level.



| FY19-20 PROGRAM ALLOCATIONS  |                             |  |                                  |                      |                  |  |                                    |
|--|-----------------------------|--|----------------------------------|----------------------|------------------|--|------------------------------------|
| GRANT PROGRAM NAME   | Current Max. Award Per Year | Proposed Increase to Max. Award Per Year (if applicable) | Proposed 2nd Yr Grant Allocation | No. Years of Funding | Total Max. Award | Projected No. of Grantees (approx 5% increase) | Total Projected Program Allocation |
| Arts and Accessibility Grant   | \$165,000                   | \$335,000  |                                  | 1                    | \$500,000        | 1  | \$500,000                          |
| Arts and Public Media  | \$18,000                    | \$2,000  |                                  | 1                    | \$20,000         | 18   | \$360,000                          |
| ACTA-Technical Assistance Grant (CP)*  | \$150,000                   | \$0  |                                  | 1                    | \$150,000        | 1  | \$150,000                          |
| Arts Education: Exposure   | \$18,000                    | \$2,000  |                                  | 1                    | \$20,000         | 25   | \$500,000                          |
| Artists In Communities   | \$18,000                    | \$2,000  |                                  | 1                    | \$20,000         | 101  | \$2,020,000                        |
| Cultural Pathways  | \$10,000                    | \$0  |                                  | 2                    | \$20,000         | 116  | \$2,320,000                        |
| JUMP StArts  | \$50,000                    | \$0  |                                  | 1                    | \$50,000         | 108  | \$5,400,000                        |
| Local Impact   | \$18,000                    | \$2,000  |                                  | 1                    | \$20,000         | 200  | \$4,000,000                        |
| Organizational Development   | \$5,000                     | \$0  |                                  | 1                    | \$5,000          | 163  | \$815,000                          |
| Poetry Out Loud  | \$5,000                     | \$0  |                                  | 1                    | \$5,000          | 58   | \$290,000                          |
| Professional Development   | \$1,000                     | \$2,000  |                                  | 1                    | \$3,000          | 62   | \$186,000                          |
| Reentry Through the Arts   | \$50,000                    | \$0  |                                  | 1                    | \$50,000         | 50   | \$2,500,000                        |
| State-Local Partners   | \$45,000                    | \$0  | \$45,000                         | 2                    | \$90,000         | 53   | \$4,770,000                        |
| Statewide & Regional Networks  | \$35,000                    | \$0  |                                  | 1                    | \$35,000         | 44   | \$1,540,000                        |
| Veterans in the Arts   | \$18,000                    | \$2,000  |                                  | 1                    | \$20,000         | 49   | \$980,000                          |
| Youth Arts Action  | \$18,000                    | \$2,000  |                                  | 1                    | \$20,000         | 235  | \$4,700,000                        |
| <b>Subtotal Projected Program Allocation:</b>  |                             |  |                                  |                      |                  |  | <b>\$31,031,000</b>                |
| <b>Programs with Encumbered Funds:</b>   |                             |  |                                  |                      |                  |  |                                    |
| Arts Education: Artists in Schools   | \$18,000                    | \$0  |                                  | 1                    | \$18,000         | 147  | \$2,646,000                        |
| Artists Integration Training   | \$2,500                     | \$0  |                                  | 1                    | \$2,500          | 23   | \$57,500                           |
| Emerging Arts Leaders of Color   | \$350,000                   | \$0  |                                  | 1                    | \$350,000        | 1  | \$350,000                          |
| <b>Subtotal Encumbered Funds:</b>  |                             |  |                                  |                      |                  |  | <b>\$3,053,500</b>                 |
| <b>AVAILABLE PROGRAM ALLOCATION:<br/>(FY18-19 + FY19 + FY18 One-Time +<br/>FY19 Allocations)</b> |                             |  |                                  |                      |                  |  | <b>\$47,557,161</b>                |
| <b>BALANCE</b>   |                             |  |                                  |                      |                  | <b>1284</b>                                    | <b>-\$13,472,661</b>               |

As authorized by the 2019 Budget Act, the CAC budget includes a total of \$27.5 million one-time General Fund, to promote California's arts and cultural diversity that will be allocated to 7 organizations named in the 2019 Budget Act.

# TAB 5

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California Arts Council | Public Meeting | 09/06/2019



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

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

**Date:** September 6, 2019

**To:** California Arts Council Members

**From:** CAC Programs Policy Committee: Larry Baza and Jaime Galli

**Re: FY 2019-20 Policy Recommendations**

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The Policy Committee met several times in recent weeks to discuss proposed policy changes. The following recommendations have been considered with the intention to implement changes that reduce barriers to access in the short-term. Future, broad policy changes will be informed by outcomes and data from the pending Strategic Framework and Program Evaluation.

- 1. Recommendation: Council vote to approve requiring applicants to certify that they are in good standing as a non-profit corporation with the Secretary of State.**

*Issue Description:* CAC grant applicant organizations are currently not required to certify that they are “Active” and in “Good Standing” with the Secretary of State (SOS) as a charitable organization.

- 2. Recommendation: Council vote to use a more inclusive definition of a veteran that acknowledges foreign-born individuals who had served alongside US Military forces.**

*Issue Description:* The full range of Californians who have served the interests of our U.S. military efforts is not currently reflected in Veterans in the Arts (VIA) guidelines. Expanding our definition of veteran populations to be served, and encouraging applications particularly from immigrant and refugee populations, would align with statewide and national efforts to recognize the contributions of these individuals.

**3. Recommendation: Council vote to adjust the State and Local Partnership grant to a two-year program that opens every two years.**

*Issue Description:* The State-Local Partnership program is the only grant program that has a defined set of eligible applicants every year: designated county arts agencies. Time and resources dedicated on an annual basis by SLP staff for grant writing and by CAC staff for administering the grant application could be better allocated towards assessment and building stronger partnerships in service of the program's purpose.

**4. Recommendation: Council vote to approve that applicants of project grants with maximum awards of less than \$50,000 will be required to only submit Budget Snapshots that exists in the current CAC grants management system, rather than the DataArts Funder Report.**

*Issue Description:* DataArts has proven to be cumbersome for many applicants. Assessing the fiscal health of an applicant organization in extensive detail is less relevant for project-based grants and more relevant for operational grants that support an organization as a whole. Many panelists have a hard time discerning information represented in DataArts Funder Reports. Budget snapshots will provide the level of financial detail needed to fulfil the panel's assessment of smaller project grant applications.

# TAB 6

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



# **ARTISTS IN COMMUNITIES 2019-2020 Grant Guidelines & Application Instructions**

***Deadline: November 15, 2019 11:59 PM***



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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



### Governor of California

Gavin Newsom

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Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Juan Devis

Jodie Evans

Kathleen Gallegos

Jaime Galli

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### Executive Director

Anne Bown-Crawford

### Deputy Director

Ayanna Lalia Kiburi, MPH

### Interim Programs Officer

Jason Jong

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### Office Hours

8:00 AM - 5:00 PM

Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**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.

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**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.

**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. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

**Grant Process:** 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. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

**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.

**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.



## **ARTISTS IN COMMUNITIES 2019-20 GRANT GUIDELINES**

**DEADLINE: November 15, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$20,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The **Artists in Communities (AC)** program centralizes artists and their artistic processes as vehicles for community vitality. In its fifth year, this project-based funding opportunity is rooted in the CAC's recognition that artists are integral to healthy communities, and that the arts are a societal cornerstone that brings people together, builds community, and fosters social progress.

Successful proposals will sustain artistic residencies in community settings. All residencies must be developed and take place within California. Projects should include one or more artists, in partnership with an arts/community organization or social institution. Project locations may include, but are not limited to libraries, affordable housing sites, senior centers, hospitals, foster care facilities, parks, cultural centers, community halls, jails and other public spaces.

Lead artist(s) and their artistic process must be central to project design and implementation and must be selected by the time of application submission. The applicant organization, partners and community members must support the vision of the artist(s) to produce creative projects that are relevant and responsive to their community. It is imperative that the artist(s) vision drives the overall direction and tone of the application and project.

### **Program Goals**

Projects should address the following Artists in Communities program goals:

- Demonstrate that the arts are a central component of civic life, and that artists' visions are vital in shaping healthy communities.
- Support artist residencies that are relevant and responsive to the community where the artists are working.
- Support the creative visions, processes, and projects of artists working in community settings.
- Prospective projects should honor, recognize, uplift and be inclusive of, for and by the community, that the artist(s) set out to build and create with.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.

- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- The artistic residency must be locally developed, with one or more artists, in partnership with an arts/community organization or social institution, and the community to be served by the project.
- Project activities must be driven by the creative vision and artistic processes of the lead artist(s) as evidenced by an Artist Statement provided within the application.
- The project must include a minimum of one public component that is free of charge for community participants and/or audience. **This free event should be clearly stated with details in the application.**
- A Letter of Agreement between the applicant organization and the lead artist(s) must be submitted. This agreement should include details of support, expectations to execute the project to its highest level of success, insight about the partnership with and unique opportunities for the specified community that will be a part of the project.
- Project must include a thoughtful approach to engaging the community through sustained contact between the lead artist(s) and the community over a period of time. This period should be determined by the needs of the community and the project.
- The application can include more than one artist if all collaborating artists meet eligibility requirements and all participating artists are compensated accordingly.
- Artists(s) to be compensated and supported by this grant must show relevant experience of at least two years, be based in California, and may not be engaged in the project as full-time students in a degree program.
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$20,000.
- The total request for funding in this grant program cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

- *Applicant organizations must be one of the following:*
  - California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
  - California-based nonprofit social service organizations with regular, ongoing arts programs and/or services may be eligible to apply if they meet all eligibility requirements. These may include libraries, housing agencies, senior/teen/cultural community centers, foster care facilities, or hospitals.

If you have questions regarding the eligibility of your organization or the nature of your proposed partnerships, contact the designated staff (see [Staff Assistance](#))

- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
  - The submission of an SMU DataArts Funder Report is not required for this program. However, applicants must provide a minimum of two, and up to three years of basic financial information via the Budget Snapshot within the application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to

conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- An artist can only be a lead artist in one AC project grant at a time.
- The **total of all requests for CAC support during the same year** of funding cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as reported in the Budget Snapshot at the time of application.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

### **Matching Funds**

All grant recipients must provide a 1:1 match for this grant. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending or committed.

**The matching funds requirement may be met entirely through cash match sources, or by applying the value of in-kind sources for up to 50% of the match.**

**Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income, while **in-kind match** refers to goods or services, rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match, but can demonstrate the capacity to carry out the activities in the grant application through other sources.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- **In-kind contributions may only be provided by third parties.**
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC, and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the organizations.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

See additional information on [CAC In-kind Contributions](#). If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff (see [Staff Assistance](#)).

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Hospitality, meals or food
- Out-of-state travel

\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

### **Application Process**

Applications will be available online through the CAC’s online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

### **Review Criteria**

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and

achievable outcomes. Design includes a component that is free to the public. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.

- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in an identified community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.
- **Equity and Accessibility:** Proposal reflects fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs. Proposal reflects evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

**Panel Adjudication and Ranking Scale**

Panelists review applications and work samples using the 6-point ranking scale below.

|          | <b>Rank Title</b> | <b>Rank Description</b>   |
|----------|-------------------|---|
| <b>6</b> | <b>Exemplary</b>  | Fully achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to the highest degree</i>      |
| <b>5</b> | <b>Strong</b>     | Strongly achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to a significant degree</i> |
| <b>4</b> | <b>Good</b>       | Sufficiently achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to some degree</i>      |
| <b>3</b> | <b>Fair</b>       | Moderately achieves the purpose of the program<br><i>Meets <b>most</b> of the review criteria and project requirements</i>                      |

|          |                 |   |
|----------|-----------------|---|
| <b>2</b> | <b>Marginal</b> | Minimally achieves the purpose of the program<br><i>Meets <b>some</b> of the review criteria and project requirements</i>   |
| <b>1</b> | <b>Weak</b>     | Does not achieve the purpose of the program; proposals that are not appropriate for this grant category<br><i><b>Inadequately</b> meets the review criteria or project requirements</i> |

### **California Arts Council Decision-making**

The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

### **Timeline**

|                                   |                                      |
|-----------------------------------|--------------------------------------|
| <b>November 15, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| March 2020                        | Funding decisions                    |
| March 2020                        | Funding notifications                |
| July 1, 2020 – June 30, 2021      | Grant Activity Period                |
| July 31, 2021                     | Final Report deadline                |

### **Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

- Grantees are required to carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- Changes to funded activities must be proposed in advance, and would require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant.
- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Provide a report summarizing grant-funded activities and accomplishments at the end of the Grant Activity Period.

### **California Model Agreement (AB20) and Indirect Costs**

In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from The Regents of the University of California or The Trustees of the California State University.

### **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:

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.

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

### **Staff Assistance**

CAC staff is available 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. People who are deaf, hard of hearing, deaf-blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request.

**J. Andrea Porras Arts Program Specialist**

[andrea.porras@arts.ca.gov](mailto:andrea.porras@arts.ca.gov)

(916) 322-6395



# TAB 7

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



# **ARTS EDUCATION EXPOSURE 2019-2020 Grant Guidelines & Application Instructions**

***Deadline: November 8, 2019 11:59 PM***



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## California Arts Council



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## **ARTS EDUCATION EXPOSURE**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: November 8, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$20,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

Since 1976, the CAC has supported arts education programs that bring together local arts organizations, teaching artists, and school communities through its grants. The CAC's arts education grant programs are rooted in the agency's belief that robust, sequential, culturally and linguistically responsive arts learning is an essential tool for healthy human development, and that it should be a core element of the education of every student. The overarching purpose of our arts education grant programs is to expand participation in meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for infants, children, and youth.

In 2016, the CAC expanded our arts education offerings to include the **Arts Education Exposure** program. The purpose of the Exposure program is to support attendance at high-quality performances and exhibits for students who would particularly benefit from these experiences. Students may be identified as priority communities for participation due to socio-economic status, geographic region, or other aspects of students' life experiences that elevate the impact of having opportunities to engage with these cultural assets. Exposure program experiences may include art exhibits and performances, field trips to arts venues, and/or in-school assemblies.

Artists involved in this grant category will demonstrate the highest level of rigor and commitment to craft, and their work will offer deep cultural resonance with the student communities to be served. Student artwork, whether prepared in advance or executed onsite, is not appropriate as the artistic focus of this grant category. The impact of student attendance at artistic events should be complemented by pre- and post-attendance activities, such as artist talkbacks, teaching artist workshops, and/or facility tours.

### **Program Goals**

Projects should address the following Exposure program goals:

- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and students' positive self-identification within and respect for diverse cultures.

- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.
- Cultivate students' appreciation for the arts and understanding of themselves as the next generation of arts patrons and participants.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- Professional fees for artists must be included. Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- The project must enable students to understand and engage in specific art forms and to develop their creativity, skills and knowledge. The applicant should present well-developed project goals, learning objectives, activities, and assessment tools.
- Students must engage in supplementary educational activities related to the performance or exhibition, and may include, but are not limited to pre- and/or post-show discussions, workshops, or in-school seminars. The applicant must develop and distribute a study guide to each classroom teacher whose students will be engaged in the project.
- The applicant must demonstrate that students engaged in the project constitute a priority community for arts exposure.
- The project should demonstrate significant planning that reflects a collaborative relationship between the arts organization, the school, and the participating classroom teachers.
- Project activities should explicitly align with California Visual and Performing Arts standards, as well as Common Core Standards.
- Arts events, curriculum, and all project components must be free of charge to students.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$20,000.
- The total request for funding **in this grant program** cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal

year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

- Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
  - The submission of an SMU DataArts Funder Report is not required for this program. However, applicants must provide a minimum of two, and up to three years of basic financial information via the Budget Snapshot within the application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

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  - Serve primarily different groups of people
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### **Matching Funds**

All grant recipients must provide a 1:1 match for this grant. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending or committed.

**The matching funds requirement may be met entirely through cash match sources, or by applying the value of in-kind sources for up to 50% of the match.**

**Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income, while **in-kind match** refers to goods or services, rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match, but can demonstrate the capacity to carry out the activities in the grant application through other sources.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- **In-kind contributions may only be provided by third parties.**
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC, and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the organizations.
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- Federal agencies
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- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
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\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

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A review panel will adjudicate applications based on the following criteria:

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- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.

- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.
- **Equity and Accessibility:** Proposal reflects fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs. Proposal reflects evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

**Panel Adjudication and Ranking Scale**

Panelists review applications and work samples using the 6-point ranking scale below.

|          | <b>Rank Title</b> | <b>Rank Description</b>   |
|----------|-------------------|---|
| <b>6</b> | <b>Exemplary</b>  | Fully achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to the highest degree</i>  |
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| <b>4</b> | <b>Good</b>       | Sufficiently achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to some degree</i>  |
| <b>3</b> | <b>Fair</b>       | Moderately achieves the purpose of the program<br><i>Meets <b>most</b> of the review criteria and project requirements</i>  |
| <b>2</b> | <b>Marginal</b>   | Minimally achieves the purpose of the program<br><i>Meets <b>some</b> of the review criteria and project requirements</i>   |
| <b>1</b> | <b>Weak</b>       | Does not achieve the purpose of the program; proposals that are not appropriate for this grant category<br><i><b>Inadequately</b> meets the review criteria or project requirements</i> |

## **California Arts Council Decision-making**

The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

## **Timeline**

|                                  |                                      |
|----------------------------------|--------------------------------------|
| <b>November 8, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| January 2020                     | Funding decisions                    |
| January 2020                     | Funding notifications                |
| July 1, 2020 – June 30, 2021     | Grant Activity Period                |
| July 31, 2021                    | Final Report deadline                |

## **Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

- Grantees are required to carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- Changes to funded activities must be proposed in advance, and would require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant.
- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Provide a report summarizing grant-funded activities and accomplishments at the end of the Grant Activity Period.

## **California Model Agreement (AB20) and Indirect Costs**

In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from The Regents of the University of California or The Trustees of the California State University.

## **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:

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.

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

**Staff Assistance**

CAC staff is available 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. People who are deaf, hard of hearing, deaf-blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request.

**Josy Miller, Ph.D., Arts Education Programs Specialist**

[josy.miller@arts.ca.gov](mailto:josy.miller@arts.ca.gov)

(916) 322-6385

# TAB 8

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS AND PROOFREADING  
TO BE COMPLETED]**



# **ARTS AND PUBLIC MEDIA 2019-2020 Grant Guidelines**

***Deadline: November 1, 2019 11:59 PM***



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)

© 2019 State of California

## California Arts Council



**Governor of California**  
Gavin Newsom

**Arts Council Members**  
Nashormeh Lindo, Chair  
Larry Baza, Vice Chair

Juan Devis  
Jodie Evans  
Kathleen Gallegos  
Jaime Galli  
Stanlee Gatti  
Donn K. Harris  
Louise McGuinness

**Executive Director**  
Anne Bown-Crawford

**Deputy Director**  
Ayanna Lalia Kiburi, MPH

**Interim Programs Officer**  
Jason Jong

**Address**  
1300 I Street, Suite 930  
Sacramento, CA 95814

(916) 322-6555  
Toll Free: (800) 201-6201  
FAX: (916) 322-6575  
CA Relay Service: 711  
Large print is available upon request.

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

**Office Hours**  
8:00 AM - 5:00 PM  
Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**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.

**Mission:** Advancing California through the arts and creativity.

**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

**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.

**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. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

**Grant Process:** 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. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

**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.

**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.



## **ARTS AND PUBLIC MEDIA**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: November 1, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$20,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The Arts and Public Media (APM) program supports projects by **nonprofit media organizations\*** that build public awareness and support for the arts. This grant program is rooted in the California Arts Council's (CAC) belief that the arts are a central component of daily life. It aims to contribute to a vision where the arts are accessible to all, reflect contributions from all of California's diverse populations, and foster civic engagement.

The purpose of this grant program is to support the production and programming of engaging **multiplatform media projects**. Supported projects engage Californians with authentic local stories and experiences centered on the value of arts, culture, and creative expression within California. *Multiplatform media projects* refer to content that is delivered in the context of a wide range of distribution possibilities and not just a single delivery platform.

Examples of project types include, but are not limited to, presentation, distribution, exhibition, and preservation activities:

- Production of podcasts, television programs, radio programs, web series, short form films, or print media that highlights California's artists, cultures, and creative expression. This may involve single programs, limited series, or segments within an ongoing series.
- Film/video/audio/print media festivals and associated public programming that include artists, critics, and/or scholars, are open to the general public, and demonstrate meaningful community engagement and discussion.
- Curated series, screenings, exhibitions, installations, and associated programming featuring any genre of art that uses radio, television, film, print media, or other media to create meaningful community engagement.
- Distribution of electronic media, film, and technology-related artworks.

### **Program Goals**

Projects should address the following Arts and Public Media program goals:

- Demonstrate the impact and benefits of arts, culture, and creative expression through professional media storytelling and/or reporting.

- Engage community partners, both within and outside of the traditional arts and media sectors, with the ability to amplify authentic voices that represent the diversity and complexity of California.
- Foster community dialogue and engagement through innovative multiplatform arts and culture-based project activities, including, but not limited to radio or television broadcast, digital media, interactive strategies, and/or live public events.
- Feature California and/or California-related artists and arts organizations, community arts projects, and/or arts education initiatives.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- The production and primary distribution of the project must take place in California.
- Project must include detailed timeline and budget, indicating a thoughtful approach to engaging the community, as well as space, time, and equipment requirements. Involve appropriate California media professionals: producer, director, writer, designer, reporter, as needed.
- Must be an expansion of an existing project or a new project (i.e. grant does not support ongoing operational costs or general underwriting).
- Must be a multiplatform media project that includes more than one method of content distribution and/or engagement.
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$20,000.
- The total request for funding in this grant program cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

- Applicants must be either a California-based nonprofit media organization\*, municipal or county arts agency, or tribal government managing a public media station.

