

NOTICE OF PUBLIC MEETING

**September 10, 2020
10:00 AM- 3:30 PM**

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

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| 1. | Call to Order | N. Lindo |
| 2. | Acknowledgment of Tribal Land | A. Bown-Crawford |
| 3. | Roll Call and Establishment of a Quorum | L. Barcena |
| 4. | Voting Item: Approval of Minutes from July 24, 2020 Council Meeting (TAB A) | N. Lindo |
| 5. | Chair's Report (TAB B) | N. Lindo |
| 6. | Director's Report (TAB C) | A. Bown-Crawford |
| 7. | Public Comment
<i>Two forms of public comment will be offered:</i> <ul style="list-style-type: none">- <i>Written comments will be accepted online prior to and during the Council meeting</i>- <i>Live comment will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person.</i> | N. Lindo |
| | <i>Access and instructions will be provided at</i>
http://arts.ca.gov/aboutus/councilmeetings.php | |
| 8. | Presentation: Programs Evaluation Consultants
<i>The evaluators will present a "Landscape Snapshot" report to Council. (TAB D)</i> | Scansion/
WolfBrown |
| 9. | Voting Item: Grant awards for Innovations and Intersections Program
<i>Council will vote to approve grant award amounts and total allocations, presented by the Program Allocations Committee. (TAB E)</i> | D. Harris
J. Moscone

Panel
Representative |

- 10. Voting Item:** F.Y. 19-20 Statewide and Regional Networks Appeal - Panel Results
If applicable, Council will vote to apply FY19-20 funding formula according to ranking results of one application appeal, reviewed by a grant panel to be held on September 8, 2020. (TAB F)
- D. Harris
J. Moscone
- 11. Voting Items:** Committees Recommendations
Council will vote on F.Y. 20-21 grant program recommendations, proposed by the Committees below.
- a) Policy Committee Recommendations (**TAB G**)
- L. Baza
J. Evans
- b) Equity Committee Recommendations (**TAB H**)
- K. Gallegos
L. Gonzales-Chavez
- c) Allocations Committee Recommendations (**TAB I**)
- D. Harris
J. Moscone
- 12. Voting Items:** Fiscal Year 2020-2021 Grant Guidelines
Council will vote to adopt grant program guidelines, presented by the Program Policy Committee. (TAB J)
- L. Baza
J. Evans
- a) Arts and Cultural Organizations General Operating Relief (**TAB K**)
- b) Statewide and Regional Networks (**TAB L**)
- c) Administering Organization Grant - Relief for Individual Artists and Cultural Practitioners (**TAB M**)
- d) Individual Artists Fellowship (**TAB N**)
- e) Impact Projects (**TAB O**)
- f) JUMP StArts (**TAB P**)
- 13. Council Discussion Items:**
- a) Meetings Calendar
- N. Lindo
J. Galli
- b) Council's Strategic Direction (**TAB Q**)

14. Committee Updates:

a) Governance Committee (**TAB R**)

K. Gallegos
D. Harris

b) Strategic Framework Committee (**TAB S**)

J. Galli
A. Israel

15. Grant Program Updates: California Relief Fund for Artists and Cultural Practitioners

The program's administering organization will present an informational update.

Center for Cultural Innovation

16. Adjournment (TAB T)

Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair.

N. Lindo

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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. A brief mid-meeting break may be taken at the call of the Chair.
 4. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
 5. Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make your request no later than September 8, 2020. Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or lariza.barcena@arts.ca.gov.
 6. Public comment instructions will be provided at <http://arts.ca.gov/aboutus/councilmeetings.php>.

TAB A

California Arts Council | Public Meeting | 09/10/2020

DRAFT MINUTES OF PUBLIC MEETING

**July 24, 2020
10 a.m. to 3 p.m.**

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

PRESENT:

Council Members

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

Council Members absent: Stanlee Gatti

Arts Council Staff

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

Invited Attendees

Alan Brown, Presenter
John Carnwath, Presenter
Salvador Acevedo, Presenter
Shalini Agrawal, Presenter
Anh Thang Dao-Shah, Presenter

I. Call to Order

Chair Lindo calls the meeting to order at 10:02 a.m. She thanks Council members, staff and attending members of the public for their time and attention.

II. Acknowledgment of Tribal Land

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

III. Roll Call and Establishment of a Quorum

At 10:06 a.m., Lindo calls for roll. Each Council member briefly introduces themselves. Ten Council members are present, one is absent; a quorum is established.

IV. Approval of Minutes from May 8, 2020 Council Meeting

At 10:09 a.m., the Chair calls for the motion to approve the May 8, 2020 minutes with approved changes, which include the following:

On page 17, the first paragraph is modified to read:

“Gallegos states that this is an unprecedented time. Arts organizations need an audience to continue with their projects. She talks about funders in the recent past switching their funding from operational programming to project-based funding in order to ensure that the organizations they funded were doing their required work. Because of that switch, it was difficult for organizations to build their reserve because currently, we can only ask for 15% of a program grant allocation of funds to pay for operational/administrative support. **[ADMINISTRATIVE NOTE: The restriction of 15% for operational/administrative costs cited here is not a part of the guidelines for any CAC grant program.]** Immediate action to help these organizations is needed.”

Gallegos moves; Harris seconds.

At 10:15 a.m., Lindo calls for the vote. The motion passes 10-0.

V. Chair’s Report

Lindo reads the [Chair’s Report](#) in full, with mentions of the current pandemic and call for racial and social justice, mentioning the CAC’s adopted Racial Equity Statement, the recently held Community Listening Sessions and the upcoming Council discussion regarding the next grant season.

VI. 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 24, 2020 Council meeting, including the budget, the impact of COVID-19 to the arts and culture sector, Community Listening Sessions, federal CARES funding for State-Local Partner regranting, the newly established California Relief Fund for Artists and Cultural Practitioners, updates on the Innovations + Intersections grant program, the Administrators of Color Fellowship, Arts in Corrections, and CAC staffing and operations updates.

VII. Presentation: Programs Evaluation Consultants Introduction of CAC Programs Evaluation Project

At 10:40 a.m., Deputy Director Ayanna Kiburi introduces evaluation co-lead Salvador Acevedo on Scansion Inc. to introduce the process they will undergo as contractors to implement a full review of the CAC's grant portfolio and grantmaking processes. The original scope of work was expanded to include a gathering of data to assess how other funders around the state and country have responded to the COVID-19 pandemic and what their funding models look like for the process of relief, recovery, rebuilding, and healing.

Acevedo [gives a presentation](#) to Council to explain the objectives, outcomes, and timeline for each phase of the evaluation project.

VIII. Presentation: Strategic Framework Committee

At 11:34 a.m., Council members Harris and Galli from the Strategic Framework Committee provide an overview of the Strategic Framework and the framework's [Decision Support Tool](#).

IX. Public Comment

Public comment was submitted via an online form which opened on July 14, 10 days prior to the meeting, and closed at in alignment with the meeting's end at 3 p.m. Live public comment was also heard during the meeting.

Live public comment:

- Marcia Geiger

First of all I would like to thank you all for everything that you do is Arts at because I already submitted my concerns through your link regarding funding for rural areas in small arts organizations, but I would like to add or speak on a related issue to that. Namely because I heard several of you mentioned of the technology is often not available to rural areas and it's not necessarily not having up to date, computers, tablets or phones that are the issue. But the issue is not having broadband available. So it's really not an issue that I think the Arts Council can address because it's just too big. But I think the Arts Council needs to take that under consideration; I have modern computers and the tablet and a new phone, but my connection is kind of the issue, sometimes. So thank you for your time and I just want to thank you again for everything you do as arts advocates. Thank you.

- Laurie Sefton

Hi, I'm Lori Sefton; I use she/her pronouns. I had a couple of things really quickly. One is, I'd like to know information about your decision support tool, if it's going to be available to the public or whether that is just an internal document that internal decision making process you guys have put together. The couple other things that I do want to urge you very strongly to switch your support to organizational support. Those of us with small organizations—I run a dance company in the city of Los Angeles that's existed for over 35 years, and it can be very frustrating for us to get organizational support which can help us take our organizations to the next level. Also project support is also hugely important. There are not enough avenues, particularly for dance in the city of Los Angeles. And I understand that. Some cities have project support for dance, but Los Angeles doesn't. And then the last thing I wanted to address was, Assembly Bill 5, and I wanted to know if you guys are talking about any type of funding to help organizations make the transition or to be able to pay their artists as employees. Most of my employees, all of my employees, want to continue to

be paid as independent contractors. This is still a gigantic issue for arts organization. And I wanted to know if the California Arts Council's discussions had been around AB 5. Thank you so much.