*\*A nonprofit entity that has a primary activity and mission of disseminating information to the general public or a specific community through a newspaper, magazine, zine, media festival, or other publication; or radio, podcast, television, cable television, or other medium of mass communication.*

- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
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project has been completed, and that the project or program, is ready to advance to the production phase.

- **Artistic and Professional Merit:** Key personnel are identified and California media professionals are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community and/or broad reach within California. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
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|                                  |                                      |
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| <b>November 1, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| January 2020                     | Funding decisions                    |
| January 2020                     | Funding notifications                |
| July 1, 2020 – June 30, 2021     | Grant Activity Period                |
| July 31, 2021                    | Final Report deadline                |

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Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

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- To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant.
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**Maya Austin, M.A, Arts Program Specialist**

[maya.austin@arts.ca.gov](mailto:maya.austin@arts.ca.gov)

(916) 322-6584



# TAB 9

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



# **CULTURAL PATHWAYS 2019-2021 Grant Guidelines & Application Instructions**

***Deadline: November 15, 2019 11:59 PM***



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



### Governor of California

Gavin Newsom

### Arts Council Members

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Juan Devis

Jodie Evans

Kathleen Gallegos

Jaime Galli

Stanlee Gatti

Donn K. Harris

Louise McGuinness

### Executive Director

Anne Bown-Crawford

### Deputy Director

Ayanna Lalia Kiburi, MPH

### Interim Programs Officer

Jason Jong

### Address

1300 I Street, Suite 930

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Toll Free: (800) 201-6201

FAX: (916) 322-6575

CA Relay Service: 711

Large print is available upon request.

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

### Office Hours

8:00 AM - 5:00 PM

Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**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.

**Mission:** Advancing California through the arts and creativity.

**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

**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.

**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. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

**Grant Process:** 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. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

**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.

**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.



## **CULTURAL PATHWAYS**

### **2019-21 GRANT GUIDELINES**

**DEADLINE: November 15, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$20,000**

**Grant Activity Period: July 1, 2020 – June 30, 2022**

### **Background and Purpose**

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

The purpose of the Pathways program is to strengthen the capacity of small, new and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups, and to anchor the cultural and creative work of these organizations into the cultural landscape of the state.

Intended Outcomes of Pathways:

- Authentic and creative voices of all of California's diverse communities are celebrated and nurtured.
- A greater diversity of artists, organizations and communities across the state are supported.
- The organizational capacity of small, new and emerging arts and cultural organizations serving these communities are strengthened.
- Administrative, artistic, and governance personnel receive significant professional development necessary to make transformational growth within their organizations.

### **Program Description**

Successful applicants will receive two years of general operating support up to an amount of \$10,000 per year, over the course of the two-year program. Successful applicants will also receive technical assistance and professional development tools, resources, and training. Technical assistance may take the form of convenings, webinars, learning communities, and workshops.

## **Program Goals**

Projects should address the following Cultural Pathways program goals:

- Strengthen organizational capacity of small, new and emerging arts and cultural organizations.
- Advance specific skills and knowledge of key administrative, artistic, and governance personnel.
- Support the strategic and long-term stability of an organization.
- Increase access to best practices in nonprofit and public sector management.

## **Program Requirements**

General operating support is intended to support the organization or group in carrying out their mission. Cultural Pathways funding is *not* intended to support a specific project.

- The applicant must complete general operating support activities aligned with the program's purpose by June 30, 2022.
- All activities to be funded by the CAC must occur within the two-year Grant Activity Period (see [Timeline](#)).
- Organization must support a community of color, recent immigrant community, refugee community, tribal or indigenous group.
- Organization must include and represent the communities to be served.
  - Organization mission, staff, and board (or other advisory or governing body) must remain deeply rooted in and reflective of the identified community or group.
  - Provided arts activities, programs and/or services must be culturally relevant and responsive to the identified community or group.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

Successful applicants will be required to:

- Participate in *Technical Assistance* and *Professional Development* activities offered remotely and in person through the CAC and program partners
- Contribute to the learning community of the grantee cohort
- Attend one regional convening per year (travel assistance provided)
- Complete an Interim Report at the end of the first year of the grant
- Complete a Final Report at the end of the grant period

*Technical Assistance may include the following areas:*

- Online grants management system support
- Grant evaluation and reporting
- Additional areas as identified by the grantee cohort

*Professional Development may include the following areas:*

- Strategic planning and implementation
- Leadership and board development
- Nonprofit financial management
- Fund development strategies
- Marketing and outreach
- Data and systems management
- Arts Presenting
- Communicating the value of your work
- Program Evaluation
- Developing and maintaining partnerships
- Additional areas as identified by the grantee cohort

### **Eligible Request Amounts**

- Applicant organizations can request up to \$20,000 for the two-year grant period.
- The total request for funding in this two-year grant program cannot exceed 100% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

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

- Applicants must either be a California-based nonprofit arts organization or California-based unincorporated arts organization (such as artist groups and artist-collectives) led by California-based artists and arts administrators. These entities must apply in partnership with a Fiscal Sponsor (see below).
- Applicants must have a total operating revenue of less than \$150,000 for each of the last two completed fiscal years, as reported in the Budget Snapshot at the time of application.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California and be accessible to the general public.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the

application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
  - The submission of an SMU DataArts Funder Report is not required for this program. However, applicants must provide a minimum of two, and up to three years of basic financial information via the Budget Snapshot within the application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- The **total of all requests for CAC support during the same year** of funding cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as reported in the Budget Snapshot at the time of application.
- Applicants to this program are not restricted from applying for and receiving additional CAC project grants.

### **Matching Funds**

This program does not require matching funds.

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)



- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Hospitality, meals or food
- Out-of-state travel

\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

### **Application Process**

Applications will be available online through the CAC's online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

### **Review Criteria**

A panel will adjudicate applications based on the following criteria:

- **Management and Leadership:** Experience and qualifications of key administrative personnel. Level of involvement, engagement, and support provided by staff, volunteers, and if applicable, advisory groups and board of directors. Letter of support from a key external stakeholder, partner or collaborator, affirming the organization's capacity to serve the community.
- **Equity and Impact:** Demonstration that organization is rooted in, reflective of, and responsive to the identified community benefiting from its work. Evidence of ability to nurture authentic and creative voices from within the identified community.
- **Communication and Documentation:** Ability to communicate programs and services to constituents. Ability to document the relevance, impact and benefits of the organization's programs and services, including both qualitative (storytelling) and quantitative methods.

- **Access:** Evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

**Panel Adjudication and Ranking Scale**

Panelists review applications and work samples using the 6-point ranking scale below.

|          | <b>Rank Title</b> | <b>Rank Description</b>   |
|----------|-------------------|---|
| <b>6</b> | <b>Exemplary</b>  | Fully achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to the highest degree</i>  |
| <b>5</b> | <b>Strong</b>     | Strongly achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to a significant degree</i>   |
| <b>4</b> | <b>Good</b>       | Sufficiently achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to some degree</i>  |
| <b>3</b> | <b>Fair</b>       | Moderately achieves the purpose of the program<br><i>Meets <b>most</b> of the review criteria and project requirements</i>  |
| <b>2</b> | <b>Marginal</b>   | Minimally achieves the purpose of the program<br><i>Meets <b>some</b> of the review criteria and project requirements</i>   |
| <b>1</b> | <b>Weak</b>       | Does not achieve the purpose of the program; proposals that are not appropriate for this grant category<br><i><b>Inadequately</b> meets the review criteria or project requirements</i> |

**California Arts Council Decision-making**

The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

## **Timeline**

|                                   |                                      |
|-----------------------------------|--------------------------------------|
| <b>November 15, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
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[jason.jong@arts.ca.gov](mailto:jason.jong@arts.ca.gov)

(916) 322-6338

# TAB 10

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



# **JUMP STARTS**

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## California Arts Council



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## **JUMP STARTS**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: November 15, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$50,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The **JUMP StArts** program is rooted in the California Arts Council's (CAC) commitment to ensuring that art is accessible to all Californians, including the young and vulnerable, specifically those who have been impacted by or are at elevated risk of being engaged in the justice system. These may be students who have been arrested, are on probation, or are incarcerated at a juvenile justice facility or at a court-appointed educational institution; these may also be youth who are living homeless, whose parent or guardian has been incarcerated, who are refugees, or who are pregnant or are parents themselves.

JUMP StArts supports high-quality arts education and artists-in-residence programs for these priority youth. Activities may take place in state- or county-operated correctional facilities, or in classroom, after-school, and/or social service settings. Though the project setting and context may involve youth that are not directly engaged in the justice system themselves (e.g., a community school), the majority of participants in the program should be system-engaged youth or youth at elevated risk of being engaged in the justice system, and the project should be tailored specifically to respond to their needs.

**The project must be designed and developed in partnership between an arts organization and a juvenile justice and/or social service entity** to create arts learning opportunities that foster positive socio-emotional, behavioral, academic, and developmental outcomes for these priority youth. The project should demonstrate significant planning and should reflect a collaborative relationship between the partnering organizations.

In 2017, the California State Legislature began dedicating funds specifically to support the program, including service to California Department of Corrections and Rehabilitation Division of Juvenile Justice Youth Facilities.

**The JUMP StArts program has two project grant strands in which organizations may apply for and receive funding simultaneously:**

**JUMP StArts – State Facilities**

**JUMP StArts – County and Community Facilities**

**Planning grants** are also available to support arts organizations in the process of developing an arts project for system-engaged youth (see JUMP StArts Planning Grant).

### **Program Goals**

Projects should address the following JUMP StArts program goals:

- Provide opportunities for arts participation and arts education to youth who have been impacted by or are at elevated risk of being engaged in the justice system.
- Increase opportunities for California teaching artists and artists-in-residence to engage with priority youth populations in a variety of settings, including state- or county-operated correctional facilities, or in classroom, after-school, and/or social service settings.
- Support the professional development of teaching artists and facility staff in order to grow the capacity of the field of arts for priority youth populations.
- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and students' positive self-identification and respect for diverse cultures.
- Measure impact and communicate the value of arts education and arts participation for these youth to juvenile justice and social service entities.
- Positively influence relationships between arts organizations, staff at the partner juvenile justice or social service entity, and probation departments through increased collaboration and ongoing communication.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- The project plan must describe activities, partnership responsibilities, intended artistic and youth development outcomes, and robust evaluation and documentation strategies.
- The project design must provide for safe, healthy, and appropriate learning environments for priority youth.
- The project must include professional development trainings for teaching staff in both facility protocols and trauma-informed practice.
- The project must be designed and developed in partnership between the applicant and one or more partner organizations. The applicant must be an **arts partner** with a history of serving the intended population working with at least one **juvenile justice/social service partner** serving the same youth. Partner commitment letters are required at time of the application.
- Financial plan must show project viability, community support, and leveraging of assets.
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.

- Artist(s) to be compensated and supported by this grant must show relevant experience of **at least two years**, be based in California, and may not be engaged in the project as full-time students in a degree program.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **State Facilities: Partnership with the Division of Juvenile Justice (DJJ)**

The applicant must provide service at one or more of the following locations:

- N.A. Chaderjian Youth Correctional Facility
- O.H. Close Youth Correctional Facility
- Ventura Youth Correctional Facility

**Applicants proposing a project in partnership with the DJJ must be in touch with Teresa Perez at [Teresa.Perez@cdcr.ca.gov](mailto:Teresa.Perez@cdcr.ca.gov) or (916) 683-7450 to plan the project and to secure a letter of support.**

Applicants should be prepared to discuss the following when contacting DJJ:

- Type of program and proposed service to be provided
- Specific plan for space, time (length, duration, time of day), equipment, and participation of artists and DJJ staff
- Intended youth population and desired outcomes of efforts toward youth participation
- Identify outcomes and evaluation metrics appropriate to the scope of the project
- Identify training needs (facility safety and behavioral protocols) for participating teaching artists proposing to interact with DJJ youth

More information about the DJJ's mission and guiding principles are available on the [DJJ page](#) of the Department of California Corrections and Rehabilitation website.

### **Partnership with County and Community Facilities**

The applicant must partner with at least one of these entities serving youth engaged by the juvenile justice system, including but not limited to:

- County juvenile halls and camps
- Court schools
- Community schools
- Social service agencies or nonprofit organizations supporting priority youth populations

Given the transient context for system-engaged youth, applicants are encouraged to consider partnering with multiple agencies that serve youth in various aspects of their incarceration, probation, and re-entry to ensure consistent engagement and to maximize program impact.

**All applicants must be in touch with an appropriate contact at the facility(ies) to plan the project and to secure a letter(s) of support.**

### **Duties and Responsibilities of Coordinators**

The project should demonstrate significant planning and should reflect a collaborative relationship between the arts organization and the facility/agency. Both the applicant and the partner organization should have defined project and decision-making responsibilities. Project must include a Project Coordinator from the applicant organization and a Partner Facility Coordinator from each partnering organization (see duties below).

#### **Project Coordinator should:**

- Develop a specific plan for space, time, equipment, and participation with artists and partner agency staff
- Act as facilitator and liaison between the arts organization, facilities, artists, and the CAC
- Develop and provide, in collaboration with juvenile justice or social service partner, all necessary and appropriate professional development training for teaching artists
- Comply with CAC reporting requirements

#### **Partner Facility Coordinator should:**

- Assure that the facility provides supplies, materials, and equipment necessary for the project
- Reserve an appropriate space for the arts program activity
- Ensure that the students can participate
- Ensure that teaching artists and all personnel from the arts organization that will be interacting with students have training in facility safety and behavioral protocols

#### **Joint Responsibilities should include:**

- Provide ongoing assistance to the artists and teachers
- Communicate regularly over the duration of the project regarding any necessary changes
- Identify outcomes and evaluation metrics appropriate to the scope of the project
- Publicize the project to parents, facility staff, superintendents of education, and local governmental officials

### **JUMP StArts Planning Grant**

Planning grants are available to support arts organizations that have identified a juvenile justice or social service partner and are in the process of developing an arts project to serve these priority youth. Planning grants give organizations the opportunity to take the time to design the project thoughtfully and include meaningful contributions from both partners. The planning grants also can be used to pilot aspects of the program and

conduct any necessary training and/or professional development for the project staff. Planning grants are ranked “Fund” or “Not Fund” based on the strength and merit of the plan.

- Applicants may not apply for a planning grant in a strand (i.e., State Facilities or County/Community Facilities) in which they have previously been funded.
  - For example: if an organization has received a JUMP StArts grant to do work in a county or community facility, they may not apply for a planning grant to work with another county or community facility. However, the organization may apply for a planning grant to work at a state facility.
- Applicants may not receive a JUMP StArts planning grant and JUMP StArts project grant in the same strand during the same funding cycle.
- Planning grant requests may be made for \$2,500 for a one-year grant, and do not require a match.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$50,000.
- The total request for funding in this grant program cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as it appears in the SMU DataArts Funder Report.

### **Eligibility**

- Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- The applicant must be the arts partner; the juvenile justice facility or social service agency acts as the project partner in all JUMP StArts grant applications.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed

by the panel. Please see [Application Instructions](#) for all required materials and information.

- This program requires the submission of an SMU DataArts Funder Report generated specifically for this CAC grant program. Applicants must provide a minimum of two, and up to three years of data in the Funder Profile, and submit a Funder Report meeting these requirements at the time of application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- The **total of all requests for CAC support during the same year** of funding cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as it appears in the SMU DataArts Funder Report.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

### **Matching Funds**

This program does not require matching funds.

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*

- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Hospitality, meals or food
- Out-of-state travel

\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

### **Application Process**

Applications will be available online through the CAC's online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

### **Review Criteria**

A review panel will adjudicate applications based on the following criteria:

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives, and achievable goals. Design includes methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement for a priority youth community. Project is responsive to the community to be served. Project development, execution, and evaluation involve significant collaboration with the juvenile justice or social service partner, in accordance with the identified program goals and project requirements.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project's team, viability of project budget, and overall fiscal and managerial health of applicant.
- **Equity and Accessibility:** Proposal reflects fair practices to accessing resources and the inclusion of all communities in the representation, participation

and creation of services and programs. Proposal reflects evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

**Panel Adjudication and Ranking Scale**

Panelists review applications and work samples using the 6-point ranking scale below.

|          | <b>Rank Title</b> | <b>Rank Description</b>   |
|----------|-------------------|---|
| <b>6</b> | <b>Exemplary</b>  | Fully achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to the highest degree</i>  |
| <b>5</b> | <b>Strong</b>     | Strongly achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to a significant degree</i>   |
| <b>4</b> | <b>Good</b>       | Sufficiently achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to some degree</i>  |
| <b>3</b> | <b>Fair</b>       | Moderately achieves the purpose of the program<br><i>Meets <b>most</b> of the review criteria and project requirements</i>  |
| <b>2</b> | <b>Marginal</b>   | Minimally achieves the purpose of the program<br><i>Meets <b>some</b> of the review criteria and project requirements</i>   |
| <b>1</b> | <b>Weak</b>       | Does not achieve the purpose of the program; proposals that are not appropriate for this grant category<br><i><b>Inadequately</b> meets the review criteria or project requirements</i> |

**California Arts Council Decision-making**

The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

**Timeline**

|                                   |                                      |
|-----------------------------------|--------------------------------------|
| <b>November 15, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| March 2020                        | Funding decisions                    |



|                              |                       |
|------------------------------|-----------------------|
| March 2020                   | Funding notifications |
| July 1, 2020 – June 30, 2021 | Grant Activity Period |
| July 31, 2021                | Final Report deadline |

**Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

- Grantees are required to carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- Changes to funded activities must be proposed in advance, and would require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant.
- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Provide a report summarizing grant-funded activities and accomplishments at the end of the Grant Activity Period.

**California Model Agreement (AB20) and Indirect Costs**

In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from The Regents of the University of California or The Trustees of the California State University.

**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:

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.

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

**Staff Assistance**

CAC staff is available 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. People who are deaf, hard of hearing, deaf-blind, or have difficulty

speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request.

**Josy Miller, Ph.D., Arts Education Programs Specialist**

[josy.miller@arts.ca.gov](mailto:josy.miller@arts.ca.gov)

(916) 322-6385

# TAB 11

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



# **LOCAL IMPACT**

## **2019-2020 Grant Guidelines & Application Instructions**

***Deadline: November 8, 2019 11:59 PM***



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



### **Governor of California**

Gavin Newsom

### **Arts Council Members**

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Juan Devis

Jodie Evans

Kathleen Gallegos

Jaime Galli

Stanlee Gatti

Donn K. Harris

Louise McGuinness

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Interim Programs Officer**

Jason Jong

### **Address**

1300 I Street, Suite 930

Sacramento, CA 95814

(916) 322-6555

Toll Free: (800) 201-6201

FAX: (916) 322-6575

CA Relay Service: 711

Large print is available upon request.

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

### **Office Hours**

8:00 AM - 5:00 PM

Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**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.

**Mission:** Advancing California through the arts and creativity.

**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

**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.

**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. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

**Grant Process:** 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. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

**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.

**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.

## **LOCAL IMPACT**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: November 8, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$20,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The **Local Impact (LI)** program is rooted in the California Arts Council's (CAC) vision to create a state where the arts are a central component of daily life and accessible to all, reflecting contributions from all of California's diverse populations. The CAC values diversity as a source of vibrancy and supports increasing access to the arts for Californians in communities where the arts are scarce, nonexistent, or vulnerable.

This grant program supports community-driven arts projects for small and mid-sized arts organizations to foster equity, access, and opportunity in **historically marginalized** communities by centering the arts as a vehicle for building strong, healthy, vibrant, and resilient communities.

Historically marginalized communities may include but are not limited to: African and African American, Arab, Asian and Asian American, Latinx, Middle Eastern, Native American and Indigenous Californian, Pacific Islander; lesbian, gay, bisexual, queer, transgender and gender-variant people; people with disabilities; women; low-income, rural, or immigrant and refugee communities.

### **Program Goals**

Projects should address the following Local Impact program goals:

- Center the arts as a vehicle for building strong, healthy, vibrant, and resilient communities.
- Support the creation of projects that are reflective of and responsive to a defined, historically marginalized community through activities such as: exhibitions, fairs, festivals, screenings, performances, and workshops.
- Celebrate local artists and forms of arts and cultural expression that are unique to, and/or historically rooted in, the specific community to be served.
- Activate community participants to develop and express their own creative and artistic abilities.
- Foster intergenerational and lifelong arts learning, participation, and exchange.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).

- Project planning must reflect a commitment to include and represent the communities to be served.
- The project plan must contain a detailed timeline indicating a thoughtful approach to engaging the community, and clear identification of space, materials, and equipment requirements.
- Project must include a minimum of one public component that is free of charge for community participants and/or audience. **This free event should be clearly stated with details in the timeline.**
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Artists(s) to be compensated and supported by this grant must show relevant experience of **at least two years**, be based in California, and may not be engaged in the project as full-time students in a degree program.
- A Letter of Support and/or testimonial from community member or stakeholder is required, indicating support for the organization and the project within the community.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible, including, but not limited to ensuring accessibility for individuals who may be deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$20,000.
- The **total request for funding in this grant program** cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

- All applicant organizations must have total operating revenues of no greater than \$1,000,000 from the last completed fiscal year, as reported in the Budget Snapshot at the time of application.
- Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.



- **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
  - The submission of an SMU DataArts Funder Report is not required for this program. However, applicants must provide a minimum of two, and up to three years of basic financial information via the Budget Snapshot within the application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- The **total of all requests for CAC support during the same year of funding** cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as reported in the Budget Snapshot at the time of application.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

## **Matching Funds**

All grant recipients must provide a 1:1 match for this grant. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending or committed.