- David Takashima

I'm a resident of San Francisco. I am the cultural diversity, chairman of the Japanese American task force in San Francisco. We're part of seven diversity cultural groups in San Francisco. And we're trying to continue our different districts in San Francisco, which is made up of the ratio of the neighborhoods of San Francisco, plus the transgender, gay and lesbian community of San Francisco. And a lot of us are trying to find help in continuing our cultural heritage in our city. And so I'm interested in it, whether or not we would qualify for any funding or any other communities what qualify for the for your program. Thank you.

- Lanajeau Vecchione

Hello, my name is Lanajeau Vecchione, I'm in San Mateo, California. I'm an individual artist here. And I was just wondering about the gig economy workers who are not eligible for unemployment—some of us were paid under the table in cash; we don't even have receipts to report. A lot of us are really struggling out here and we're micro businesses and we're just wondering how we can apply to this funding. A lot of us are disabled and trying to live on the fringe, especially in the larger cities that have a very high cost of living, with even so few artists left, just wondering how you going to address us. Thank you.

- Jessica Ponce

Hi, this is Jessica ponds from International City Theatre in Long Beach. We are current recipients of a couple of grants from the Art Council and so we want to say thank you for that. And thank you for continued support. And thank you, just for being so ready to listen to all of us who went through all these changes that are currently happening—we really appreciate that. And we know that this will help all of us just provide more programming to those that need it. Thank you.

Written public comment submissions:

- Peter Kalivas, PGK DANCE!, San Diego County

CAC Grantee Organization: Artists in Communities, Arts Education Exposure, Local Impact, Organizational Development, Professional Development

Thank you for your years of support, faith and trust in the work that we do. We remain deeply committed in particular to serving the most underserved, representing the most underrepresented and confronting, disrupting and dismantling systemic inequity through dance and more at every turn, in every sector and angle with your help. This week, we have written to our elected officials, Senator Ben Hueso and House Assembly member Lorena Gonzalez-Fletcher again, who serve our home district to appeal to them to protect state wide funding for the arts, one of our most fundamental most human, universal assets. We are proud to consistently create jobs for artists and serve our community year round thanks to the California Arts Council. We are also proud that our version of pay ON DEMAND - ONLINE programming vs. free, has been featured and included in DANCE MAGAZINE, the most respected worldwide publication for dance since 1930.

- Karin Hughes (She/Her/Hers), San Diego Youth Symphony, San Diego County

CAC Grantee Organization: Organizational Development, Professional Development, Youth Arts Action

Thank you for the listening session. I would like to add to those requesting General Operations support. Thank you!

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

Chair Lindo, Director Bown-Crawford, and Council Members: Thank you so much for your dedicated public service. I hope that you, your families and colleagues are safe and healthy. ArtsOC is proud to be your official State-Local Partner in Orange County, and looks forward to assisting CAC in distributing its CARES Act funds to BIPOC organizations in our community. Our Cultural Equity Task Force will be actively involved in that process. We have also been able to secure CARES Act Funds for arts relief in one County District (which we are regranting) and are finalizing details to do so for two local cities. These are in addition to the private funding initiative, the OC Arts and Culture Resilience Fund we launched with the OC Community Foundation. These are awarding direct assistance to individual artists, to arts organizations and to arts-related businesses. We applaud your efforts at today's meeting to streamline the CAC's grantmaking processes, and look forward to a successful outcome.

- Michelle Glass (She/Her/Hers), Independent Artist working in Public Art and Social Practice, Ventura County

I have been working in the art sector for over twenty five years as an Artist, Arts Administrator and Arts Educator and have served in multiple roles in the private, public and nonprofit sector. I have firsthand knowledge of the systemic issues and the many challenges that arts institutions face including operating over capacity with limited resources. Priorities are often given to programs that have the highest revenue gains or donor investment. This results in a system that is not inclusive or diversified.

I am proposing the CAC award grants directly to Independent Artists. By working at the grassroots level artists can better engage and facilitate projects that accurately reflect the community's voice, strengthen ties between the community and local organizations and cultivates community. To work directly with leaders of the CAC would allow artists the opportunity to expand the budget, scope and reach of the project to work toward building a more just and equitable society.