**The matching funds requirement may be met entirely through cash match sources, or by applying the value of in-kind sources for up to 50% of the match.**

**Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income, while **in-kind match** refers to goods or services, rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match, but can demonstrate the capacity to carry out the activities in the grant application through other sources.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- **In-kind contributions may only be provided by third parties.**
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC, and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the organizations.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

See additional information on [CAC In-kind Contributions](#). If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff (see [Staff Assistance](#)).

## **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
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- **Artistic Merit:** Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution. Proposed forms of arts and cultural expression are unique to, and/or historically rooted in, the specific community to be served.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in an identified community. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project's team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

- Equity and Accessibility:** Proposal reflects fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs. Proposal reflects evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

**Panel Adjudication and Ranking Scale**

Panelists review applications and work samples in a multi-step process using the 6-point ranking scale below.

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| <b>6</b> | <b>Exemplary</b>  | Fully achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to the highest degree</i>  |
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| <b>2</b> | <b>Marginal</b>   | Minimally achieves the purpose of the program<br><i>Meets <b>some</b> of the review criteria and project requirements</i>   |
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The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

## **Timeline**

|                                  |                                      |
|----------------------------------|--------------------------------------|
| <b>November 8, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| January 2020                     | Funding decisions                    |
| January 2020                     | Funding notifications                |
| July 1, 2020 – June 30, 2021     | Grant Activity Period                |
| July 31, 2021                    | Final Report deadline                |

## **Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

- Grantees are required to carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- Changes to funded activities must be proposed in advance, and would require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant.
- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Provide a report summarizing grant-funded activities and accomplishments at the end of the Grant Activity Period.

## **California Model Agreement (AB20) and Indirect Costs**

In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from The Regents of the University of California or The Trustees of the California State University.

## **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:

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

**Staff Assistance**

CAC staff is available 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. People who are deaf, hard of hearing, deaf-blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request.

**Jason Jong, Interim Programs Officer**

[jason.jong@arts.ca.gov](mailto:jason.jong@arts.ca.gov)

(916) 322-6338

# TAB 12

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS AND PROOFREADING  
TO BE COMPLETED]**



# **ORGANIZATIONAL DEVELOPMENT 2019-2020 Grant Guidelines & Application Instructions**

***Deadline: November 1, 2019 11:59 PM***



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



### **Governor of California**

Gavin Newsom

### **Arts Council Members**

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Juan Devis

Jodie Evans

Kathleen Gallegos

Jaime Galli

Stanlee Gatti

Donn K. Harris

Louise McGuinness

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Interim Programs Officer**

Jason Jong

### **Address**

1300 I Street, Suite 930

Sacramento, CA 95814

(916) 322-6555

Toll Free: (800) 201-6201

FAX: (916) 322-6575

CA Relay Service: 711

Large print is available upon request.

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

### **Office Hours**

8:00 AM - 5:00 PM

Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**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.

**Mission:** Advancing California through the arts and creativity.

**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

**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.

**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. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

**Grant Process:** 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. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

**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.

**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.

## **ORGANIZATIONAL DEVELOPMENT**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: November 1, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$5,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The **Organizational Development (OD)** grant program advances California through the arts and creativity by providing practical services and resources to arts organizations. This program is rooted in the California Arts Council's (CAC) role in building a strong foundation for the arts in our state and the belief that best practices, quality research, and emerging models inform our work to provide the highest quality of service to Californians and their communities.

The purpose of the OD grant is to fund one-time consulting activities to build arts and cultural organizations' capacity for sustainability and success.

Examples of consultant activities may include:

- Audits
- Earned income strategies
- Financial management and budgeting
- Strategic planning
- Board development
- Public relations
- Program evaluation
- Software implementation
- Web design

### **Program Goals**

Projects should address the following Organizational Development program goals:

- Increase access to best practices in nonprofit and public sector management.
- Strengthen the operations of the applicant organization.
- Demonstrate ability to advance the applicant's organizational mission.
- Develop and strengthen California's arts and culture workforce.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).

- The hired consultant must be from outside the applicant organization and cannot be a staff member, board member, or contracted individual serving in an ongoing staff function. If proposing to hire an out-of-state consultant, a strong justification must be made.
- Consultant activities must demonstrate long-term impact on the applicant organization.
- A signed Letter of Agreement from the consultant and the applicant organization's leadership confirming intention to work together is required.
- The consultant's résumé or detailed consulting history and a list of consultant's past and/or current clients is required.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$5,000.
- The total request for funding in this grant program cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

- Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
  - The submission of an SMU DataArts Funder Report is not required for this program. However, applicants must provide a minimum of two, and up to three years of basic financial information via the Budget Snapshot within the application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- **Funding may not be used for staff salaries.**
- **Funding may not be used for fundraising activities or services such as annual campaigns, fundraising events, or grant writing.**
- Funding may not be used to supplant routine operating or program expenses, including printing costs and staff time.
- The total of all requests for CAC support during the same year of funding cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as reported in the Budget Snapshot at the time of application.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

### **Matching Funds**

This program does not require matching funds.

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals

- State agencies
- Federal agencies
- Non-arts organizations not involved in arts activities
- For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Hospitality, meals or food
- Out-of-state travel

\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

### **Application Process**

Applications will be available online through the CAC’s online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

### **Review Criteria**

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

- **Project Design and Implementation:** Strength of proposed activity indicating a realistic timeline, appropriate budget, clear objectives, and achievable outcomes. Relevance of the proposed activity to the organization’s development and sustainability. Strength of methods to measure success and document activities.
- **Professional Merit:** Strength of the consultant’s skills, expertise, and experiences that relate to the proposed outcomes of the project. Degree to which the consultant demonstrates ability to successfully complete the proposed consulting service. Justification for using selected consultant.

- **Organizational Impact:** Degree to which activity processes and goals are appropriate to the organization. Degree to which the activity demonstrates the long-term impact and benefits of the activity on the organization.
- **Equity and Accessibility:** Proposal reflects fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs. Proposal reflects evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

**Staff Panel Adjudication Process**

A CAC staff review panel will assess all eligible applications and will recommend grants for applicants that strongly meet the review criteria. The staff panel's review of applications and required documents is a multi-step process and involves assigning applications as “Fund” or “Not Fund.” Given the increased competitiveness of the grant program, priority may be given to applicants that:

- Operate with budgets of \$500,000 or under
- Did not receive an Organizational Development grant in FY18-19

|                 |  |
|-----------------|--|
| <b>Fund</b>     | Strongly meets all of the review criteria  |
| <b>Not Fund</b> | Does not meet the majority of the review criteria in a strong significant manner or proposal is ineligible |

**California Arts Council Decision-making**

The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

**Timeline**

|                                  |                                      |
|----------------------------------|--------------------------------------|
| <b>November 1, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| January 2020                     | Funding decisions                    |
| January 2020                     | Funding notifications                |
| July 1, 2020 – June 30, 2021     | Grant Activity Period                |
| July 31, 2021                    | Final Report deadline                |

**Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

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**Maya Austin, M.A, Arts Program Specialist**

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(916) 322-6584



# TAB 13

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS AND PROOFREADING  
TO BE COMPLETED]**



# **PROFESSIONAL DEVELOPMENT 2019-2020 Grant Guidelines & Application Instructions**

***Deadline: October 25, 2019 11:59 PM***



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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



**Governor of California**  
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Jason Jong

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## **PROFESSIONAL DEVELOPMENT**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: October 25, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$3,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The **Professional Development (PD)** program reflects the California Arts Council's (CAC) role in providing opportunities for the arts field to grow and thrive by supporting professional development activities for individuals in arts organizations or arts-based units of government. The purpose of the PD program is to build arts and cultural organizations' capacity for sustainability and success through professional development activities for individuals. Funding supports staff members, artists, arts administrators, arts educators, or board members of the applicant organization.

Examples of professional development activity expenses may include:

- Tuition for classes, seminars, or workshops
- Registration fees for in-state conferences, festivals, trainings, or conventions
- In-state travel expenses to attend classes, conferences, festivals, trainings, seminars, workshops, or conventions

### **Program Goals**

Projects should address the following PD program goals:

- Support professional growth and leadership training for individuals working in the arts.
- Strengthen the applicant organization's operational capacity.
- Develop and strengthen California's arts and culture workforce.

### **Project Requirements**

- The applicant must develop and complete a professional development activity addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- 
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- The activity should demonstrate value and impact on the work of the individual.
- The activity should demonstrate the value and impact on the organization.

- Documentation for the proposed activity is required (e.g., flyer, registration information, conference schedule). The documentation must include the activity date, time, and location.
- A Letter of Support from the applicant organization's leadership supporting the individual's participation in the professional development activity is required.
- Résumés for individuals participating in the activity are required.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$3,000.
- The **total request for funding in this grant program** cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

- Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.

- The submission of an SMU DataArts Funder Report is not required for this program. However, applicants must provide a minimum of two, and up to three years of basic financial information via the Budget Snapshot within the application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- **Funding may not be used for staff salaries.**
- The **total of all requests for CAC support during the same year of funding** cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as reported in the Budget Snapshot at the time of application.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

### **Matching Funds**

This program does not require matching funds.

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*

- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Hospitality, meals or food
- Out-of-state travel

\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

### **Application Process**

Applications will be available online through the CAC's online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

### **Review Criteria**

A panel review panel will adjudicate applications based on the following criteria:

- **Quality of Learning Activity:** Strength of the activity as a learning opportunity. Strength of the activity to achieve the intended goals and outcomes.
- **Professional Impact:** Degree to which the activity is appropriate for the individual participant and their work. Degree to which the activity will impact the individual participant's professional growth.
- **Organizational Impact:** Degree to which the activity is appropriate for the organization's work. Degree to which the activity demonstrates the long-term impact and benefits related to the organization's mission.
- **Equity:** Proposal reflects the applicant's commitment to include and represent the communities to be served. Evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

### **Staff Panel Adjudication Process**

A CAC staff review panel will assess all eligible applications and will recommend grants for applicants that strongly meet the review criteria. The staff panel's review of



applications and required documents is a multi-step process and involves assigning applications as “Fund” or “Not Fund.” Given the increased competitiveness of the grant program, priority may be given to applicants that:

- Operate with budgets of \$500,000 or under
- Did not receive a Professional Development grant in FY18-19

|                 |  |
|-----------------|--|
| <b>Fund</b>     | Strongly meets all of the review criteria  |
| <b>Not Fund</b> | Does not meet the majority of the review criteria in a strong significant manner or proposal is ineligible |

### **California Arts Council Decision-making**

The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

### **Timeline**

|                                  |                                      |
|----------------------------------|--------------------------------------|
| <b>October 25, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| January 2020                     | Funding decisions                    |
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| July 1, 2020 – June 30, 2021     | Grant Activity Period                |
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Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

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**Maya Austin, M.A, Arts Program Specialist**

[maya.austin@arts.ca.gov](mailto:maya.austin@arts.ca.gov)

(916) 322-6584

# TAB 14

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



# **REENTRY THROUGH THE ARTS**

## **2019-2020 Grant Guidelines & Application Instructions**

***Deadline: November 8, 2019 11:59 PM***



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



### **Governor of California**

Gavin Newsom

### **Arts Council Members**

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Juan Devis

Jodie Evans

Kathleen Gallegos

Jaime Galli

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### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Interim Programs Officer**

Jason Jong

### **Address**

1300 I Street, Suite 930

Sacramento, CA 95814

(916) 322-6555

Toll Free: (800) 201-6201

FAX: (916) 322-6575

CA Relay Service: 711

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

### **Office Hours**

8:00 AM - 5:00 PM

Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

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**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

**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.

**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. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

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**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.

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## **REENTRY THROUGH THE ARTS**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: November 8, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$50,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The Reentry Through the Arts (RTA) grant program is rooted in the California Arts Council's (CAC) belief that the arts are a societal cornerstone with the ability to bring people together and build community. RTA supports arts and culture programs for adults who have been incarcerated within correctional institutions, and reinforces the direct impact that arts and culture have on the health, welfare, and economic well being of all Californians and their communities.

Through this program, CAC has been able to expand its funding opportunities to include projects specifically designed for formerly incarcerated people, utilizing arts participation as an effective instrument for rehabilitation, healing, and skill building. Successful projects can uplift the voices of formerly incarcerated individuals, ensuring a sense of belonging through meaningful participation, leadership and apprenticeship opportunities, and other forms of engagement. Projects also include the perspective of one or more people affected by incarceration as active participants in the design, planning, and implementation of the project.

By focusing on the principles of restorative justice, transformative justice, and reconciliation, RTA elevates projects that utilize arts and culture as part of a holistic approach to supporting the successful transition of the reentry community back into their communities.

### **Program Goals**

Projects should address the following Reentry in the Arts program goals:

- Address the overall trauma to people and communities caused by poverty, crime and incarceration.
- Positively impact the lives of adults that have been formerly incarcerated, as well as their families and communities.
- Demonstrate the value of arts and culture engagement as a vehicle for rehabilitation, healing, and skill building for people who have been incarcerated.
- Demonstrate the impact of restorative, transformative justice strategies and trauma-informed care in collaboration with arts and culture for adults who have been incarcerated.

- Develop an understanding of best practices for community-engaged creative strategies to support positive reentry for adults who have been incarcerated.
- Foster growth, development and leadership for participants to inform best practices for future programming.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- The project must provide opportunities for arts and culture engagement to formerly incarcerated adults utilizing California-based artists. Arts and culture engagement includes active participation or learning activities over a period of time. Projects can include arts and culture exposure or appreciation components, but those must be in addition to hands-on activities.
- The proposed project must include arts and culture as a central component of a holistic and integrated approach to reentry that also includes other community-based support services, including but not limited to mental health and/or drug treatment, job skills training, job placement, and/or case management.
- The project must include the perspective of one or more people affected by incarceration as active participants in the design, planning, and implementation of the project.
- The project should demonstrate significant planning and reflect a collaborative relationship between the partnering entities, as evidenced by the Letter of Agreement between partners.
- Programming must be free of charge for project participants.
- Project must identify reentry goals and set measurable outcomes for activities taking place as part of the grant project.
- Project should include culturally responsive approaches that are relevant to the participants and the community and that foster the principles of restorative justice.
- Successful applicants may be expected to:
  - Participate in technical assistance and training activities.
  - Participate in and cooperate with program evaluation implemented by the CAC.
- Artist(s) to be compensated and supported by this grant must show relevant experience of at least two years, be based in California, and may not be engaged in the project as full-time students in a degree program.
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including,



but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$50,000.
- The total request for funding in this grant program cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as it appears in the SMU DataArts Funder Report.

### **Eligibility**

- *Applicant organizations must be one of the following:*
  - California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
  - California-based nonprofit social service organizations with regular, ongoing arts programs and/or services.
- The proposed project must be designed and developed in partnership between an arts provider and a social service organization, facility, or agency that serves adults who have been incarcerated. The applicant may be either the arts organization or social service or community-based facility/agency, except for the following scenarios:
  - The applicant must be the arts partner if the partnership is composed of one arts organization and multiple facilities/agencies.
  - The applicant must be the social service partner if the partnership is composed of one facility/agency and an individual artist or artists.

*This program is not designed to accept applications with partnerships between multiple social service facilities/agencies and multiple arts organizations/multiple groups of teaching artists.*

If you have questions regarding the eligibility of your organization or the nature of your proposed partnerships, contact the designated staff (see [Staff Assistance](#)).

- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the

application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
  - This program requires the submission of an SMU DataArts Funder Report generated specifically for this CAC grant program. Applicants must provide a minimum of two, and up to three years of data in the Funder Profile, and submit a Funder Report meeting these requirements at the time of application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- The **total of all requests for CAC support during the same year** of funding cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as it appears in the SMU DataArts Funder Report.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

### **Matching Funds**

Matching funds are not required for this grant.

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Hospitality, meals or food
- Out-of-state travel

\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

### **Application Process**

Applications will be available online through the CAC's online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

### **Review Criteria**

A panel will adjudicate applications based on the following criteria:

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives, and achievable goals. Design includes methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.

- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

**Equity and Accessibility:** Proposal reflects fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs. Proposal reflects evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

**Panel Adjudication and Ranking Scale**

Panelists review applications and work samples using the 6-point ranking scale below.

|          | <b>Rank Title</b> | <b>Rank Description</b>   |
|----------|-------------------|---|
| <b>6</b> | <b>Exemplary</b>  | Fully achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to the highest degree</i>  |
| <b>5</b> | <b>Strong</b>     | Strongly achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to a significant degree</i>   |
| <b>4</b> | <b>Good</b>       | Sufficiently achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to some degree</i>  |
| <b>3</b> | <b>Fair</b>       | Moderately achieves the purpose of the program<br><i>Meets <b>most</b> of the review criteria and project requirements</i>  |
| <b>2</b> | <b>Marginal</b>   | Minimally achieves the purpose of the program<br><i>Meets <b>some</b> of the review criteria and project requirements</i>   |
| <b>1</b> | <b>Weak</b>       | Does not achieve the purpose of the program; proposals that are not appropriate for this grant category<br><i><b>Inadequately</b> meets the review criteria or project requirements</i> |

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**J. Andrea Porras Arts Program Specialist**

[andrea.porras@arts.ca.gov](mailto:andrea.porras@arts.ca.gov)

(916) 322-6395

# TAB 15

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California Arts Council | Public Meeting 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



# **STATE-LOCAL PARTNERS 2019-2020 Grant Guidelines & Application Instructions**

***Deadline: October 25, 2019 11:59 PM***



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## **STATE LOCAL PARTNERS**

### **2019-21 GRANT GUIDELINES**

**DEADLINE: October 25, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$90,000**

**Grant Activity Period: July 1, 2020 – June 30, 2022**

### **Background and Purpose**

The **State-Local Partnership (SLP)** program is rooted in the California Arts Council's (CAC) vision of strong, sustained public support for the arts. It embodies the CAC's beliefs that the arts are a societal cornerstone that bring people together and build community, and that the CAC has a role to play in increasing access to the arts for Californians who live or work in areas where the arts are scarce, nonexistent, or vulnerable.

The State-Local Partnership program provides general operating support and technical assistance for county-designated **local arts agencies**. The purpose of the SLP program is to foster cultural development on the local level through a partnership between the State and the counties of California. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership. The partnership enables 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 the official county-designated organization that supports arts and cultural activity in service to individuals and communities throughout an entire county. Local arts agencies provide financial support, services, or other programming to a variety of arts organizations, individual artists, and the community as a whole. A local arts agency can be an agency of local government, a nonprofit organization, or a hybrid of the two.

SLPs serve as **Poetry Out Loud (POL)** partners and will receive additional financial support through this grant program to facilitate a Poetry Out Loud program throughout their county either through direct programming or in partnership with another local organization/agency. POL funds will not be based on panel ranking and will be in addition to the \$90,000 maximum request amount.

### **Program Goals**

Projects should address the following State-Local Partnership program goals:

- Support the work of local arts agencies in fostering the countywide arts and cultural ecosystem.
- Provide funds to address priorities identified at the local level in alignment with SLP program requirements.

- Promote equity in programming and services for communities, cultures, and creative practices throughout each county with a designated SLP.
- Serve every county in the state through a designated State-Local Partner in each county.

### **Program Requirements**

- The applicant must complete general operating support activities aligned with the program's purpose by June 30, 2022.
- All activities to be funded by the CAC must occur within the two-year Grant Activity Period (see [Timeline](#)).
- Proposals must address how the applicant organization:
  - Provides access to diverse art forms that facilitate public participation
  - Offers programs and services that include and support the cultural diversity and traditional arts of the entire county
  - Facilitates a countywide Poetry Out Loud program in partnership with the CAC through either direct programming or in partnership with another local organization/agency
- Proposals should explain how the applicant organization achieves at least two of following local arts agency activities or services:
  - Engage in community development through the arts, or contribute to creative placemaking activities
  - Conduct cultural assessment and planning that encourages input from community members
  - Foster local and regional partnerships and collaboration through convenings or other means
  - Provide stewardship of a community's art collection(s)
  - Engage in programs that promote arts advocacy efforts at the local, state, or national level
  - Provide and/or support arts learning (preK-12, adult education, creative aging, etc.)
  - Manage a public art program
  - Produce or present programs such as festivals, community theatre, concerts, literary events, workshops, etc.
  - Grant or provide financial support to cultural organizations or artists
  - Facilitate economic development efforts that support the creative economy through arts industries
  - Manage one or more cultural facilities in the county
  - Provide public relations or marketing services for SLP arts programs and/or services, and for other arts and cultural activities in the county
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Organization must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental

disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

## **Eligibility**

- Applicant organization must be designated by their County Board of Supervisors to serve as the State-Local Partner in the county.
  - **Multi-county Partnerships:** Partnerships that serve multiple counties may be eligible to apply. A Multi-county Partnership must be designated as the SLP by the county Board of Supervisors in all counties represented. Funding is prorated based on the number of counties in the partnership. Multi-county Partnership applicants must give evidence of service and program equity to all participating counties.
- Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
  - This program requires the submission of an SMU DataArts Funder Report generated specifically for this CAC grant program. Applicants must provide a minimum of two, and up to three years of data in the Funder Profile, and submit a Funder Report meeting these requirements at the time of application.

## **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization's status by conducting a search using the SOS online [Business Search](#) tool. An indication of "active" (versus "suspended," "dissolved," "cancelled," etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **SLP Grantee Responsibilities**

Funding for general operating support is awarded as a contract between the SLP grantee and the California Arts Council. SLP grantees will be expected to:

- Maintain an accessible public office operated by, at minimum, a part-time staff member. *In unique situations, exceptions can be made.*
- Attend CAC convening(s) (if applicable).
- Host meetings for the CAC as needed.
- Oversee the Poetry Out Loud program implementation on the county level.
- Promote CAC grant opportunities, workshops, and other resources to county constituents.
- Participate in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the local arts agency.
- Participate in program evaluation (if applicable).