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

As an SLP and a recipient of many other CAC grants, the Mariposa County Arts Council is extremely grateful for the thoughtful manner in which the CAC approaches grant funding. My organization is the only significant arts organization offering comprehensive art programming in Mariposa - in the schools, county jail, to at-risk youth, to geographically isolated elderly residents, the Southern Sierra Miwuk, etc. We have worked very hard to pivot our programming to virtual and social distanced platforms and we would greatly appreciate further programming support so that we can continue to serve our community. We appreciate the emphasis on general operating expenses, we need that too, but we also hope you'll keep a number of your programming grants, as they will be critical to our survival next year.

We also hope you eliminate the criteria for grants to be no more than 50% of the organization's budget, that stifles small but robust organizations serving rural, largely poor communities.

- Kostis Protopapas (He/Him/His), Opera Santa Barbara, Santa Barbara County
The non-profit performing arts industry, which includes classical music, opera, ballet, theater, and more, is a vital economic force in California, and a great source of inspiration, comfort, and pride to our communities. It is also the main source of employment and the life's purpose for thousands of artists. In a recent op-ed "Californians for the Arts" referred to artists as the "second responders", the workers who help put back together the lives that first responders save. The pandemic has shuttered theaters and put thousands of artists out of work. Yet government has excluded our industry from all reopening deliberations, writing us off as non-essential and high-risk, and effectively condemning thousands to indefinite unemployment. We need the Council's help to get a seat at the table, so we can dispel common misconceptions and present all the ways in which our industry is prepared and capable of retuning to work while keeping our patrons and workers safe. Thank you.

- Marcia Geiger (She/Her/Hers), Morongo Basin Cultural Arts Council, Inc., San Bernardino County

CAC Grantee Organization: Local Impact, Organizational Development

RECOGNIZING RURAL POPULATIONS:

- Lack a specific demographic to focus on, limiting the number of grants we qualify for.
- Spread out over a large area, with a low tax base.
- Have conservative local governments, often on the side of eliminating arts funding.
- Can't afford grant writers.
- Members do not have the skills to complete an application.
- Local funding resources are available to urban organizations, fewer funding options are available for rural orgs.
- Could grants be made available for organizations with small budgets and limited resources?

FUNDING DISPARITY:

- There is a disparity of CAC funding per county:
- We have been told that it is because not enough of us apply. More likely, the process is too difficult for the average person to navigate, so they give up.

STATE AND LOCAL PARTNERSHIPS:

- Organizations with limited resources and smaller budgets receive far less funding in this program, because it is based on previous year's income. Could the criteria be expanded?

- John Chookasezian (He/Him/His), Armenian Cultural Visionaries for Chookasian Armenian Concert Ensemble, Fresno County

I hope CAC would make available grants for our 501-C3 organization, for our traditional performing Chookasian Armenian Ensemble in the Central Valley in the future. I have not received ANY financial support from any of the Central Valley Foundations, local govt, businesses, individuals, etc; except from Armenians.

Also, there have been few grants available for our non-profit organization in the past by CAC. Unfortunately, our traditional Armenian music, culture and Ensemble has been over looked by CAC in these past many years! The Armenians have had a presence in the last 150 years in the Central Valley, but, very little is known about their history of 5000 years, seldom seen & heard

traditional Armenian music folk instruments and culture by the general public at large in Fresno and California!

Thank you for this opportunity.

- Peter Kalivas (Other/Prefer Not to Answer), PGK DANCE, San Diego County
CAC Grantee Organization: Local Impact, Artists in Communities, Arts Education Exposure, Professional Development, Organizational Development

I want to acknowledge the Policy Committee's suggestion to 1) Waive the 50% Total Operating Revenue (TOR) restriction for all grant programs. Noting and considering how this flexibility will finally allow new and smaller organizations to enter, remain, sustain and continue to innovate and demonstrate their resilience and ability to respond is very much appreciated. Community derived and inspired organizations that historically operate at a smaller capacity seek to feel equally recognized, qualified as our own and acknowledged and most importantly not inappropriately compared and subjected to the same expectations put upon orgs. with thoroughly different focuses and capacities. We are each part of a collective of disparate ideals and should be acknowledged individually as we do our part in the whole of public service.

- Stephen McCurry (He/Him/His), Pasadena Conservatory of Music, Los Angeles County
CAC Grantee Organization: Artists in Schools, Youth Arts Action

The Pasadena Conservatory of Music has been a grantee of the CAC for many years, receiving support through the Artists in Schools Grant Program for music classes provided at no cost to a local Title I school. More recently we also received support through the Youth Arts Action Fund for scholarships to study music on our campus.

Given the uncertainty around in person learning in the public school system, thus affecting our program supported by Artists in Schools, the support that would be most impactful is general operating. It would also be extremely helpful if the CAC pushed the grant deadlines until 2021 so that we might have a better understanding of the duration of the epidemic and how our programs are impacted long term. Additionally, eliminating the matching grant requirement would also be helpful. We are truly grateful for the tremendous support the CAC provides so that all Californians might enjoy and benefit from engaging with the arts. Thank you.

- Debra Scacco (She/Her/Hers), Los Angeles Cleantech Incubator, Los Angeles County
As Founding Director of AIR, a residency program that supports research-led artists working with the climate crisis, I was thrilled to learn of the Innovations and Intersections opportunity. Housed in a cleantech incubator, AIR embeds artists alongside climate thought leaders, and provides access to a \$10M+ prototyping lab.

AIR was ineligible for I+I because LACI is not an arts organization. We face this funding challenge time and again. I respect and understand the need to support arts organizations, yet these restrictions make success outside of traditional arts models increasingly difficult. To make real change, we must build new structures, allowing artists space to innovate and publicly activate our most pressing issues. Without support, this work cannot survive.

I urge you to revise eligibility criteria, and open grant opportunities to non-arts organizations with a proven arts programming record.

Thank you for your vital work, and for your consideration.

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

Dear Council members,

Thank you for your leadership and commitment to creativity and providing critical funding for the arts in our state. I am representing Backhausdance, an award-winning contemporary dance company based in Orange, CA, founded in 2003 by artistic director, Jenny Backhaus. Backhausdance, like all artists and arts organizations, now impacted by our serious global pandemic, is in a shifting landscape, and will be working with our communities in the digital, virtual world for at least the next year. As we plan our survival strategy, we are compelled to continue our work; creativity is not cancelled. For your next grant cycle please streamline the process; remove the matching fund and data arts requirement, consolidate overlapping programs, give priority to new and small organizations, grant funds for 2 years, and make it easier to receive panelists' comments. With all of the changes to our arena, Research in the Arts will be valuable to the field. Thank you.

- Peter Kalivas (Other/Prefer Not to Answer), PGK DANCE, San Diego County

I am writing to acknowledge the Equity Committee looking more closely at Racial Equity and formulating an inclusionary statement into the CAC's new strategic framework to support this quest. Deconstructing inequitable structures is at the core of much of my work the last 30 years and I feel comfortable and capable around this topic. I would challenge the Equity committee to look more closely at what is written below RACIAL EQUITY STATEMENT. Although, much of it reminds us that we desire equitable outcomes through a variety of processes a fair amount of this statement is not necessarily addressing race in a precise way worthy of the title: RACIAL EQUITY STATEMENT. Rather than this be a critique, I would further challenge why racial equity could not or should not be included in a comprehensive Equity Statement. I think this is possible and the goals and objectives of CAC programs expect this already from the grantees where some of that content exists to hold the funder accountable also.

- Kalamu Chache (She/Her/Hers), San Mateo County

What is going to be done to appoint a new California State Poet Laureate? When will this be done? How long will the person be in office? What steps will be taken to ensure that California never again experiences a gap in another State Poet Laureate being named after a person's term of office ends?

- David Mack (He/Him/His), Invertigo Dance Theatre, Los Angeles County

CAC Grantee Organization: Professional Development, Arts in Corrections, Local Impact, Youth Arts Action

Regarding our recommendation for adding a program grant that supports racial equity, some Board members have questioned why other vulnerable groups - including women, people with disabilities, people from the LGBT community, etc. - should not be included in the grant focus. Our argument is that of course these other groups need support, but point of fact, many of the movements to advance these groups have broken down along racial lines (most notably, the women's movement and Black Lives Matter vs. All Black Lives Matter in West Hollywood) because POCs within these groups have been marginalized and not elevated, which has decreased the efficacy of the entire group. So we implore you to keep this in mind when you're creating your grant program and ensure racial equity is at the center of your objectives to ensure all vulnerable groups are being supported in an equitable fashion. Thank you for your support for the arts and for your work.