### **Eligible Request Amounts**

- Applicant organizations can request up to \$90,000.
- The total request for funding in this two-year grant program cannot exceed 100% of an organization's total operating revenue from the most recently completed fiscal year, as it appears in the SMU DataArts Funder Report.

### **Funding Restrictions**

- Statewide and Regional Networks (SRN) grantees are not eligible for SLP support in the same fiscal year.
- The total of all requests for CAC support during the same year of funding cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as it appears in the SMU DataArts Funder Report.
- Applicants to this program are not restricted from applying for and receiving additional CAC project grants.

### **Matching Funds**

All grant recipients must provide a 1:1 match for this grant. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending or committed.

**The matching funds requirement may be met entirely through cash match sources, or by applying the value of in-kind sources for up to 50% of the match.**

**Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income, while **in-kind match** refers to goods or services, rather than currency, and for which monetary value can be determined. The

use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match, but can demonstrate the capacity to carry out the activities in the grant application through other sources.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- **In-kind contributions may only be provided by third parties.**
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC, and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the organizations.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

Applicants to this program must also accurately document and report in-kind contributions in the submitted DataArts Funder Report. See additional information on [CAC In-kind Contributions](#). If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff (see [Staff Assistance](#)).

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment

- Debt repayment
- Hospitality, meals or food
- Out-of-state travel

\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

### **Application Process**

Applications will be available online through the CAC's online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

### **Review Criteria**

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

- **Local Arts Programming, Services, and Networking:** Organization serves as a cultural resource for individual artists, arts organizations, general public, and the broad arts ecosystem of the county. Organization contributes to community arts development and maintains an active relationship with the county government.
- **Community Impact:** Reach and depth of engagement in the county is demonstrated. Creation, presentation, and/or preservation of arts and cultural practices represented in the county is evident. Programs and services respond to community needs, values, and priorities. Execution and evaluation of programs and services involve significant community participation. Creative process for programs and services reflects community standards.
- **Management and Leadership:** Ability of applicant organization to fulfill programs and services identified in proposal in a sustainable manner. Strategies to strengthen organizational capacity, diversity of revenue sources, appropriate staff leadership and compensation for staff, effective governance policies and organizational structure are evident. Overall fiscal and managerial health of applicant is evident.
- **Equity:** Degree to which the organization maintains equitable practices for providing access to programs, services and resources, despite geographic, economic, disability, and barriers to participation. Degree to which organizational operations include equitable practices and policies. Advances the cultural and ethnic diversity of arts and artists throughout the county.
- **Access:** Evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.



### **Panel Adjudication and Ranking Scale**

Panelists review applications and work samples in a multi-step process using the 6-point ranking scale below.

|          | <b>Rank Title</b> | <b>Rank Description</b>   |
|----------|-------------------|---|
| <b>6</b> | <b>Exemplary</b>  | Fully achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to the highest degree</i>  |
| <b>5</b> | <b>Strong</b>     | Strongly achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to a significant degree</i>   |
| <b>4</b> | <b>Good</b>       | Sufficiently achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to some degree</i>  |
| <b>3</b> | <b>Fair</b>       | Moderately achieves the purpose of the program<br><i>Meets <b>most</b> of the review criteria and project requirements</i>  |
| <b>2</b> | <b>Marginal</b>   | Minimally achieves the purpose of the program<br><i>Meets <b>some</b> of the review criteria and project requirements</i>   |
| <b>1</b> | <b>Weak</b>       | Does not achieve the purpose of the program; proposals that are not appropriate for this grant category<br><i><b>Inadequately</b> meets the review criteria or project requirements</i> |

### **California Arts Council Decision-making**

The final authority for grant decisions is the appointed Council. After receiving and reviewing the panel's ranking recommendations, the Council will consider 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 review panel.

Depending on the amount of funds available and the number of applicants, the Council will decide which ranks receive funding, and for what percentage of the applicant's request amount.

CAC staff is responsible for grant contract administration after Council approval.

## **Timeline**

|                                  |                                      |
|----------------------------------|--------------------------------------|
| <b>October 25, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| January 2020                     | Funding decisions                    |
| January 2020                     | Funding notifications                |
| July 1, 2020 – June 30, 2022     | Grant Activity Period                |
| July 31, 2022                    | Final Report deadline                |

## **Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

- Grantees are required to carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- Changes to funded activities must be proposed in advance, and would require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant.
- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Provide a report summarizing grant-funded activities and accomplishments at the end of the Grant Activity Period.

## **California Model Agreement (AB20) and Indirect Costs**

In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from The Regents of the University of California or The Trustees of the California State University.

## **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:

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.

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

**Staff Assistance**

CAC staff is available 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. People who are deaf, hard of hearing, deaf-blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request.

**Hilary Amnah, Arts Program Specialist**

[hilary.amnah@arts.ca.gov](mailto:hilary.amnah@arts.ca.gov)

(916) 322-6502

# TAB 16

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



**STATEWIDE AND REGIONAL  
NETWORKS**

**2019-2020 Grant Guidelines &  
Application Instructions**

*Deadline: November 15, 2019 11:59 PM*



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



**Governor of California**  
Gavin Newsom

**Arts Council Members**  
Nashormeh Lindo, Chair  
Larry Baza, Vice Chair

Juan Devis  
Jodie Evans  
Kathleen Gallegos  
Jaime Galli  
Stanlee Gatti  
Donn K. Harris  
Louise McGuinness

**Executive Director**  
Anne Bown-Crawford

**Deputy Director**  
Ayanna Lalia Kiburi, MPH

**Interim Programs Officer**  
Jason Jong

**Address**  
1300 I Street, Suite 930  
Sacramento, CA 95814

(916) 322-6555  
Toll Free: (800) 201-6201  
FAX: (916) 322-6575  
CA Relay Service: 711  
Large print is available upon request.

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

**Office Hours**  
8:00 AM - 5:00 PM  
Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**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.

**Mission:** Advancing California through the arts and creativity.

**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

**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.

**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. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

**Grant Process:** 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. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

**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.

**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.

## **STATEWIDE AND REGIONAL NETWORKS**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: November 15, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$35,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The **Statewide and Regional Networks (SRN)** program is rooted in the California Arts Council's (CAC) role in building a strong foundation for the arts in our state. The CAC is committed to providing practical services to working artists and constituent organizations by supporting arts service organizations and networks reflective of California's diverse populations.

The purpose of the Statewide and Regional Networks program is to provide general operating grants for **arts service organizations and networks with regional or statewide reach**. An arts service organization is defined as an organization that furthers the interests of artists, creators, tradition bearers, arts and cultural organizations, and/or elements of the arts community. These organizations preserve, present and promote specific cultural practices, artistic disciplines, or creative initiatives.

Together, they represent the diversity and complexity of California by providing specialized, practical services for artists, arts organizations, and cultural communities, and by advancing the arts and cultural ecosystem statewide.

### **Program Goals**

Projects should address the following **Statewide and Regional Network** program goals:

- Strengthen and advance the arts and culture ecosystem in California through general operating support for arts service organizations and networks that represent the diversity and vibrancy of California.
- Strengthen the organizational capacity of arts service organizations and networks in delivering services such as communications, professional development opportunities, re-granting, mentorships, career services, networking and local arts advocacy.

### **Program Requirements**

- The applicant must complete general operating support activities aligned with the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).



- Organizational activities and services must demonstrate how they strengthen and advance the network. Services may include but are not limited to communications, professional development opportunities, re-granting, mentorships, career services, networking events and arts advocacy.
- Organization must reflect a commitment to include and represent the communities to be served.
- Network constituent representation must have evidence of active, effective, and relevant statewide or regional reach.
- Organizational activities and services must provide evidence of service and activity access to all counties and/or municipalities identified in the network.
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **SRN Grantee Responsibilities**

Funding for general operating support is awarded as a contract between the SRN grantee and the California Arts Council. SRN grantees will be expected to:

- Attend CAC convening(s) (if applicable).
- Host meetings for the CAC as needed, 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 grantee.
- Promote CAC grant opportunities, workshops, and other resources and information to county constituents.
- Participate in program evaluation (if applicable).

### **Program Definitions**

- **Access** is the right or opportunity to experience services and programs regardless of geographic, economic, disability, sexual orientation, gender identity, and racial barriers.
- **Advocacy** is the act or process of supporting a cause or proposal in order to initiate change in a society. This can include activities to support public policy and resource allocation decisions within political, economic, and social systems and institutions that directly affect people's lives.
- **Arts Service Organizations** are nonprofit or fiscally sponsored organizations that further the interests of artists, creators, tradition bearers, arts and cultural organizations, and elements of the arts community. These organizations preserve, present and promote specific cultural practices, artistic disciplines, or creative initiatives.

- **Culture** is the beliefs and practices of a particular group of people that are united by ethnicity, artistry or social context.
- **Culturally specific** refers to organizational networks that are rooted in and reflective of cultural, artistic and ethnic communities.
- **Equity** is fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs.
- **Lobbying** includes activities that are intended to influence specific legislation. Lobbying activities cannot be funded by the CAC.
- **Networks** are associations or groups of individuals or organizations with common interests, visions or organizational missions that work together to strengthen the collective group. Organizational membership, services and activities include professional development opportunities through communications, technical assistance, networking and arts advocacy.
- **Regional reach** must include services, activities and events with significant constituent representation in at least three counties, OR a county with a total population of over 3 million in multiple municipalities including San Diego, Los Angeles or San Jose.
- **Statewide reach** must include services, activities and events with significant constituent representation from the Northern, Central, and Southern regions.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$35,000.
- The **total request for funding in this grant program** cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as it appears in the SMU DataArts Funder Report.

### **Eligibility**

- Applicant organization must be an arts service organization, network, or association with regional or statewide reach as stated in program definitions below.
- Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- All activities to be funded by the California Arts Council must take place in California.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a**

**grant is awarded, the Fiscal Sponsor becomes the legal contractor.**

The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
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### **Funding Restrictions**

- State-Local Partner (SLP) grantees are not eligible for SRN support in the same fiscal year, with the exception of an SLP serving as a Fiscal Sponsor for a distinct network that is not supported by the CAC through the SLP program.
- The total of all requests for CAC support during the same year of funding cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as it appears in the SMU DataArts Funder Report.
- Applicants to this program are not restricted from applying for and receiving additional CAC project grants.

### **Matching Funds**

All grant recipients must provide a 1:1 match for this grant. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending or committed.

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If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- **In-kind contributions may only be provided by third parties.**
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC, and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the organizations.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

Applicants to this program must also accurately document and report in-kind contributions in the submitted DataArts Funder Report. See additional information on [CAC In-kind Contributions](#). If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff (see [Staff Assistance](#)).

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
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  - Federal agencies
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- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
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- Expenses that would supplant other state funding\*
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes

- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
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\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

### **Application Process**

Applications will be available online through the CAC's online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

### **Review Criteria**

A review panel will adjudicate applications based on the following criteria:

- **Statewide or Regional Programming, Services, and Networking:** Degree to which the organization serves as a service organization for artists, creators, tradition bearers, arts and cultural organizations, and/or elements of the arts community through activities such as: communications, professional development opportunities, networking and arts advocacy. Strong evidence of statewide or regional activities, services and constituent base.
- **Community Impact:** Demonstration of reach and depth of programs, activities and services that respond to the needs, values, and priorities of constituency.
- **Management and Leadership:** Ability of applicant organization to fulfill programs and services identified in proposal in a sustainable manner. Evidence of strategies to strengthen organizational capacity, diversity of revenue sources, appropriate leadership and compensation for staff, effective governance policies and structure that is representative of the region/state and diverse in backgrounds. Evidence that a strong strategic plan is in place, or that the board is actively working towards developing a plan. Overall fiscal and managerial health of applicant is evident.
- **Equity:** Degree to which the organization maintains equitable practices for providing access to programs, services and resources, despite geographic, economic, disability, and barriers to participation. Degree to which organizational operations include equitable practices and policies. Advances the cultural and ethnic diversity of arts and artists throughout the region or state.
- **Access:** Evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

### **Panel Adjudication and Ranking Scale**

Panelists review applications and work samples using the 6-point ranking scale below.

|          | <b>Rank Title</b> | <b>Rank Description</b>   |
|----------|-------------------|---|
| <b>6</b> | <b>Exemplary</b>  | Fully achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to the highest degree</i>  |
| <b>5</b> | <b>Strong</b>     | Strongly achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to a significant degree</i>   |
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| <b>2</b> | <b>Marginal</b>   | Minimally achieves the purpose of the program<br><i>Meets <b>some</b> of the review criteria and project requirements</i>   |
| <b>1</b> | <b>Weak</b>       | Does not achieve the purpose of the program; proposals that are not appropriate for this grant category<br><i><b>Inadequately</b> meets the review criteria or project requirements</i> |

### **California Arts Council Decision-making**

The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

### **Timeline**

|                                   |                                      |
|-----------------------------------|--------------------------------------|
| <b>November 15, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| March 2020                        | Funding decisions                    |
| March 2020                        | Funding notifications                |
| July 1, 2020 – June 30, 2021      | Grant Activity Period                |
| July 31, 2021                     | Final Report deadline                |

## **Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

- Grantees are required to carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- Changes to funded activities must be proposed in advance, and would require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant.
- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Provide a report summarizing grant-funded activities and accomplishments at the end of the Grant Activity Period.

## **California Model Agreement (AB20) and Indirect Costs**

In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from The Regents of the University of California or The Trustees of the California State University.

## **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:

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.

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

## **Staff Assistance**

CAC staff is available 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. People who are deaf, hard of hearing, deaf-blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request.

**New applicants to this program are highly encouraged to contact the Program Specialist to confirm eligibility before starting an application to this program.**

**Maya Austin, M.A, Arts Program Specialist**

[maya.austin@arts.ca.gov](mailto:maya.austin@arts.ca.gov)

(916) 322-6584



# TAB 17

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS AND PROOFREADING  
TO BE COMPLETED]**



# **VETERANS IN THE ARTS 2019-2020 Grant Guidelines & Application Instructions**

***Deadline: November 1, 2019 11:59 PM***



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



### **Governor of California**

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### **Arts Council Members**

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### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Interim Programs Officer**

Jason Jong

### **Address**

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Sacramento, CA 95814

(916) 322-6555

Toll Free: (800) 201-6201

FAX: (916) 322-6575

CA Relay Service: 711

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

### **Office Hours**

8:00 AM - 5:00 PM

Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**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.

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**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.

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**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.

**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.

## **VETERANS IN THE ARTS**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: November 1, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$20,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The **Veterans in the Arts (VIA)** program is rooted in the California Arts Council's (CAC) vision to create a state where the arts are a central component of daily life and accessible to all. Through this program, the CAC desires to specifically address the needs and improve the lives of California's veterans through arts, culture, and creative expression.

The purpose of the VIA program is to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences. VIA provides project support for nonprofit arts organizations, local arts agencies, veteran's assistance agencies, and social service agencies to reach veterans and their families. Projects include the perspective of one or more local veterans as active participants in the design, planning, and implementation of a project.

### **Program Goals**

Projects should address the following Veterans in the Arts program goals:

- Develop the creative expression and artistic abilities of veterans and/or their families.
- Provide greater access to in-depth and interactive arts-learning activities for veteran communities that is developed with the participation and representation of those communities.
- Engage veterans and/or their families in quality arts programming that is sensitive and responsive to their unique experiences.
- Support arts programs that seek to elevate veterans' voices, narratives, perspectives, and/or contributions.
- Provide greater awareness and appreciation for the range of veterans' experiences, regardless of timeframe for service, branch of military, reason for separation, or citizenship status at the time of conflict.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- The project must serve veterans and/or their immediate family members.

- The project must support high-quality, in-depth, and participatory arts-learning activities and opportunities for creative expression.
- The project plan must be tailored to and appropriate for a specific veteran community.
- The project must include the perspective of one or more local veterans as active participants in the design, planning, and implementation of the project.
- The project plan must contain a detailed timeline indicating a thoughtful approach to engaging the community, and clear identification of space, materials, and equipment requirements.
- Programming must be free of charge for project participants.
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Letter of Support and/or testimonial from community member or stakeholder is required, indicating support for the organization and the project within the community.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$20,000.
- The total request for funding in this grant program cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

**For the purposes of this program, a “veteran” is defined as an individual who has previously served in the United States military, or an individual who has previously served in a similar military capacity alongside and/or at the request, direction, and command of U.S. military forces.**

- *Applicant organizations must be one of the following:*
  - California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
  - Veteran's assistance agency (either a local unit of government or a California-based nonprofit organization) with arts programming as a part of the mission, vision, and budget of the organization.
    - Veteran's assistance agencies must have a primary mission of providing assistance to veterans and/or their families, and may

include but are not limited to: Veterans Service Organizations, Vet Centers, local veterans commissions, veterans housing and medical facilities, and homeless and disabled veterans support agencies.

- California-based nonprofit social service organizations with regular, ongoing arts programs and/or services, as well as significant history of supporting immigrant and refugee communities whose veterans had previously served directly alongside and at the command of U.S. military forces.

If you have questions regarding the eligibility of your organization, contact the designated staff (see [Staff Assistance](#)).

- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
  - The submission of an SMU DataArts Funder Report is not required for this program. However, applicants must provide a minimum of two, and up to three years of basic financial information via the Budget Snapshot within the application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to

conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- The **total of all requests for CAC support during the same year** of funding cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as reported in the Budget Snapshot at the time of application.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

### **Matching Funds**

All grant recipients must provide a 1:1 match for this grant. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending or committed.

**The matching funds requirement may be met entirely through cash match sources, or by applying the value of in-kind sources for up to 50% of the match.**

**Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income, while **in-kind match** refers to goods or services, rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match, but can demonstrate the capacity to carry out the activities in the grant application through other sources.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- **In-kind contributions may only be provided by third parties.**
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC, and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the organizations.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

Applicants to this program must also accurately document and report in-kind contributions in the submitted DataArts Funder Report. See additional information on



[CAC In-kind Contributions](#). If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff (see [Staff Assistance](#)).

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Hospitality, meals or food
- Out-of-state travel

\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

### **Application Process**

Applications will be available online through the CAC’s online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

### **Review Criteria**

A review panel will adjudicate applications based on the following criteria:

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives, and achievable goals. Design includes methods to evaluate and measure success,

collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.

- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project's team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.
- **Equity and Accessibility:** Proposal reflects fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs. Proposal reflects evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

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|          |             |   |
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|          |             | <i>Meets <b>some</b> of the review criteria and project requirements</i>  |
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### **Timeline**

|                                  |                                      |
|----------------------------------|--------------------------------------|
| <b>November 1, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| January 2020                     | Funding decisions                    |
| January 2020                     | Funding notifications                |
| July 1, 2020 – June 30, 2021     | Grant Activity Period                |
| July 31, 2021                    | Final Report deadline                |

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**Jason Jong, Interim Programs Officer**

[jason.jong@arts.ca.gov](mailto:jason.jong@arts.ca.gov)

(916) 322-6338

# TAB 18

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



# **YOUTH ARTS ACTION 2019-2020 Grant Guidelines & Application Instructions**

*Deadline: November 8, 2019 11:59 PM*



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**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.

**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.



## **YOUTH ART ACTION**

### **2019-20 GRANT GUIDELINES**

**DEADLINE: November 8, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$20,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

The **Youth Arts Action (YAA)** program is rooted in the California Arts Council's (CAC) belief that arts learning is an essential tool for healthy human development, and that it should be available to all young people throughout California. The CAC envisions that all of California's young people are provided with meaningful, culturally responsive arts-learning experiences, so that they can reach their full potential.

Continuing in its second year, beneficiaries of YAA projects include youth from infancy to 17 years of age, and transitional young people ages 18 through 24. All projects occur outside of traditional school hours, taking place in arts venues, community centers, school sites, and other youth-oriented settings.

- Children ages 0-5 and school-age youth are a priority for this program, with successful projects demonstrating the ability to cultivate positive social and emotional development, as well as promote artistic expression and creativity.
- Support for transitional-age individuals, ages 17 through 24, are an additional priority, with successful projects demonstrating the capacity to engage with transitional youth in relevant, dynamic, and innovative ways.

Examples of applicable projects include but are not limited to: arts projects in early learning, daycare or foster care environments; projects that support the transmission of traditional arts and cultural practices; youth leadership and mentorship opportunities in arts settings, and arts programming that supports workforce development and entrepreneurship.

### **Program Goals**

Projects should address one or more of the following Youth Arts Action program goals:

- Provide social-emotional creative experiences in safe and nurturing environments.
- Foster creative abilities of youth through culturally and linguistically responsive arts learning.
- Support arts programs that seek to activate youth voices, narratives, and perspectives.
- Utilize cultural assets of the local community to support positive self-identification and respect for diverse cultures.

- Empower youth through the preservation, revitalization, and/or reclamation of cultural practices.
- Cultivate the development of transferable life skills such as critical thinking, problem solving, leadership, and collaboration.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- The project design must provide for safe, healthy, and appropriate learning environments for youth.
- The project design must include hands-on learning in specific art forms to develop creativity, skills, and knowledge in at least one artistic and/or cultural discipline, including but not limited to:
  - Dance - contemporary, hip-hop, ballet, jazz, tap, house, movement traditions and forms of all cultures
  - Literary Arts - poetry, zine-making, spoken word
  - Media Arts - animation, video, digital photography, film, podcasts, other forms of new media
  - Music - traditional/culturally specific, folk, jazz, hip-hop, punk, classical, other forms
  - Theatre - devised, original works, playwriting, productions
  - Traditional and Folk Arts - basketry, embroidery, weaving, woodcarving
  - Visual Arts - murals, exhibitions, 3D, photography, sculpture, clay works, curatorial training
- If projects are tuition-based, the applicant must include a robust equity and accessibility plan that includes full scholarships and reduced fees.
- The project should offer enough contact time to foster learning.
- The project must include sustained activities over a period determined by the needs of the artists, youth and the parameters of the project. This could mean intensive daily interaction over the course of 1-2 weeks, weekly interaction over months, or a year.
- Artists(s) to be compensated and supported by this grant must show relevant experience of at least two years, be based in California, and may not be engaged in the project as full-time students in a degree program.
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including,

but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$20,000.
- The **total request for funding in this grant program** cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

- *Applicant organizations must be one of the following:*
  - California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
  - California-based nonprofit social service organizations with regular, ongoing arts programs and/or services may be eligible to apply if they meet all eligibility requirements. These may include libraries, housing agencies, senior/teen/cultural community centers, foster care facilities, or hospitals.

If you have questions regarding the eligibility of your organization or the nature of your proposed partnerships, contact the designated staff (see [Staff Assistance](#))

- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.

- The submission of an SMU DataArts Funder Report is not required for this program. However, applicants must provide a minimum of two, and up to three years of basic financial information via the Budget Snapshot within the application.

### **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- The **total of all requests for CAC support during the same year** of funding cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as reported in the Budget Snapshot at the time of application.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

### **Matching Funds**

All grant recipients must provide a 1:1 match for this grant. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending or committed.

**The matching funds requirement may be met entirely through cash match sources, or by applying the value of in-kind sources for up to 50% of the match.**

**Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income, while **in-kind match** refers to goods or services, rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match, but can demonstrate the capacity to carry out the activities in the grant application through other sources.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- **In-kind contributions may only be provided by third parties.**

- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC, and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the organizations.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

See additional information on [CAC In-kind Contributions](#). If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff (see [Staff Assistance](#)).

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Hospitality, meals or food
- Out-of-state travel

\*Neither the award nor the match may be used to supplant other state funding, including salaries of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges or universities.

## **Application Process**

Applications will be available online through the CAC’s online grants management system at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Grant Programs](#) page of the CAC website.

## **Review Criteria**

A review panel will adjudicate applications based on the following criteria:

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives, and achievable goals. Design includes methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in an identified community. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

**Equity and Accessibility:** Proposal reflects fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs. Proposal reflects evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

## **Panel Adjudication and Ranking Scale**

Panelists review applications and work samples using the 6-point ranking scale below.

|          | <b>Rank Title</b> | <b>Rank Description</b>   |
|----------|-------------------|---|
| <b>6</b> | <b>Exemplary</b>  | Fully achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to the highest degree</i>      |
| <b>5</b> | <b>Strong</b>     | Strongly achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to a significant degree</i> |

|          |                 |   |
|----------|-----------------|---|
| <b>4</b> | <b>Good</b>     | Sufficiently achieves the purpose of the program<br><i>Meets <b>all</b> of the review criteria and project requirements to some degree</i>  |
| <b>3</b> | <b>Fair</b>     | Moderately achieves the purpose of the program<br><i>Meets <b>most</b> of the review criteria and project requirements</i>  |
| <b>2</b> | <b>Marginal</b> | Minimally achieves the purpose of the program<br><i>Meets <b>some</b> of the review criteria and project requirements</i>   |
| <b>1</b> | <b>Weak</b>     | Does not achieve the purpose of the program; proposals that are not appropriate for this grant category<br><i><b>Inadequately</b> meets the review criteria or project requirements</i> |

**California Arts Council Decision-making**

The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

**Timeline**

|                                  |                                      |
|----------------------------------|--------------------------------------|
| <b>November 8, 2019 11:59 PM</b> | <b>Application deadline (online)</b> |
| March 2020                       | Funding decisions                    |
| March 2020                       | Funding notifications                |
| July 1, 2020 – June 30, 2021     | Grant Activity Period                |
| July 31, 2021                    | Final Report deadline                |

**Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement, including, but not limited to the following:

- Grantees are required to carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- Changes to funded activities must be proposed in advance, and would require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant.

- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Provide a report summarizing grant-funded activities and accomplishments at the end of the Grant Activity Period.

### **California Model Agreement (AB20) and Indirect Costs**

In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from The Regents of the University of California or The Trustees of the California State University.

### **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:

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.

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

### **Staff Assistance**

CAC staff is available 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. People who are deaf, hard of hearing, deaf-blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request.

**J. Andrea Porras Arts Program Specialist**

[andrea.porras@arts.ca.gov](mailto:andrea.porras@arts.ca.gov)

(916) 322-6395



# TAB 19

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED  
PROOFREADING TO BE COMPLETED]**



# **ARTISTS IN SCHOOLS 2020-2021 Grant Guidelines & Application Instructions**

***Deadline: November 15, 2019 11:59 PM***



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)

© 2019 State of California

## California Arts Council



### **Governor of California**

Gavin Newsom

### **Arts Council Members**

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Juan Devis

Jodie Evans

Kathleen Gallegos

Jaime Galli

Stanlee Gatti

Donn K. Harris

Louise McGuinness

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Interim Programs Officer**

Jason Jong

### **Address**

1300 I Street, Suite 930

Sacramento, CA 95814

(916) 322-6555

Toll Free: (800) 201-6201

FAX: (916) 322-6575

CA Relay Service: 711

Large print is available upon request.

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

### **Office Hours**

8:00 AM - 5:00 PM

Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**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.

**Mission:** Advancing California through the arts and creativity.

**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

**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.

**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. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

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## **ARTISTS IN SCHOOLS**

### **2020-21 GRANT GUIDELINES**

**DEADLINE: November 15, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$20,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

Since 1976, the CAC has supported arts education programs that bring together local arts organizations, teaching artists, and school communities through its grants. The CAC's arts education grant programs are rooted in the agency's belief that robust, sequential, culturally and linguistically responsive arts learning is an essential tool for healthy human development, and that it should be a core element of the education of every student. The overarching purpose of our arts education grant programs is to expand participation in meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for infants, children, and youth.

The **Artists in Schools (AIS)** program supports projects that integrate community arts partners into culturally and linguistically responsive, sequential, standards-based arts learning for students in **preschool through Grade 12 as part of the regular school day, and that address the unique circumstances of the school environment.** (For outside-of-school program support, please see the [Youth Arts Action](#) Guidelines.)

The intent of this program is to augment and enhance the work of classroom teachers and school-based arts programs by bringing arts resources from within the local community into the school culture, not to supplant credentialed arts teachers. AIS projects focus on hands-on participant learning that takes place over **a sustained period of time** (typically a minimum of 10 class sessions) with an identified group(s) of students.

### **Program Goals**

Projects should address the following Artists in Schools program goals:

- Increase student access to and participation in school-based arts education as part of coordinated efforts with school site leaders, district staff, and county Offices of Education.
- Develop the artistic abilities of students through sequential, hands-on arts learning.
- Promote life skills such as critical thinking, problem solving, collaboration and positive self-expression through the arts.
- Promote students' positive social and emotional development through reflection and creative practice.

- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and students' positive self-identification and respect for diverse cultures.
- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- The project must be designed and developed in partnership between an arts organization and the school sites to be served. The project should demonstrate significant planning that reflects a collaborative relationship between the arts organization and the school, and between the participating teaching artists and classroom teachers. Exemplary proposals will demonstrate the role the project plays in a larger district and/or countywide Strategic Arts Plan.
- Professional fees for artists must be included. Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
  - An external informational resource regarding teaching artist rates of pay can be found at: <https://teachingartistsguild.org/pay-rate-calculator/>. *Note: this link is provided for informational purposes only and does not necessarily represent the views and opinions of the CAC.*
- The project must enable students to understand and participate in specific art forms and to develop their creativity, skills, and knowledge. The applicant should present well-developed project goals, learning objectives, activities, and assessment tools.
- The project should be of sufficient frequency and duration to foster sequential learning. The project must include sustained contact between the teaching artist(s) and the students over a period of time determined by the needs of the students and the parameters of the project. This could mean intensive daily interaction over the course of one to two weeks, weekly interaction over months, or other regular interaction over a period of time. **A minimum of 10 sessions** is highly recommended unless each session will last more than two hours. A larger group of students may also participate in arts exposure activities which are less structured, non-sequential or more limited, as long as arts engagement activities are maintained for the core group.
- Project activities should explicitly align with California Visual and Performing Arts or Media Arts standards, and may also align with Common Core standards.
- The CAC highly recommends that applicants also consult Creative Youth Development frameworks.
- All aspects of the program must be free of charge to students.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.

- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$20,000.
- The total request for funding in this grant program cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

### **Eligibility**

- Applicants must be either a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
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- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
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Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

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- The **total of all requests for CAC support during the same year** of funding cannot exceed 50% of an organization’s total operating revenue from the most recently completed fiscal year, as reported in the Budget Snapshot at the time of application.
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**The matching funds requirement may be met entirely through cash match sources, or by applying the value of in-kind sources for up to 50% of the match.**

**Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income, while **in-kind match** refers to goods or services, rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match, but can demonstrate the capacity to carry out the activities in the grant application through other sources.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

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- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the organizations.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

Applicants to this program must also accurately document and report in-kind contributions in the submitted DataArts Funder Report. See additional information on [CAC In-kind Contributions](#). If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff (see [Staff Assistance](#)).

### **What the CAC Does Not Fund**

- As applicants:
  - Individuals
  - State agencies
  - Federal agencies
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  - For-profit organizations
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- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
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Panelists review applications and work samples using the 6-point ranking scale below.

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**Josy Miller, Ph.D., Arts Education Programs Specialist**

[josy.miller@arts.ca.gov](mailto:josy.miller@arts.ca.gov)

(916) 322-6385

# TAB 20

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California Arts Council | Public Meeting | 09/06/2019

**[DRAFT FOR COUNCIL – VISUAL ELEMENTS TO BE ADJUSTED AND  
PROOFREADING TO BE COMPLETED]**



# **ARTS INTEGRATION TRAINING 2020-2021 Grant Guidelines & Application Instructions**

***Deadline: November 15, 2019 11:59 PM***



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)

© 2019 State of California

## California Arts Council



### **Governor of California**

Gavin Newsom

### **Arts Council Members**

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Juan Devis

Jodie Evans

Kathleen Gallegos

Jaime Galli

Stanlee Gatti

Donn K. Harris

Louise McGuinness

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Interim Programs Officer**

Jason Jong

### **Address**

1300 I Street, Suite 930

Sacramento, CA 95814

(916) 322-6555

Toll Free: (800) 201-6201

FAX: (916) 322-6575

CA Relay Service: 711

Large print is available upon request.

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

### **Office Hours**

8:00 AM - 5:00 PM

Monday through Friday

**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; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**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.

**Mission:** Advancing California through the arts and creativity.

**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

**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.

**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. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

**Grant Process:** 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. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

**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.

**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.



## **ARTS INTEGRATION TRAINING**

### **2020-21 GRANT GUIDELINES**

**DEADLINE: November 15, 2019 11:59 PM**

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

**Up to \$5,000**

**Grant Activity Period: July 1, 2020 – June 30, 2021**

### **Background and Purpose**

Since 1976, the CAC has supported arts education programs that bring together local arts organizations, teaching artists, and school communities through its grants. The CAC's arts education grant programs are rooted in the agency's belief that robust, sequential, culturally and linguistically responsive arts learning is an essential tool for healthy human development, and that it should be a core element of the education of every student. The overarching purpose of our arts education grant programs is to expand participation in meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for infants, children, and youth.

In recent years, the CAC expanded the arts education grant programs, including the **Arts Integration Training (AIT)** grant. Awards of up to \$5,000 support nonprofit arts organizations and teaching artists to plan and deliver professional development training in arts integration strategies to classroom teachers, as well as site, district, and county-level administrators.

Arts Integration projects should be designed to pave a pathway for increased, equitable student learning in, through, and about the arts. This may be realized in a specific classroom, in all classrooms across a school site, or as a central strategy for a district- or county-wide arts plan. The AIT project can stand alone or be executed in conjunction with an Artists in Schools project (see CAC Artists in Schools grant guidelines). The project must be planned and implemented in collaboration between a nonprofit arts organization, teaching artists, and the educational entity, with full commitment from all participants.

### **Program Goals**

Projects should address the following Arts Integration Training program goals:

- Increase student access to and participation in school-based arts education as part of coordinated efforts with school site leaders, district staff, and county Offices of Education.
- Develop the ability of classroom teachers to design and implement culturally and linguistically responsive, sequential, standards-based arts integration projects throughout the curriculum.

- Develop site, district, and/or county-level administrators' understanding of how arts integration strategies promote overall student educational outcomes.
- Promote educators' positive recognition of and respect for the diverse cultural assets of the local community.
- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by June 30, 2021.
- All activities to be funded by the CAC must occur within the Grant Activity Period (see [Timeline](#)).
- The project must be designed and developed in partnership between an arts organization and the school, district, and/or county sites to be served. The project should demonstrate significant planning that reflects a collaborative relationship between the arts organization and the school, and between the participating teaching artists and classroom teachers. Exemplary proposals will demonstrate the role the project plays in a larger district and/or countywide Strategic Arts Plan.
- Professional fees for artists must be included. Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
  - An external informational resource regarding teaching artist rates of pay can be found at: <https://teachingartistsguild.org/pay-rate-calculator/>. *Note: this link is provided for informational purposes only and does not necessarily represent the views and opinions of the CAC.*
- The project must enable participants to understand the value of arts integration and provide practical tools for implementing arts integration across the curriculum. The applicant should present well-developed project goals, learning objectives, activities, and project evaluation tools.
- Project activities should explicitly align with California Visual and Performing Arts or Media Arts standards, and may also align with Common Core standards. The CAC highly recommends that applicants also consult Creative Youth Development frameworks.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including, but not limited to, individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

## **Eligible Request Amounts**

- Applicant organizations can request up to \$5,000.
- The total request for funding in this grant program cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as provided on the Budget Snapshot at the time of application.

## **Eligibility**

- Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- The applicant organization must have total operating revenue of \$5,000 or more from the last completed fiscal year, as reported in the Budget Snapshot at the time of application.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see [Application Instructions](#) for all required materials and information.
  - The submission of an SMU DataArts Funder Report is not required for this program. However, applicants must provide a minimum of two, and up to three years of basic financial information via the Budget Snapshot within the application.

## **California Secretary of State Certificate of Status**

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application.

You can verify your organization's status by conducting a search using the SOS online [Business Search](#) tool. An indication of "active" (versus "suspended," "dissolved," "cancelled," etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

### **Funding Restrictions**

- The **total of all requests for CAC support during the same year** of funding cannot exceed 50% of an organization's total operating revenue from the most recently completed fiscal year, as reported in the Budget Snapshot at the time of application.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

### **Matching Funds**

All grant recipients must provide a 1:1 match for this grant. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending or committed.

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**Josy Miller, Ph.D., Arts Education Programs Specialist**

[josy.miller@arts.ca.gov](mailto:josy.miller@arts.ca.gov)

(916) 322-6385



# TAB 21

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California Arts Council | Public Meeting | 09/06/2019



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

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

**Date:** September 6, 2019

**To:** California Arts Council Members

**From:** Allocations Committee Members, Jody Evans and Louise McGuinness

**Re: Allocations Committee Recommendation for the Emerging Arts Leaders of Color Fellowship Program**

---

The Allocations Committee recommends that the Council vote to allocate approximately \$1,165,000 to the highest-ranking applicant organization to the Emerging Arts Leaders of Color Fellowship Administering Organization program: School of Arts and Culture at Mexican Heritage Plaza. This allocation includes \$350,000 of CAC Local Assistance Funds with additional funding from The Irvine Foundation.

# TAB 22

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California Arts Council | Public Meeting | 09/06/2019



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

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

**Date:** September 6, 2019

**To:** California Arts Council Members

**From:** Ayanna Kiburi, Deputy Director, Jason Jong, Interim Programs Officer, J. Andrea Porras, Arts Program Specialist

**Re:** FY18-19 Emerging Arts Leaders of Color Fellowship Program, Administering Organization (AO) Panel Overview

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## **Program Overview**

The California Arts Council (CAC) is piloting a new fellowship program to strengthen the field of arts and culture in California. The program will be designed to invest in the future of a creative California by uplifting an inclusive workforce in arts and culture and supporting the vibrancy of the organizations that are creating and preserving the cultural identities of all California communities.

The AO will pair approximately 10-12 emerging arts administrators who identify as people of color with an equal number of arts and culture organizations dedicated to equity and community engagement for a nine to 12 month paid fellowship. Host organizations and fellows should represent the geographic diversity of California appropriate for a statewide pilot program. With oversight by the CAC, the AO will design and administer an application process for both fellows and host organizations; supply a suite of resources for the fellows, including a livable wage stipend; and provide professional development activities and immersion in a learning community. It will also re-grant financial assistance and provide guidance to the host organizations to create an effective fellowship experience for the organizations and the fellows.

## **Panel Adjudication for Administering Organization**

An 8-member panel convened on July 1-2 and September 4, 2019 to complete a two-round application adjudication process. Based on the assessment of the peer review panel from Round 1, three finalists were ranked and selected to submit a Round 2 final application. The following organization received the highest combined average rank: School of Arts and Culture at Mexican Heritage Plaza (School of Arts and Culture at MHP).

## **Program Staff Observations**

In general, applications for the AO adequately addressed the guidelines and program goals. Higher ranking applicant organizations demonstrated stronger capacity and readiness in the areas of state-wide reach, strategies to address equity, and identification of potential host organizations and fellows. Panelist noted that while many applicant organizations were strongly rooted in their immediate communities and implemented effective practices of engagement, the most common areas of weakness were lack of experience with a similar type of pilot program, capacity to reach communities of people of color (POC) throughout the state, and lack of experience ensuring comprehensive accessibility. The School of Arts and Culture at MHP ranked the highest from both rounds, primarily based on demonstrating the strongest capacity to complete the AO responsibilities, their previous experience administering a similar professional development program for POC, strong cultural competency to reach the desired target population, and confidence in their leadership. Panelist were encouraged that the School of Arts and Culture at MHP would be successful as the AO with the planned support and guidance of the CAC and The Irvine Foundation.

## **Panelists**

**Katherin Canton** (she/her/hers, Oakland) Growing up moving between Oakland and San Francisco, Katherin Canton envisioned living in a community that values creative and cultural expression for all to participate in. As the eldest being raised in a single-mother household, Katherin realized early on that our social support systems and government policies are not centered on dignity and has been searching for ways to shift that ever since. In 2011, she earned a BFA from California College of the Arts, with an emphasis in Community Arts with a studio practice in photography and textiles, this is when her weaving practice began in honor of the cultural practices from her Guatemalan heritage. While at CCA, she was the administrator and Community Collaborations Director at Rock Paper Scissors Collective (Oakland, CA), where she developed funding, business, and partnership processes that supported local youth fashion/art Interns, grew a local apparel/art boutique, and nourished connections between artists and neighbors through exhibitions. Katherin currently organizes with the U.S. Department of Arts and Culture across the West Coast, supports operations for Peacock Rebellion (a SF Bay Area -based, queer + trans people of color crew of artist-activist-healers) and consults with the Housing Rights Committee of San Francisco. As the Co-Director of the Emerging Arts Professionals SF/BA she strives to build a visible network for cultural workers, Bay Area residents, local/small businesses, and government to communicate and share resources.

**Joel Garcia** (he/him/his, Los Angeles) Joel Garcia is an artist, arts administrator and cultural organizer with over 20 years of experience working transnationally with artists locally and in Latin America, organizing workshops, events and festivals in over 20 Mexican and Latin American cities. Currently, Joel is the Director of Programs & Operations at Self Help Graphics & Art and since 2010 has produced the Día de los Muertos Celebration, helping grow attendance and engagement with the local and international community. Joel has also developed art and organized community engagement activities for organizations such as the Dolores Huerta Foundation, UFW United Farm Workers, Tia Chucha's Centro Cultural, The John Anson Ford Amphitheatre, Japanese American National Museum, the Save Ethnics Studies

Campaign in Arizona, Alto Arizona Campaign against SB1070, National Day Laborer Organizing Network, and the Cucapa Campaign for Ancestral Fishing Rights among others. As printmaker Joel has assisted with revitalizing the Professional Print Program at Self Help Graphics & Art by helping merge digital and analog techniques and pushing for more experimental processes. He recently presented a body of work at the Vincent Price Art Museum (July 2015) titled Tatewari. Joel currently serves as the co-chair for the California Endowment's Building Healthy Communities Boyle Heights #IAMPossible youth campaign.

**Sarah Rafael Garcia** (she/her/hers, Santa Ana) is a writer, community educator and traveler. Since publishing *Las Niñas* (Floricanto Press 2008), she founded Barrio Writers, LibroMobile and Crear Studio. She has over 12 years of experience in the Literary Arts, 10 years of work as an Arts Leader and received over \$30K in grants for her literary arts projects. She is also an editor for the Barrio Writers and pariahs writing from outside the margin's anthology. In 2016, Sarah Rafael was awarded for *SanTana's Fairy Tales* (Raspa Magazine 2017), which was supported in part by The Andy Warhol Foundation for the Visual Arts through a grant supporting the Artist-in-Residence initiative at CSUF Grand Central Art Center. In 2018, she participated in a collaborative artist residency at The Guesthouse, Cork, Ireland and was honored as an Emerging Artist at the 19th Annual Orange County Arts Awards. Currently, she spends her days stacking books at LibroMobile, providing interdisciplinary literary arts workshops and juggling time to write in Santa Ana, California.