- Teri Ball (She/Her/Hers), Center Stage Theater, Santa Barbara County

CAC Grantee Organization: Organizational Development, Professional Development
We need the CAC to advocate for venues to be opened, not today, but in concert with movie theaters. I was thrilled to see Deborah Cullinan of the Yerba Buena Center for the Arts appointed to the Governor's Business and Jobs Recovery Task Force. We finally have a voice at the table, but the fact that this comes more than 4 months into this crisis says so much, we need more. Performing arts venues, regardless of size, are in with stadiums and concert venues, in phase 4 of reopening. I am not advocating for anything dangerous or reckless. Safe reopening guidelines have been developed by the Event Safety Alliance, IATSE, Dance USA, and many more. The case needs to be made before countless organizations are gone forever. Industries like restaurants and retail, have organizations presenting guidelines and advocating for the reopening of their sectors. We need a similar effort and the argument can't come from a single organization, or a single county, it must be a statewide appeal. Thank you.

- Phyllis Butler (She/Her/Hers), Little House Senior Center - Menlo Park!!, San Mateo County
Please help support historic places like the Bach Jazz club at San Gregorio with open laws and finances! Thanks.
- Patricia Crone (She/Her/Hers), Santa Clara County
Music is the best therapy right now. Please help our struggling musicians who desperately need income.
- Julie Newdoll (She/Her/Hers), Bach Dancing and Dynamite, San Francisco County
Jazz is in danger. I support Bach Dancing and Dynamite, Sfjazz, other music venues that support artists with smaller audiences but have such history and need preservation.
- Sarah Rubin (She/Her/Hers), Santa Barbara County Office of Arts & Culture, Santa Barbara County
CAC Grantee Organization: State-Local Partner, Creative California Communities, JUMP StArts
Chair Lindo and Members of Council,
Thank you for all you do to nurture and advance arts and culture across the state.
As a proud and grateful SLP of the CAC, our workload is responsive to community need. With our community in crises, the need for our support has never been greater. The volume of requests has never been higher. The urgency, immediate.
The SLP is a unique model. There is not another group that performs this type of deep local connective work; it is not lucrative or glamorous and often it is very hard. The narrative is necessarily not about us, but our communities. If we do our job well, it is them you hear from.
CAC support for SLPs remains essential.
Thank you for your continued partnership.
- Peter Kalivas (Other/Prefer Not to Answer), PGK DANCE, San Diego County
Governor Brown signed SB459 to law in 2011 for misclassification.
In 2018 the rules committee of the CA House Assembly decided that only ONLY the Chairpersons of each committee will decide what legislation committee members hear or do not.

This means and which I can prove is that, Chairs of the labor committee on the Assembly side leveraged their authoritarian power to move AB5 legislation along thru their process while equally rejecting any anti-AB5 legislation; again all of which is documented. I have been working to REPEAL AB5 for 2.5 years alongside House Assemblymember Kevin Kiley. NOT, because we want Arts & Culture orgs. to exploit artists BUT because legitimate misclassification, although does occur, is far less frequent. It is the State of California's responsibility to ensure that independent contractors pay their Self-Employment Tax and provide their essential benefits to themselves. SB459 by Governor Brown is the rightful law we and there is NO NEED for AB5.

- Mark Werlin (He/Him/His), Mark Werlin Media, San Francisco County
As a columnist for All About Jazz and a supporter of new creative music in San Francisco, I'm writing to urge the Council to provide financial assistance to independent jazz and creative music venues. West Coast musicians have made lasting contributions to American musical culture. Musicians and audiences need spaces like Bach Dancing & Dynamite Society in Half Moon Bay, Yoshi's in Oakland, and many smaller spaces in the East Bay, San Francisco, and San Jose area, so that music can be shared across generations. Please help these venues during this time of closure.
- Amy Caillouette (She/Her/Hers, They/Them/Theirs), Boys & Girls Clubs of Oceanside, San Diego County
CAC Grantee Organization: Youth Arts Action
As a grant recipient (at Boys & Girls Clubs of Oceanside) as well as an individual grant reading panelist (JumpStARTS panel), I am grateful for the work of the CAC, the Board, and the staff in fostering and supporting arts throughout our state. I am impressed with all of the work and layers involved in supporting artists, organizations, while fostering access for future generations. My recommendation is to expand the language and definition of "Arts Organization" in your grant application requirements. There are a number of organizations that are finding ways to innovatively integrate and prioritize arts in their programming (ie. the innovations in STEAM/STREAM, local libraries or our BGCO's program for members with disabilities that produce a theatre show every year) without being STRICTLY an arts organization. I would like to encourage that CAC broaden their own creative thought processes to recognize that access to the arts can and should be offered and supported non-traditionally.