**Roy Hirabayashi** (he/him/his, San Jose) is a founder of San Jose Taiko, the 3rd oldest taiko group in North America. Roy is a composer, performer, teacher and lecturer. He has toured and performed internationally and has collaborated with artists of various genres. In 2011 he was awarded the National Endowment of the Arts National Heritage Fellowship. In 2014 he received the Legacy Laureate award from Silicon Valley Creates and the National Japanese American Citizens League Japanese American of the Biennium award. Roy is a senior fellow of the American Leadership Forum and a founding member of 1stACT - an initiative to integrate art and technology to fuel creativity and entrepreneurship, and to leverage San Jose's multicultural uniqueness, and the Multicultural Arts Leadership Initiative (MALI) - a training program for Silicon Valley arts leaders on how to engage their community and strengthen their business management skills.

**Marinda Johnson** (she/her/hers, Sacramento) It is an honor to have the privilege to create content that not only entertains but informs the public. As a Producer interacting with the public on a daily basis, I must always maintain a public trust. In order to maintain that trust I take value in the importance of the information/content I am providing. I feel it is vital to always be in search of new opportunities to advance my skills and ability to reach more people, tell a better story, share art. Throughout my career in public media I have learned that the public is always in search of information they can trust, answers to their questions, interest, concerns, an understanding of the things that are going on around them. While also wanting to know how those issues may affect their lives. Working on Emmy award winning series like Studio Sacramento a show that deals with topics from politics, arts and education, to a conversation with your local neighborhood bakery; it can be a task to ensure that we are creating diverse topics and points of view. Or series like KVIE Arts Showcase where I get the opportunity to tell

artists stories and showcase their lives and careers how they see it through their eyes. Art is something that is so subjective and rather you like the art each artist creates or participates in, I try to give the viewer an appreciation or respect for why an artist does what they do, even if you don't like the art itself. I feel art is a part of who we are, not just what we do.

**Leslie Payne** (she/her/hers, San Francisco) joined the Irvine Foundation as a Senior Program Officer in September 2016. Her background spans private sector and nonprofit work, including experience helping mission-driven organizations launch, adapt, and thrive. Before joining the Foundation, Leslie was the head of social impact at LendUp, a financial services technology company that focuses on serving customers who do not have access to traditional financial services. She was also a partner at Citizen Engagement Lab, a nonprofit that accelerates people-powered change through incubation, advice, and implementation. Earlier in her career, she was the third employee at Arabella Advisors, a philanthropic consulting firm that helps clients maximize the impact of their resources. Leslie has a bachelor's degree from the University of California, Berkeley, where she wrote her thesis on the impact of Arts in Corrections; this work later evolved into a documentary film she directed and produced. She also has an M.B.A. from Georgetown.

**Devi Peacock** (they/them/theirs, Oakland) is a sixteenth-generation storyteller, a poet, co-coordinator of the Liberate 23rd Ave. cultural land trust, a certified coach to artists and arts administrators, and the founding Artistic and Executive Director of Peacock Rebellion, an Oakland-based multidisciplinary arts organization of queer and trans people of color. Devi is an advisory board member of the Resilience Archives and a core member of the QTPOC4SHO arts collective. They have served as Community Engagement Coordinator of the Queer Cultural Center, home of the National Queer Arts Festival; a Cultural Equity Fellow with Emerging Arts Professionals SF Bay Area; a member of Arts for a Better Bay Area's cultural equity working group; a steering committee member of Liberating Ourselves Locally, a queer and trans people of color maker space, and on funding, curation, and speaking panels for the San Francisco Arts Commission, Oakland Community Action Partnership, Grantmakers in the Arts, National Performance Network, National Queer Arts Festival, and the United States of Asian America Festival. Devi has written for POOR Magazine, the US Department of Arts and Culture, and HYPHEN Magazine's blog; taught comedic arts at Stanford University, and has shared performance work across North America.

**Lisette Sweetland** (she/her/hers, Sonora) I am a long-time arts advocate. My work as an Executive Director at the Tuolumne County Arts Alliance allows me an opportunity to impact my community and hopefully bring about change through artistic expression. Accessibility to art (especially for marginalized groups) is our biggest motivator.

# TAB 23

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California Arts Council | Public Meeting | 09/06/2019



# Milton Quon, Disney Animator on Fantasia and Dumbo, Dies at 105

3:22 PM PDT 7/2/2019 by Mike Barnes



Courtesy of Walt Disney Studios

Milton Quon at his drawing board at the Walt Disney Studios in Burbank circa 1946.

**He also dabbled in acting, appearing on the runaway bus in 'Speed' and in 'Sweet Jane' and 'NYPD Blue.'**

Milton Quon, an animator who worked on such Disney classics as *Fantasia* and *Dumbo*, has died. He was 105.

Quon died June 18 of natural causes at his home in Torrance, California, his son, artist Mike Quon, told *The Hollywood Reporter*. One of the last living artists who worked at Disney during its Golden Age of Animation, he was "drawing right up until his last days," his son noted.

Quon also was an actor and an extra who appeared in films and TV shows including *Speed* (1994) — he [described](#) his character as "the token Asian on the bus" in a 2005

interview with the *Los Angeles Times* — *Chill Factor* (1989), *Sweet Jane* (1998), *The Cat Killers* (2000) and ABC's *NYPD Blue*.

Quon was born on Aug. 22, 1913, in Los Angeles, the eldest of eight children and the only son of immigrants who had come to the U.S. from Canton, China.

Despite his mother's reservations, Quon was encouraged by an uncle to pursue a career in art, and he received a scholarship to the Chouinard Art Institute (now the California Institute of the Arts). As a young freelancer, he created menus and produced design work for restaurants in L.A.'s current Chinatown including Man Jen Low, Grandview Gardens and Soochow Restaurant, and his outdoor lantern sign for Grandview Gardens is now a historic landmark.

Quon joined Walt Disney Studios in 1939 soon after graduation as the third Chinese-American to be hired there, and he worked on the "Waltz of the Flowers" and the "Arabian Dance" scenes in *Fantasia* (1940) and as first assistant animator on *Dumbo* (1941).

During World War II, Quon headed a team of 17 artists at Douglas Aircraft who illustrated repair manuals for its bombers and transports. He then returned to Disney and ran its publicity/promotions department, doing promo artwork for films including the 1946 releases *Make Mine Music* and *Song of the South*.

In 1951, Quon jumped to the advertising agency BBD&O as the first Chinese-American art director at a national advertising agency, then served as senior design artist at Sealright Co., a large packaging firm, from 1964 until his retirement in 1980.

He taught drawing, painting and advertising courses at Los Angeles Trade-Technical College from 1974-89 and accumulated a collection of more than 100 sketchbooks since 1980.

The [Chinese American Museum](#) in Los Angeles presented a retrospective exhibit of his work in 2005; he was one of five artists featured in " 'Round the Clock: Chinese American Artists Working in Los Angeles" at the Vincent Price Art Museum in Monterey Park, California, in 2012; and he received the Golden Spike Award from the [Chinese Historical Society of Southern California](#) in 2013.

And in 2017, he was featured in a father and son art exhibition in Red Bank, New Jersey, with his son Mike and in a solo exhibition at Santa Monica College's Emeritus Gallery.

His survivors also include his wife, Peggy; children Jeff, Tim and Sherrill; and four grandchildren. Asked often about the secret to his longevity, he replied, "A good wife and Chinese food."

Donations in his memory may be made to the Chinese American Museum, the Chinese Historical Society of Southern California or the [South Bay Presbyterian Church of Torrance](#).

Article from: <https://www.hollywoodreporter.com/news/milton-quon-dead-disney-animator-fantasia-dumbo-was-105-1222361>

# Toni Morrison, Nobel laureate who transfigured American literature, dies at 88

Trailblazing author Toni Morrison was the first African American woman to win the Nobel prize for literature, died Aug. 5. Her legacy goes beyond awards. (Adriana Usero/The Washington Post)

By [Emily Langer](#)

August 6

Toni Morrison, the Nobel Prize-winning novelist who conjured a black girl longing for blue eyes, a slave mother who kills her child to save her from bondage and other indelible characters who helped transfigure a literary canon long closed to African Americans, died Aug. 5 at a hospital in the Bronx. She was 88.

Paul Bogaards, a spokesman for the publishing company Alfred A. Knopf, announced the death and said the cause was complications from pneumonia.

Ms. Morrison spent an impoverished childhood in Ohio steel country, began writing during what she described as stolen time as a single mother and became the first black woman to receive the Nobel Prize in literature. Critically acclaimed and widely loved, she received recognitions as diverse as the Pulitzer Prize and the selection of her novels — four of them — for the book club led by talk-show host Oprah Winfrey.

## ADVERTISING

Ms. Morrison placed African Americans, particularly women, at the heart of her writing at a time when they were largely relegated to the margins both in literature and in life. With language celebrated for its lyricism, she was credited with conveying, as powerfully or more than perhaps any novelist before her, the nature of black life in America, from slavery to the inequality that went on more than a century after slavery ended.

Among her best-known works was “Beloved” (1987), the Pulitzer-winning novel later made into a film starring Winfrey. It introduced millions of readers to Sethe, a slave mother haunted by the memory of the child she had murdered, having judged life in slavery worse than no life at all. Like

many of Ms. Morrison's characters, she was tortured, yet noble — “unavailable to pity,” as the author [described](#) them.

## [\[Toni Morrison, the Nobel Prize, a terrifying staircase and the king who rescued her\]](#)

Author Toni Morrison, the first black American woman to win a Nobel Prize in Literature, spoke about her career and identity in a 2001 C-SPAN interview. (C-SPAN)

“The Bluest Eye” (1970), Ms. Morrison's debut novel, was published as she approached her 40th birthday, and it became an enduring classic. It centered on Pecola Breedlove, a poor black girl of 11 who is disconsolate at what she perceives as her ugliness. Ms. Morrison said that she wrote the book because she had encountered no other one like it — a story that delved into the life of a child so infected by racism that she had come to loathe herself.

“She had seen this little girl all of her life,” reads a description of Pecola. “Hair uncombed, dresses falling apart, shoes untied and caked with dirt. They had stared at her with great uncomprehending eyes. Eyes that questioned nothing and asked everything. Unblinking and unabashed, they stared up at her. The end of the world lay in their eyes, and the beginning, and all the waste in between.”

Ms. Morrison's Nobel Prize, bestowed in 1993, made her the first native-born American since John Steinbeck in 1962 to receive that honor. The [citation](#) recognized her for “novels characterized by visionary force and poetic import” and that breathed life into “an essential aspect of American reality.”

Ms. Morrison was “an African American woman giving voice to essentially silent stories,” Elizabeth Beaulieu, the editor of “The Toni Morrison Encyclopedia,” said in an interview. “She is writing the African American story for American history.”

Beyond her own literature, Ms. Morrison was credited with giving voice to black stories through her work as a Random House editor beginning in the late 1960s. There was a “terrible price to pay,” she once remarked, for leaving the comfortable familiarity of Lorain, the Ohio town where she had grown up, for a career in an unwelcoming white society.

## Nobel Prize-winning novelist Toni Morrison dies at 88

### **A granddaughter of a slave**

Ms. Morrison, one of four children, was born Chloe Ardelia Wofford in Lorain, Ohio, on Feb. 18, 1931. Her parents, George Wofford and the former Ramah Willis, were transplanted Southerners. A grandfather had been born into slavery.

Ms. Morrison's father held various jobs, including working as a car washer, a steel welder and a construction worker, and the family moved frequently.

Her mother was hopeful about the future of race relations, but her father, she wrote in a 1976 essay in the New York Times, distrusted “every word and every gesture of every white man on earth.” Once, she recalled, he threw a white man down the steps and then tossed a tricycle toward him, believing that the man intended to molest his daughters.

“I think my father was wrong,” Ms. Morrison wrote in the Times, “but considering what I have seen since, it may have been very healthy for me to have witnessed that as my first black-white encounter.”

At 12, Ms. Morrison made the personal step of converting to Catholicism, the faith followed by a branch of her extended family, and took Anthony as her baptismal name. For short, she became Toni.

As a writer, Ms. Morrison would draw on her experiences as a child. Once, she and another black child discussed whether there was a god. “I said there was,” Ms. Morrison told the New Yorker, “and she said there wasn’t and she had proof: she had prayed for, and not been given, blue eyes.”

She enrolled in Howard University in Washington, receiving a bachelor’s degree in English in 1953 and, two years later, a master’s degree in English from Cornell University. She soon joined the Howard faculty, where her students included the civil rights activist Stokely Carmichael.

While at Howard, she married a Jamaican architect, Harold Morrison. They had two sons, but their marriage was an unhappy one, in part, she told the Times, because “women in Jamaica are very subservient in their marriages.”

“I was a constant nuisance to mine,” she said.

In her unhappiness, she sought escape through writing. One early story was about a black girl who longed to have blue eyes.

After divorcing, Ms. Morrison moved with her sons to Syracuse, N.Y., where she became a textbook editor before joining the Random House headquarters in New York. She said that, as an editor, she avoided the simultaneous release of books by multiple black authors so that reviewers, who seemed to regard works by African Americans as all of a piece, would not be enticed to dump them into a single review.

Later, as an author, she encountered some of the same prejudices.

“I was reading some essay about the ‘Black Family,’” she once [recalled](#), “and the writer went into a comparison between one of my novels and ‘The Cosby Show.’” The analogy, she told Time magazine, was “like comparing apples and Buicks.”

### **'When black wasn't beautiful'**

Ms. Morrison rewrote her old short story as the novel “The Bluest Eye” in part, she said, to counter the prevailing credo of the time, “Black is beautiful.”

“When people said at that time black is beautiful — yeah? Of course,” she [told](#) the Guardian. “Who said it wasn’t? So I was trying to say . . . wait a minute. Guys. There was a time when black wasn’t beautiful. And you hurt.”

In that book, Pecola is raped by her father, Cholly Breedlove. But even that event is complex, the result of the father’s lifetime spent in oppression.

“Miss Morrison exposes the negative of the Dick-and-Jane-and-Mother-and-Father-and-Dog-and-Cat photograph that appears in our reading primers, and she does it with a prose so precise, so

faithful to speech and so charged with pain and wonder that the novel becomes poetry,” Times book reviewer [John Leonard](#) wrote in 1970.

Ms. Morrison’s next book was “Sula” (1973), about two women from a black community called the Bottom who diverge in their decades-long friendship. In that work and others, Ms. Morrison said she tried to capture black sisterhood.

It was “so critical among black women because there wasn’t anybody else,” she once told the publication Poets and Writers. “We saved one another’s lives for generations. When I was writing ‘Sula,’ I was talking about a relationship that fell apart, because I wanted the reader to miss it.”

Ms. Morrison ventured into the experience of black men in “Song of Solomon” (1977), a family epic centered on Macon Dead, known as Milkman, who searches for his identity through his family lineage. Widely acclaimed, the novel, with its far-reaching story line, was compared with [Gabriel García Márquez’s](#) “One Hundred Years of Solitude.”

After “Song of Solomon” came “Tar Baby” (1981), set on a Caribbean island, and then “Beloved.” The novel was inspired by the story of a real runaway slave, Margaret Garner, who was caught as she escaped from Kentucky to freedom in Ohio in the 1850s and slit the throat of her 3-year-old daughter before being returned to her master.

“I wanted to translate the historical into the personal,” Ms. Morrison told the [Paris Review](#). “I spent a long time trying to figure out what it was about slavery that made it so repugnant, so personal, so indifferent, so intimate, and yet so public.”

The intensity of her books at times attracted criticism, and no work more than “Beloved.” Stanley Crouch, the cultural critic, called the work a “blackface holocaust novel.” He described Ms. Morrison as “immensely talented” but remarked, according to [Time magazine](#), that she would benefit from “a new subject matter, the world she lives in, not this world of endless black victims.”

Outside such criticism, however, “Beloved” was praised as one of the most significant works of the century.

“If she wrote only ‘Beloved,’ that would have been enough,” said Mitchell, of Georgetown, “because in that she is able to take her readers to a moment in American history that is unthinkable.”

In 1988, 48 black writers — among them [Maya Angelou](#), Alice Walker and Ernest J. Gaines — placed an open letter in the Times protesting the fact that Ms. Morrison had not yet received the National Book Award or the Pulitzer Prize. That year, the Pulitzer went to “Beloved.”

Henry Louis Gates Jr., the Harvard University historian, remarked that she won the Nobel primarily for “Beloved” and her novel “Jazz” (1992), set in Harlem in the 1920s, whose voice he described as “combining Ellington, Faulkner and Maria Callas.”

Ms. Morrison’s later novels included “Paradise” (1997), set in an all-black town in the Western United States; “Love” (2003), about the many lives affected by a deceased hotel owner; “A Mercy” (2008), an exploration of early American slavery; “Home” (2012), a portrait of a returning Korean War veteran; and “God Help the Child” (2015), the story of a black woman rejected because of the darkness of her skin, and the far-reaching effects of childhood pain.

Other works by Ms. Morrison included a play, “Dreaming Emmett,” written in the 1980s about the 1955 lynching of [Emmett Till](#). She wrote the libretto for an opera, “Margaret Garner,” composed by Richard Danielpour, about the slave who inspired “Beloved,” and co-wrote children’s books with her son Slade Morrison, who died of pancreatic cancer in 2010.

Survivors include her son Harold Ford Morrison of Princeton, N.J.; and three grandchildren.

For all the exploration of race in Ms. Morrison's works, one of her most enduring messages was delivered through its absence. In "Paradise," Ms. Morrison forced readers to guess which character was the white woman whose murder is foretold in the book's first words.

"I did that on purpose," Ms. Morrison told [Time](#). "I wanted the readers to wonder about the race of those girls until those readers understood that their race didn't matter. I want to dissuade people from reading literature in that way."

She continued: "Race is the least reliable information you can have about someone. It's real information, but it tells you next to nothing."

**Article from:**[https://www.washingtonpost.com/local/obituaries/toni-morrison-nobel-laureate-who-transfigured-american-literature-dies-at-88/2019/08/06/49cd4d46-b84d-11e9-a091-6a96e67d9cce\\_story.html?noredirect=on](https://www.washingtonpost.com/local/obituaries/toni-morrison-nobel-laureate-who-transfigured-american-literature-dies-at-88/2019/08/06/49cd4d46-b84d-11e9-a091-6a96e67d9cce_story.html?noredirect=on)





# PRESENTATIONS

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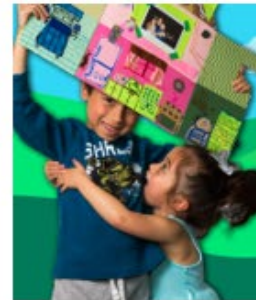
California Arts Council | Public Meeting | 06/25/2019

# ALAMEDA COUNTY ARTS COMMISSION



A Division of the County of Alameda

**The activities of the Alameda County Arts Commission are based on the belief that the arts and creativity are an essential part of every successful and thriving community.**

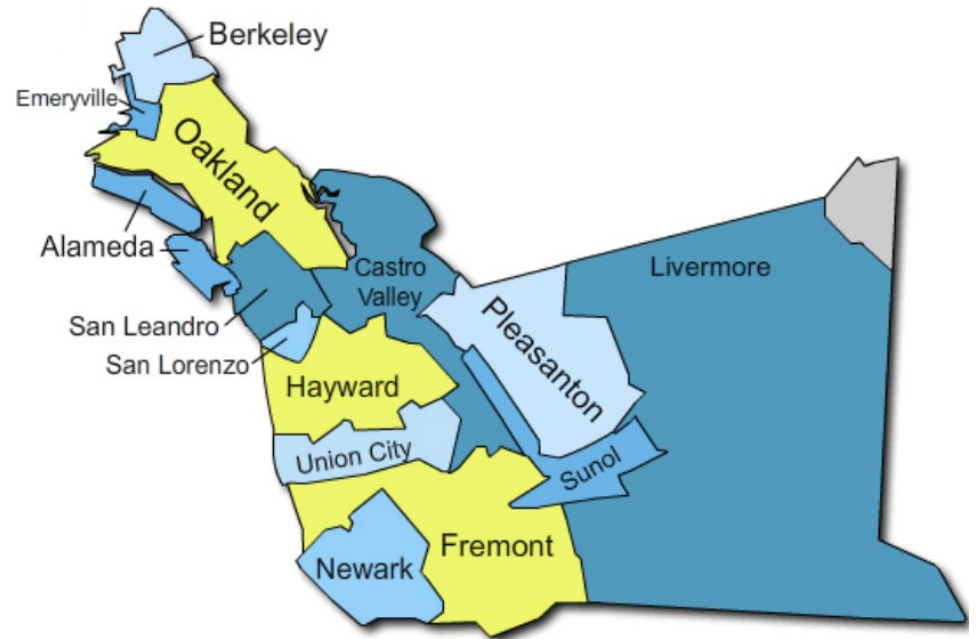


Images are from ACAC's Arts Learning Program featuring Alameda County Community Members at ACAC's art workshops provided throughout the County.

## Alameda County

1.6 Million people live in the County

7<sup>th</sup> Largest county in California by population



## 20 Cities and Communities

Alameda (80,000)

Albany (20,000)

Ashland (24,500)

Berkeley (115,000)

Castro Valley (61,500)

Cherryland (61,000)

Dublin (61,000)

Emeryville (12,000)

Fairview (10,000)

Fremont (200,000)

Hayward (150,000)

Livermore (90,000)

Newark (47,500)

Oakland (430,000)

Piedmont (11,000)

Pleasanton (83,000)

San Leandro (88,000)

San Lorenzo (23,500)

Sunol (1,000)

Union City (75,500)



**The Alameda County Arts Commission supports all art forms and creative expression such as music, drama, dance, theater, visual, literary, traditional, new media, etc.**

ACAC is dedicated to improving the quality of life in the County by:

- Advocating and building public will for the arts and creativity by serving as a link between individuals, organizations, businesses and government;
- Nurturing a thriving and diverse artistic and cultural environment throughout the Alameda County region;
- Promoting economic opportunities for the county's artists and arts organizations through programs;
- Encouraging equitable and inclusive public access and participation in the arts.

**Program and Service Areas:**

- **Arts Advocacy**
- **Arts Funding**
- **Public Art**
- **Arts Learning**



All images are from ACAC's Arts Learning Programs. Images feature Alameda County Community Members at ACAC's art workshops provided throughout the County.

# ALAMEDA COUNTY ARTS COMMISSION

## Arts Advocacy

### Local Leadership - Annual Alameda County Arts Leadership Awards Program

ACAC's Advocacy Program builds public will by focusing on high profile programs, events and initiatives that encourage community leaders to engage with and support the arts. Major events include recognizing County arts leaders and promoting regional and state-level advocacy initiatives. The annual Arts Leadership Awards program enables the Alameda County Arts Commission to recognize five or more individuals, from each of the five districts of the Alameda County Board of Supervisors, for their outstanding achievements and contributions impacting the arts community and the residents of Alameda County. Over 80 arts leaders from Alameda County have been recognized through the Arts Leadership Awards program since its inception in 2006.



Arts Leadership Award Recipient Judy Lam with Supervisor Scott Haggerty, District 1



Arts Leadership Award Recipient Paul Ruma with Supervisor Richard Valle, District 2



Arts Leadership Award Recipient Susan Dunn with Supervisor Wilma Chan, District 3



Arts Leadership Award Recipient Chris Johnson with Supervisor Nate Miley, District 4



Arts Leadership Award Recipient Bernice R. Bates with Supervisor Nate Miley, District 4



Arts Leadership Award Recipient Sarah Crowell with Supervisor Keith Carson, District 5



Photos of 2015 and 2016 Award Recipients holding commendations with appointed Arts Commissioners and Arts Commission staff.

## ALAMEDA COUNTY ARTS COMMISSION

# Arts Advocacy

## Local Leadership - Annual Alameda County Arts Leadership Awards Program



**Photo of 2017 Arts Leadership Award Recipients** holding commendations pictured with Arts Commissioners and Arts Commission staff. From left: Arts Commissioners: Eric Murphy, Arthur Barinque and Lynn Rogers; Arts Leadership Award Recipients: Greg Morozumi, Joyce Gordan, Carol Zilli, Catherine Ndungu-Case, Ami Ferreira, Denny Stein and Mary Bobik; Arts Commissioner Andrew Johnstone; Arts Commission Director Rachel Osajima. Photo by Paul Kuroda.



**Photo of 2018 Arts Leadership Award Recipients** holding commendations pictured with Arts Commissioners and Arts Commission staff. From left: Rachel Osajima, Arts Commission Director; Ernest Jolly, Arts Commissioner; Angela Zusman, Arts Commissioner; Winifred Thompson, Award Recipient; Gerald Thompson, Award Recipient; Janet Koike, Award Recipient; Latanya Tigner, representing Award Recipient Deborah Vaughan; Jason Bayani, representing Award Recipient Jonathan Bayani; Diane Gotanda, Arts Commissioner; Lynn Rogers, Arts Commissioner; and Eric Murphy, Arts Commissioner. Photo by Paul Kuroda.

## **Arts Advocacy**

### **Local Leadership - Advancing Arts Learning**

Every year ACAC requests a proclamation in support of Arts Learning. In early 2018, the Alameda County Board of Supervisors made an official Proclamation in support of Art IS Education Month of March. The photo includes Alameda County Board of Supervisors' President Wilma Chan with leadership and youth from the San Lorenzo Unified School District.



Pictured (back row from left) are San Lorenzo High School student; Michael Freed, parent volunteer; Dr. Fred Brill, San Lorenzo Unified School District Superintendent; Cindy Chadwick, Alameda County Librarian; Supervisor Wilma Chan, President of the Alameda County Board of Supervisors; Mary Ann Davis, San Lorenzo High School Art Teacher; Penny Peck, San Lorenzo School Board Vice-President; Rachel Osajima, Alameda County Arts Commission Director; Diane Gotanda, Alameda County Arts Commissioner; San Lorenzo High School student. All others pictured are San Lorenzo High School students.

## Arts Advocacy

### Regional and State Leadership - Advancing Arts Learning



The Alliance for Arts Learning Leadership was founded by ACAC and Alameda County Office of Education in 1999. In December, the Alliance for Arts Learning Leadership changed its name to Create Alameda County to align with the statewide organization Create CA. This was announced by Rachel Osajima, Director of ACAC; Louise Music, the Director of Create Alameda County; Pat Wayne, Director of Create CA; Anne Bown-Crawford, Director of California Arts Council; Karen Monroe, Alameda County Office of Education Superintendent. Image to the left.

In early 2019, the Alameda County Board of Supervisors made an official Proclamation in support of Art IS Education Month of March and Arts, Culture and Creativity Month of April. All five Alameda County Board Members joined in the group photo.



Pictured from left are Winda Shimizu, Hayward Arts Council Director and Alameda County Arts Commissioner; Dr. Matt Wayne, Hayward Unified School District Superintendent; Mina Mangewala, HUSD's Visual and Performing Arts Coordinator; Supervisor Richard Valle, President of the Alameda County Board of Supervisors; Lorena Gutierrez, HUSD Cesar Chavez Middle School Art Teacher; Diane Gotanda, Arts Commissioner; Andrew Johnstone, Alameda County Arts Commissioner; Marisol Pastor-Cabrera, HUSD Harder Elementary School Art Teacher; County Supervisor Wilma Chan; County Supervisor Nate Miley; Cindy Chadwick, Alameda County Librarian; County Supervisor Keith Carson; Margaret Thornberry, Arts Commissioner; County Supervisor Scott Haggerty; Melissa Wilk, Alameda County Auditor-Controller; and Rachel Osajima, Alameda County Arts Commission Director.



## ALAMEDA COUNTY ARTS COMMISSION

# Arts Advocacy

## State Leadership - Advancing Arts, Culture and Creativity



ACAC was a leading partner with and sponsor of Californians for the Arts' (CFTA) first annual advocacy event: Arts, Culture and Creativity Month of April 2019 with an Arts Advocacy Day on April 23 in Sacramento. As an executive board member of CFTA, Osajima presented the regional Alameda County Arts Advocacy Training in Oakland on April 10. In Sacramento on April 23, the Arts Advocacy Day began with a rally attended by over 200 people. In the afternoon, Osajima led the Alameda County Delegation which included twenty community members who conducted visits with eight legislative offices.



The Alameda County delegation met with staff at the State Legislative Offices of Assemblymember Jim Frazier, Senator Steve Glazer; Assemblymember Buffy Wicks; Assemblymember Rebecca Bauer-Kahan; Assemblymember Bill Quirk; Assemblymember Rob Bonta; Senator Bob Wieckowski; Senator Nancy Skinner. The legislative visits were extremely well received by the both the delegation participants and the legislative staff. Images of the Alameda County groups with Assemblymembers Jim Frazier and Buff Wicks.

# ALAMEDA COUNTY ARTS COMMISSION

## Arts Funding

### ARTSFUND Grantees - Page One of Two

Alameda County Arts Commission administers the annual ARTSFUND Grants Program. The 2019 cycle marked the 43rd consecutive year of this program. The Arts Commission administers grant funds to support arts and cultural activities in Alameda County by Alameda County non-profit organizations. Grantees provide programs to over 500,000 community members each year. Current and Recent ARTSFUNDS grantees include:

A.R.T., Inc.  
AfroComicCon's FLASH Program  
African American Quilt Guild of Oakland  
Alameda Civic Ballet  
Altarena Playhouse  
Ashkenaz Music  
Aurora Theater Company  
AXIS Dance Company  
Bay Area Children's Theatre  
Bay Area Girls Rock Camp  
Bella Musica  
Berkeley Art Center  
Berkeley Art Museum/Pacific Film Archive  
Berkeley Ballet Theater  
Berkeley Chamber Performances  
Berkeley Community Chorus and Orchestra  
Berkeley Old Time Music Convention  
Berkeley Playhouse  
Berkeley Repertory Theatre  
Berkeley Symphony Orchestra  
Boys & Girls Clubs of Oakland  
BrasArte  
Brooklyn Preserve  
California Revels  
Cantabella Children's Chorus  
Cantare Con Vivo  
Castro Valley Arts Foundation  
Castro Valley Dramatic Arts Academy  
Cheza Nami Foundation  
Chora Nova  
Choreographers' Performance Alliance  
Composing Together



Creative Growth Art Center  
Crowden Music Center  
Del Valle Fine Arts Productions Inc.  
Destiny Arts Center  
Dimensions Dance Theater  
East Bay Children's Theatre  
East Bay Community Music Project  
Eden Aoba Taiko  
Four Seasons  
Frank Betts Center for the Arts  
Freight & Salvage  
Fremont Art Association  
Fremont Cultural Arts Council  
Fremont Education Foundation  
Fremont Symphony Orchestra  
Friends of Children with Special Needs  
Gritty City Rep  
Habitot Children's Museum  
Harmony Fusion Chorus  
Hayward Arts Council  
House – Home of United String Ensembles  
Idiot String  
Impact Theater

Indra's Net Theater  
Inferno Theatre  
Islamic Cultural Center of Northern CA  
Island Alliance of the Arts  
Island City Opera  
Jenny Lin Foundation  
Jewish Music Festival  
Junior Center for Art and Science  
Junior Bach Festival Association  
K\*Star Productions  
Kala Art Institute  
Kitka Women's Vocal Ensemble  
La Peña Cultural Center  
Livermore Cultural Arts Council  
Livermore Shakespeare Festival  
Livermore Valley Opera  
Livermore Valley Performing Arts Center  
Livermore-Amador Symphony Association  
Living Jazz  
Lower Bottom Playaz  
Luna Dance Institute



# ALAMEDA COUNTY ARTS COMMISSION

## Arts Funding

### ARTSFUND Grantees - Page Two of Two

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*Music at the Mission*  
*MusicSources*  
*Newark Symphonic Winds*  
*Oakland Art Murmur*  
*Oakland Asian Cultural Center*  
*Oakland Ballet Company*  
*Oakland East Bay Symphony*  
*Oakland Interfaith Gospel Choir*  
*Oakland Lyric Opera Association*  
*Oakland Opera Theatre*  
*Oakland Symphony Chorus*  
*Oakland Youth Chorus*  
*Oakland Youth Orchestra*  
*Oaktown Jazz Workshops*  
*Olive Hyde Art Guild*  
*Shawl-Anderson Dance Center*  
*Shotgun Players*  
*Stage 1 Theatre*  
*Stage Door Conservatory*  
*Stagebridge*  
*StarStruck Theatre*

*Pacific Chamber Orchestra*  
*Pacific Coast Repertory Theatre*  
*PlayGround*  
*Pleasanton Art League*  
*Pleasanton Cultural Arts Council*  
*Poetry Flash*  
*Prescott Circus Theatre*  
*Pro Arts*  
*Prometheus Symphony Orchestra*  
*Ragged Wing Ensemble*  
*Rhythmix Cultural Works*  
*Rock Paper Scissors Collective*  
*Sacred and Profane*  
*San Leandro Art Association*  
*Shawl-Anderson Dance Center*  
*Shotgun Players*  
*Stage 1 Theatre*  
*Stage Door Conservatory*  
*Stagebridge*  
*StarStruck Theatre*  
*Mission Peak Chamber Singers*



*Sun Gallery*  
*Support Oakland Artists*  
*The Jazzschool*  
*The UC Theatre*  
*TheatreFIRST*  
*Thingamajigs*  
*Tri-Valley Writers*  
*Ubuntu Theater Project*  
*Valley Concert Chorale*  
*Valley Dance Theatre*  
*Voci Women's Vocal Ensemble*  
*Wee Poets*  
*West Edge Opera*  
*Young People's Chamber Orchestra*  
*Young People's Symphony*  
*Orchestra*  
*Youth Musical Theater Company*  
*Youth Orchestra of Southern*  
*Alameda County*



## ALAMEDA COUNTY ARTS COMMISSION

### Public Art

Established in 1994, ACAC's Public Art is a highly visible program that has 787 artworks by 382 artists at 24 County facilities viewed by over 1 million residents per year. Program goals are to create a positive sense of place, community pride, and economic vitality. Most of the artworks are located in public social service locations for public protection, health care, general hospital, juvenile hall and other free County services and therefore provide access to art for the most at-risk and underserved populations in the County. Recently completed projects are featured here.



Images include the front of the County Administration Building featuring ACAC's Arts Learning Program Mural. Lower image of the courtyard of the Alameda County's new Information Technology Department with artwork by Stephen Galloway. Both art projects were installed in 2018. The highly visible mural on the front of the County Administration Building is seen by over 1,000 people each day who are passing by the building via car, bus, bicycle, scooter and foot. Annually, over 360,000 people view the mural.

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Images feature the San Lorenzo Library with artworks integrated into windows by Artist Stephen Galloway. Lower images of San Lorenzo youth at ACAC Arts Learning workshop. Youth artworks were assembled to create public artwork in Library's Teen Room as seen in image on bottom left. Each day, over 500 people visit the library. Annually over 150,000 people view the public artworks at this location.

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Public Artworks at REACH Ashland Youth Center. Top left image of exterior tile façade design by Amy Trachtenberg and Mallory Cusenbery. Lower left image of amphitheater designed by Artists Eduardo Pineda and Joaquin A. Newman. Right image of front façade with banners created through Arts Learning and Public Art Program featuring photography by youth artists. This building is located on a major roadway traveled by over 1,000 people each day and over 360,000 people per year.

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Images of the Cherryland Fire Station with public art tile mosaic by artist David Burke. Image of family at the grand opening of the new Fire Station; family has just completed ACAC's Arts Learning / 100 Families art activity which was provided as a free workshop at the Fire Station. Annual, over 100,000 people view the mural each year.

## ALAMEDA COUNTY ARTS COMMISSION

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Images include the Castro Valley Library with artworks. Top image of artworks by Eric Powell. Lower left image of artwork by Jos Sances. Lower right image of artwork by David Duskin and David Whippen. Each day, over 1,200 people visit the library. Annually over 420,000 people view the public artworks at this location.



## ALAMEDA COUNTY ARTS COMMISSION

# Arts Learning

Arts Learning programs include **Art IS Education**, **Veterans Art Project**, and **100 Families Program**. Each year, Arts Learning programs provide access to arts programs and arts advocacy information to over 300,000 community members who attend events, view exhibitions, and engage with online information.



All images are from ACAC's Arts Learning Programs. ACAC's direct service programs are provided for FREE and are open to the whole community. ACAC conducts outreach to underserved populations to expand equitable access. Programs are presented in high-traffic facilities where residents come for services ensuring that programs reach audiences of all ages, backgrounds, cultures, abilities reflecting our diverse community.

# ALAMEDA COUNTY ARTS COMMISSION

## Arts Learning

### Art IS Education Program

2000-2019

Founded in 2000, Art IS Education is co-presented by the Alameda County Office of Education in partnership with the Alameda County Arts Commission. Art IS Education is an annual showcase of arts learning in Alameda County schools, libraries and community sites in March during national arts education month. Events include arts engagement activities and presentations of visual and performing arts with a public gathering at schools and community sites.

Art IS Education 2019 marked the 9th year the Alameda County Arts Commission partnered with Alameda County Library to expand the reach of Art IS Education to young library patrons and their families. The goal of all Art IS Education events and partnerships across the County is to advance a common understanding that the arts are an essential part of a meaningful education and a thriving Alameda County.



## ALAMEDA COUNTY ARTS COMMISSION

# Arts Learning 100 Families Program 2007-2019

The goal of 100 Families Alameda County is to enliven and celebrate families and their communities through the inspiring and transformative process of making art. 100 Families brings together diverse and intergenerational families with the purpose of enhancing the well-being of the family unit, building relationships among neighbors and strengthening the larger community.



All images are of Alameda County community members participating in ACAC's 100 Families Program.

## ALAMEDA COUNTY ARTS COMMISSION

# Arts Learning Veterans Art Project 2015-2019

Alameda County Arts Commission partners with the Oakland Vet Center in Oakland and Cal Veterans Services Center on the UC Berkeley campus to provide free art activities for Veterans and their families from across the County. The project provides Veterans with opportunities to express themselves in a supportive environment, explore visual art techniques, and engage in community building.



All images are of Alameda County Veterans and family members participating in ACAC's Veterans Arts Program.

## ALAMEDA COUNTY ARTS COMMISSION

# Arts Learning Veterans Art Project 2015-2019



Elected Alameda County Auditor-Controller Melissa Wilk visiting the Oakland Vet Center in 2018; Veterans Art Project Exhibition at the Alameda County Administration Building in 2017; Commendation Event for the Veterans Art Project in 2018 with elected official Alameda County Supervisor Richard Valle, who served in the Vietnam War, with his father who served in World War II and Korean War. Also featured are the Oakland Vet Center Director David Joseph, Arts Commission Director Rachel Osajima and Arts Commission's Program Coordinator Violet Juno.



In 2019, Alameda County Supervisor Richard Valle presented a commendation to honor local veterans and the Oakland Vet Center for their participation in the Veterans Art Program. Pictured are Supervisor Valle with Veterans who participated in the Veterans Art Project, Oakland Vet Center Staff, and Alameda County Arts Commission Staff.

## ALAMEDA COUNTY ARTS COMMISSION

# Arts Learning Poetry Out Loud 2011 - 2019

The Arts Commission coordinates and presents the annual Poetry Out Loud program in Alameda County. Each year, Alameda County High School students, grades 9-12, are invited to enter Alameda County's Poetry Out Loud. School winners advance to the county competition in early February, then to the state competition at the State Capitol in Sacramento, in March, and ultimately to the National Finals in early May. ACAC will continue to directly manage and implement all aspects of the program in-house including coordination, promotion, registration and school coaching. Additionally, ACAC will continue efforts to reach every high school in Alameda County. This includes mailing out hard copy POL packets to all 150 Alameda County high schools including public, charter, private, alternative and religious schools. Awards include: \$200 1st Place award, \$100 2nd Place winner, \$25 for all other participants, \$100 award for the 1<sup>st</sup> Place County Winner's school department that facilitated the student's participation.

Image below of the 2019 POL participants, Poetry Judges, appointed Arts Commissioners and Commission staff.



2016 County POL participants with Poetry Judges. County winner Anika Morris at State Event. 2018 POL participants.

# ALAMEDA COUNTY ARTS COMMISSION

## Arts Learning Arts Learning Exhibitions 1990 - 2019

The Alameda County Arts Commission manages the Arts Learning Exhibitions Program presented at the Alameda County Administration Building and various other locations throughout the County. A recent exhibition featured over 30 original quilts from the African American Quilt Guild of Oakland's project titled "Neighborhoods Coming Together: Quilts Around Oakland." The project involved the creation of 250 quilts about the people, environment, history, business, culture and other aspects of life in Oakland. Over the course of the project, the quilts were created by 37 Guild Members in collaboration with 275 community members. Below are images of the quilt exhibition and others recent exhibitions.



The members of the African American Quilt Guild of Oakland receiving a special commendation from the Alameda County Board of Supervisors, presented by Supervisor Keith Carson.





## **ALAMEDA COUNTY ARTS COMMISSION**

1106 Madison Street, Suite 336, Oakland, CA 94607

[www.acgov.org/arts](http://www.acgov.org/arts)

Professional images throughout this document are by photographers Sibila Savage and Paul Kuroda.  
Other images by ACAC staff.



# EMERYVILLE AS A CITY OF ART

INITIATIVE FOR PROMOTING THE ART SECTOR AND  
BENEFITTING THE GENERAL PUBLIC

**CALIFORNIA  
CULTURAL DISTRICTS**





- **PUBLIC ART SUPPORT**
- **CREATIVE – ARTS BUSINESSES INTERVIEW PROGRAM**
- **SMART PHONE AP – INSIDE OUT TOUR**
- **ARTIST WORKSPACE AND HOUSING**
- **CULTURAL ART CENTER**
- **EMERYVILLE CELEBRATION OF THE ARTS 2019**

# CALIFORNIA ARTS COUNCIL- ROTTEN CITY EMERYVILLE PROGRAM



- PUBLIC ART SUPPORT

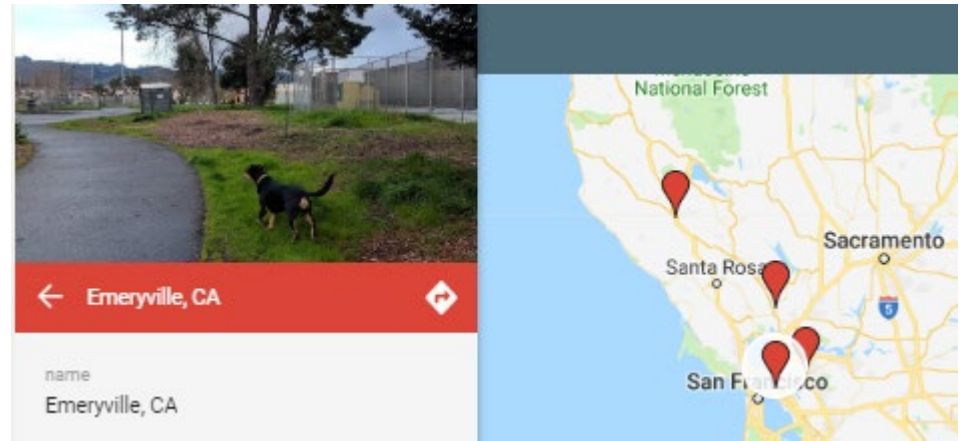
# CALIFORNIA ARTS COUNCIL- ROTTEN CITY EMERYVILLE PROGRAM



## • REEL EMERYVILLE

CREATIVE – ARTS BUSINESSES INTERVIEW PROGRAM

# CALIFORNIA ARTS COUNCIL- ROTTEN CITY EMERYVILLE PROGRAM

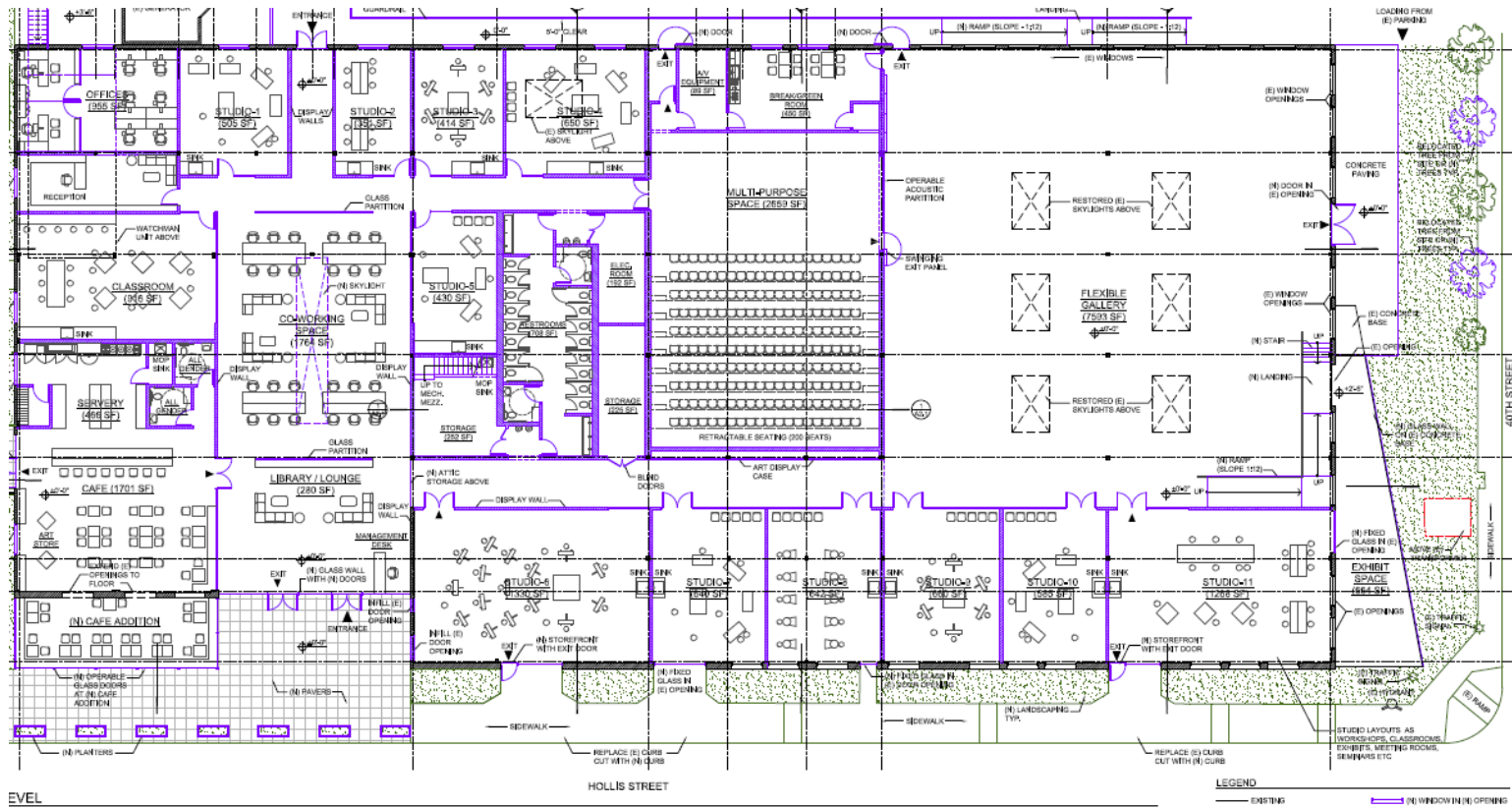


The Otocast app is used around the country (and beyond) for public art, historic sites, murals, landmarks, architecture, monuments, and other points-of-interest.



• **SMART PHONE AP –**  
**INSIDE OUT TOUR**

# CALIFORNIA ARTS COUNCIL- ROTTEN CITY EMERYVILLE PROGRAM



• ARTIST WORKSPACE AND  
HOUSING



## CALIFORNIA ARTS COUNCIL- ROTTEN CITY EMERYVILLE PROGRAM



## • CULTURAL ART CENTER



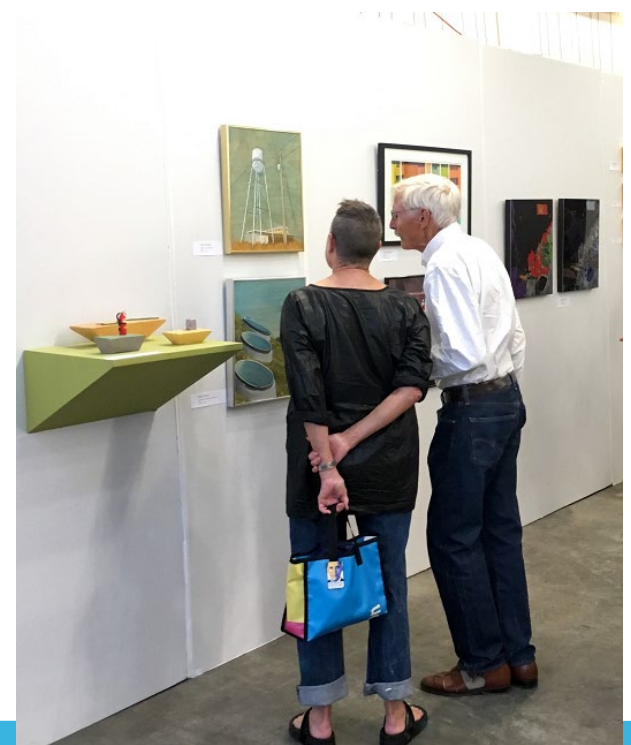


emery arts

33RD ANNUAL  
EMERYVILLE  
ART EXHIBITION

**October 5-27**  
[www.emeryarts.org](http://www.emeryarts.org)

City of Emeryville



- **EMERYVILLE CELEBRATION  
OF THE ARTS 2019**



# The California Arts Council: We Searched, We Found

**Presented By:**

**Tamu Nolfo, PhD - Nolfo Consulting, Inc.**

# Mission

- ▶ While not explicit in the original RFP or proposal, there is an enthusiasm from CAC staff and Council to update the mission.
- ▶ Feelings about the current mission:
  - ▶ “Advancing” is too vague
  - ▶ What does advancing even mean?
  - ▶ Advancing = tool of white supremacy, assumes privilege
  - ▶ California = place, not people - who?
  - ▶ Mission is not reflective of our values
  - ▶ Desire for a new mission that is people-centered!
- ▶ Achieving the mission would accomplish:
  - ▶ Preservation of artists’ values and work
  - ▶ Safety, Healing and Liberation
  - ▶ More intersectionality with other sectors and fields
  - ▶ Artists and creatives thriving financially
  - ▶ All kids and adults involved in art
  - ▶ Public funding for the arts
  - ▶ California at its best



Uplifting arts, culture, and  
creativity for the people of  
California.



# Vision

- ▶ Solve invisibility: Increase a sense of belonging, bring communities together
- ▶ California demographic inclusive
- ▶ Access to policy shifting
- ▶ Activation, cultivation, and preservation of cross/inter/multi-cultural value
- ▶ Arts for all
- ▶ Erasure of colonial borders
- ▶ Increase awareness of the value of public funding for the arts
- ▶ Arts as a tool to solve our most pressing social problems
- ▶ Seek to fill financial gaps for artists and arts orgs
- ▶ Radical, within government agency framework

We envision a California that prospers by making arts, culture, and creative expression an accessible reality for every individual, every community, and every sector.

We envision a California that is made whole and just for all through arts, cultural practice, and creative expression that solve our most pressing societal issues.



We envision healing,  
resilience and social justice  
for every individual and every  
community in California.

# Values - Members of the Public

- ▶ Value artists who have very little money and can't get into the system. Help those folks develop a language for communication with the CAC.
- ▶ Help the areas of the state that have the greatest need
- ▶ Collaborate on all levels
- ▶ Wealth-building #NoMoreStarvingArtists
- ▶ Discovery, evolution, connection
- ▶ Fund us in such a way that frees us from bureaucracy
- ▶ Integrity, follow through, transparency, and FUN!
- ▶ Diversity & Inclusion. Respect. Support. Equity. Representation. All at all levels.
- ▶ Giving equal value and weight to all art forms and artistic traditions
- ▶ Radical inclusion & hospitality, a deep acknowledgement of the indigenous communities, ever expanding notions of accessibility, unity, accountability and intergenerational learning



The arts and creativity should be vital to all sectors, and not thought of as something separate from the rest of life.

California Arts Council should aspire to be the most inclusive and accessible arts organization in the nation. We are the 5th largest economy in the world and we need to allocate funding to the arts in a manner that is reflective of this figure.

I believe that the staff believe deeply in ideals of equity and justice and I believe they are on the right path and already have the values needed to create a stronger community through arts and culture.

There is a culture around value/worth of this work that leads to disparities when compared with people who do similar work in a different sector. We need the CAC to change this.



# Values - Staff and Council

- ▶ Internal:
  - ▶ Open, honest, transparent communication
  - ▶ Inclusion of everyone
  - ▶ Autonomy, Empowerment, Trust
  - ▶ Caring for those who serve the CAC
  - ▶ Growing wisely and sustainably to meet California's needs
  - ▶ Ixcanul (Meaning: "the internal force of the mountain which is boiling and looking for eruption.")
  
- ▶ External:
  - ▶ Simplicity and ease
  - ▶ Accessibility
  - ▶ Equity/Serve the most vulnerable first
  - ▶ Relevance
  - ▶ Responsive allocation of scarce resources
  - ▶ In'lakech (Meaning: "I am you, and you are me.")

## ▶ Accessibility: Inclusion, simplicity and ease

#GovernmentForThePeople #NothingAboutUsWithoutUs #PlainLanguage

## ▶ Equity: Service according to need

#ServeTheMostVulnerableFirst #DismantleSystemicInequities

## ▶ Accountability: Responsible generation and allocation of resources

#NoMoreStarvingArtists #ListenToThePeople #ListenToTheData


## ▶ Relevance: Broad influence, leadership and collaboration

#MegaphoneForTheArts #CaliforniaLeads #SocialChange

## ▶ Sustainability: Wise and responsive growth

#SmartGrowth #BudgetForStaff #Partnerships

# Internal Strengths




The CAC has people who are really dedicated and love and promote art. They're there because it's a matter of love.

The CAC has had a tremendous comeback. It's been smart and strategic, it seems to be in alignment with the communities they serve. For example, their focus on grantmaking to arts organizations in communities of color is in direct response to the population of CA. The focus on Creative Forces to benefit military and veteran populations is also an important part of their portfolio. I see the various initiatives the CAC is engaged in to be in response to the needs of communities and organizations across the state. The Cultural Districts program is an example. It's a state-enabled initiative, but owned at the local level, which is really the key.



# Internal Weaknesses



As a state-local partner, I would like to see the CAC have a closer link to our work.

It's a very taxing environment working at the CAC. It's not sustainable.


We've grown by 13 programs, 800 grantees and \$23M, but not nearly enough staff members.

CAC's RFPs, scoring criteria, and panelist recruitment and onboarding processes continue to perpetuate patterns in which large organizations led by and centering historically overrepresented communities are receiving the lion's share of funding.

Council and staff ought to work together to understand limitations and aspirations.

# External Opportunities





Adobe and CAC have a natural fit around technical education and career support.

CAC should play the convener role for CalTrans, CA Dept of Corrections and Rehabilitation, Dept of Finance, etc.

Government bodies at every level should take advantage of the opportunity to transform processes and structures that haven't allowed them to fully realize the goal of equitable programs and services.

There may not be for a while another governor who's so arts friendly. Now's the time to really think about his desire for pre-school for all. Rebuild investment in arts and culture. As a mayor, he never cut the arts. How do we make quick order of that opportunity?

It's hard for a state agency to exercise an equity agenda because it requires the courage to act unfairly in service of equity and that can be a difficult position to be in politically. For example, there's a lot of new money coming into SF. Are they going to continue funding in SF when so much of the state has nothing? I'd press on them to have their own analysis around diversity, equity and inclusion, and what they stand for.

The way people across the country engage in government is evolving, and that will create new opportunities for government agencies' work with communities. Are there ways we can change the power structure and the nature of our relationships with constituents? Issues of equity and social justice are on the plates of public agencies now.

There are tremendous tax dollars getting diverted to the military and corrections.

As such, the Veteran's Administration and the prison industry should pay for their arts programs. It shouldn't come out of the limited CAC budget.

# External Threats




Prepare for a recession. Make friends who will fight for you when things get tough.

CAC needs to put pressure on systems of inequity...  
We need a system to dismantle a system.

Authentically engaging and being in a deeper relationship with those we serve is the opportunity to mitigate those threats. The more communities know and co-own the programs and services of a government agency, the more they'll be inclined to support that agency.

Without permanent space, arts and arts organizations will continue to be extremely nomadic, displacement nipping at their heels.

# Aspirations Granting \$

- 
- Unrestricted funds/general operating support
  - Multi-year grants
  - Regional/geographic considerations
  - Need-based considerations: Aim funding at grassroots organizations serving low-income communities and art deserts
  - Funding directly to artists (in all disciplines)
  - Ease the burden of data acquisition and reporting: Cease requiring DataArts
  - Entry-level funding: More opportunities to apply without needing a match, or ability to use an in-kind match
  - Add capacity to accept applications from, and to communicate with, potential applicants and grantees in other languages besides English.

Artists used to be able to apply for CAC funds directly. By removing that, the CAC is choosing a certain type of artist who is more administration minded.

Some CAC-funded orgs are doing the same work as in 1968. It's not just the opera and symphony, but also the well-intended social justice organizations that have forms of activism that are not adapting as quickly as they'd like to think it is. How do we celebrate those legacies while also welcoming in a new generation of work?

Rural areas should have extra funding for travel and transportation.


CAC does a good job but it's increasingly difficult for arts organizations and councils in rural regions of the state to stay solvent, due to the lack of funding and inconsistent funding. If the CAC is serious about equity, it needs to consider the economics of a region.

Set up a fund for junior arts councils.

As funders, don't do any harm, enter responsibly and respectfully, and allow the community to lead. Don't pimp us, or turn us against each other. We need funders to not come with that deficit mind-set—allow us to dream abundantly. We think seven generations out. We need to be able to plan long-term.

# Aspirations Programmatic



- 
- Free ticket/admission and transportation to expand accessibility
  - Low-cost rent for space and studios
  - Artist housing and co-ops
  - TA and mentoring, especially in grantwriting, cultivating strategic partnerships, and operations (e.g., lease negotiation)
  - A touring and presenting program, especially one that brings more arts to rural areas
  - Programming to ensure inclusion of LGBTQ artists and artists with disabilities, designed by members of these communities
  - Conferences, convenings and site visits
  - Training for the panels, including implicit bias

Many feel intimidated, alienated or disenfranchised from the arts. A more inclusive approach would include culinary arts, agriculture, and healing arts.

I'd like to see the arts fund more programs for mental health issues.

For convenings, site visits, and other meetings, offer teleconferencing (e.g., Zoom) as an option. This helps appropriately include people who can't get on a plane or on other transit because of ableism, caregiving needs, time, ICE, transphobia, etc.

I would like to see the Council focus on cultural heritage. That means more than recognizing and preserving the cultural heritage of the many, many cultures represented in California. It also means supporting the continued growth and flowering of those cultures as they cross-pollinate and create new forms of expression we haven't yet dreamed of.

As arts organizations, we need to look hard at our own programming, how we're presenting it, and the atmosphere we're creating. CAC could help organizations with this process - how we are creating or preventing accessibility. Funding for program evaluation specific to accessibility.

# Aspirations Partnerships

- Native American/tribal-specific partnerships
- State-Local Partnerships in every county
- Other funders say they have not been invited by the CAC to meet, and they would like that opportunity to put their heads together
- Formally connect with state, national and international agencies that can synergize on issues of equity, accessibility and emergency preparedness
- Strengthen nonprofits for more representation, accountability, and efficiency
- Tech sector partnerships

There may be opportunities to bring artists together with scientists and software developers.

Maybe there's a way to get a list of all new major construction that's happening and incentivize developers to partner with the CAC. Housing, stadium builds, transportation, commercial builds. I'd look at the major infrastructure line items and look for collaborations. The same thing can be done across all issue areas.

CAC should work with a handful of its peers across sectors to understand infrastructure. Who else is investing in programs? Irvine's exodus was \$22M. POC-led funding dried up. If you leave, what will happen to the field? Understand the infrastructure you're standing in, and that you're a leader in. You should be convening all of us to see where the gaps are, and what the repercussions of ignoring them are. How can we play together in the sandbox?

# Aspirations Policy

- CAC to increase its budget to reflect the economy and demographics of the state, due to the recognition that the CAC is an integral part of state government
- Advocate for changes to CA's K-12 arts education requirements and enforcement
- Train artists and arts orgs to educate elected officials and others at the local, state, and national level for funding, including economic benefit reports and talking points
- Policy advancement - redevelopment; housing; art in the public realm; diversity, equity and inclusion
- Incentives for private sector funding partnerships

I think they have a unique standing as a state institution to do some really interesting internal political work: public will-building among electeds.

Figuring out who those allies are. Providing them a space to talk about the arts. The NEA's work to bake the arts into a lot of federal opportunities is an important play. CAC could unlock resource flows but also greater appreciation for the arts across many sectors. That's their sweet spot that nobody else can do.

Most of the people I serve with do not get up in the morning thinking about art. It's not real political. I think we get around that by getting more opinion leaders talking about art. If Chevron does something, people will pay attention. Then our colleagues see there's some political capital here. I think we can induce more opinion leaders at all levels, including within the CA Teacher's Assn. if they understand there's more money in the budget.

CAC should be involved in more advocacy: move CDE standards from STEM to STEAM, and the money to fund the arts in schools should come from the CDE budget. There needs to be a K-8 art requirement, and consequences if the schools don't follow the mandate.

- ▶ The funding is sustainable when people see your relevance. You have to give the advocates that are in the Legislature something to grab onto. If you don't give us anything, we can't talk about the work that's being done and it makes it harder to fight for the money.





# Racial Equity Policy

Almost three in four foundations (72 percent) with few or no staff report racial equity as "somewhat" or "very relevant" to their mission, with almost two in five (37 percent) reporting that racial equity was "very relevant" to their work, according to Exponent Philanthropy's 2019 Foundation Operations and Management Report.

# Grantmakers in the Arts

- ▶ **Grantmakers in the Arts** recognizes that our society is challenged to overcome a complex web of inequities - racism, sexism, homophobia, classism, and ableism among them. All of these forms of discrimination are powerful drivers of unequal individual and group outcomes. However, it is our belief that ALAANA individuals whose identities intersect with those of other “minority” social statuses often experience compounded mistreatment that is amplified by the interaction of race.
- ▶ “We support the work being undertaken to dismantle the array of social and economic injustices; however, GIA has determined that we must focus our efforts to heighten our effectiveness. We move forward from our assessment that racism is one of the most pressing issues of our time, and that meaningful progress on advancing racial equity will have significant positive impact on challenging other discrimination-based injustices. Therefore, our current priority is working against racism by working toward racial equity in arts funding.”

# Strategic Growth Council

- ▶ **Strategic Growth Council:** As the first cabinet-level multi-agency body to adopt a Racial Equity Action Plan in the nation, this action is significant. Endorsement by the Council is multisectoral and at the highest levels of California state government. The SGC comprises six Secretaries representing transportation, health, agriculture, housing, natural resources, and environment, as well as three appointed public members, and is chaired by the Director of the Governor’s Office of Planning and Research. This is also the first Racial Equity Action Plan from the Capitol Cohort to be publicly presented.
- ▶ “The Strategic Growth Council is committed to achieving racial equity in its operations, investments, and policy initiatives and to achieve its vision for Racial Equity: All people in California live in healthy, thriving, and resilient communities regardless of race. This Racial Equity Action Plan outlines concrete actions that SGC leadership and staff will take to achieve racial equity in our organization, operation, programs, and policies. Moving forward, SGC will monitor progress of the Racial Equity Action Plan, report to the Council on results on an annual basis, and make adjustments as needed, as well as integrate new strategies, programs and policies as appropriate.”

# Aspirations

## Messaging and PR

- CAC to receive global recognition as a case study for dismantling systematic and structural inequity in the arts and uplifting cultural innovation - include a strong racial equity statement as part of the strategic framework
- Awareness campaign to educate elected officials, potential partners and the public about the CAC
- Awareness campaign to generate understanding and appreciation for the arts in general and how the arts are integral to California's culture, vitality, and economy
- CAC to be a marketing and promotions arm, the commercial agency that features artists and encourages the public to come and buy

I want more visibility of benefits of the arts and how it presents possibilities for everyone.

The CAC needs to use platforms - not just to say they're doing it. It needs to be smart use that showcases what California is doing and connects to culture, from pop culture to high culture.

Do something to let people know you're there. Put something on every [legislative] member's Twitter or Instagram: microcommercials.

The CAC has a really important role to talk about what the arts means for CA. We have been a really diverse and democratically-oriented state for a really long time and as we continue to re-segregate and more wealth comes into the state but the bulk of the people become poorer, the arts become one of the few things we have that allow people to come together and not be polarized and divisive.

We need assistance communicating with local government officials. The arts are usually the first thing cut from the budget. We need to convince them to invest in the arts to sustain the economy.

We need to make the case that art can be used to solve contemporary issues.

The CAC needs to lift up its own voice to bring attention to all of the things it does other than provide money. The CAC would be valuable even if it didn't have any money to give away. And it would be worth fighting for.

# Conclusions & Recommendations