X. Presentation: Governance Committee

At 12:04 p.m., Council members Gallegos and Harris from the Governance Committee provide an overview of [virtual Council meeting guidelines](#).

At 12:08 p.m., a break is taken.

XI. Discussion Items: 2020-21 Grant Programs

At 12:30 p.m., the Chair calls the meeting back to order.

She gives the following statement to Council and attendees to open their discussion of CAC grant programs:

“I’d like to introduce this next item with a clear set of procedures and expectations for our discussion. This is our opportunity as Council members to ensure we provide clear direction for the grants we wish to offer in 2020-2021. While this is not a voting item, this is the precursor to our vote on specific grant guidelines that will take place in September.

“This means that at the conclusion of our discussion today, we must have a clear list of guidance for staff and committees that can be used to draft detailed program guidelines and complete the decision support tool by committees for review by the Council in September, prior to votes.

“Many committees have worked hard, with staff support, to prepare the Council with ideas and suggestions for the discussion we are about to have. Thank you all for your work. I will ask each committee to present their item one at a time without stopping for discussion. Please take written note of any questions or ideas that you have as the committees introduce their items.

“After all committees have presented, our discussion will begin. It will be important to focus the discussion on the specific grant programs and specific grant policies we want to have developed for this year. At the conclusion of today’s discussion we will review a list of specific directions that will be used to create draft program guidelines. Again, after today’s meeting, our full Council body will not meet again until we are voting to adopt grant program guidelines in September. At that time, it will be too late to introduce any new big ideas. This is that time.”

a) Legislative Committee

At 12:34 p.m., Council members Montoya and Moscone provide a [legislative update](#).

b) Equity Committee

At 12:38 p.m. Council members Galleogs and Chavez provide an update with program recommendations from the [Equity Committee](#).

c) Policy Committee

At 12:43 p.m., Council members Baza and Evans provide an update with program recommendations from the [Policy Committee](#).

d) Policy Committee

At 12:46 p.m., Council members Baza and Evans provide an update with program recommendations from the [Policy Committee](#).

Discussion:

Gallegos asks about the status of Senate Bill 939, impacting commercial leases. She emphasizes her support for removing a match requirement from grant applicants.

Legislative Affairs Director Kristin Margolis responds that the bill will likely return with a new version in next year’s legislative session. She adds that the \$10 million match requirement is a new item added to this year’s budget, and the Council’s Legislative Committee will be discussing its potential impact to the CAC and the arts community and will keep the Council informed of any updates or response to the administration and budget committee members.

Deputy Director Ayanna Kiburi clarifies that the budget bill requirement for a match is a separate from the current one-to-one matching grant requirements developed by the agency.

Harris proposes organizing grant programs by organizational budget size to provide an equitable opportunity for smaller organizations to receive funding.

Chavez asks if the new budget-implemented matching requirement stipulates that the match must be monetary. She argues that an in-kind match would alleviate the strain on smaller organizations. Margolis responds that the language does not specify the type of match or the quantity required for each applicant.

Chavez asks that Council consider allocating funds for training and support for the field in terms of any changes being made regarding the recommended requirements of a racial equity statement from applicant organizations and use of the Decision Support Tool.

She expresses gratitude for the recommendation to offer general operating support to organizations and asks that the guidelines are very clear in terms of the expectations from grantees to assure Council that the field is providing what is needed. She echoes the same need for clarification in terms of developing an individual artist grant program.

She also asks for more clarification and information regarding AB5 and its impact on the arts field.

Israel expresses support for removing the policies such as the total operating revenue restrictions.

Lindo agrees with the proposal to develop guidelines based on organizational budget size covering the three broader categories propose—project support, general operating support, and individual artists.

Chavez offers support for the addition of a separate fourth category dedicated specifically to education programs.

Harris agrees with the need to prioritize educational support, but instead of adding a separate category, the agency makes it clear to teaching artists and educators they are also strongly encouraged to apply and are heavily considered to be a part of the grant program reorganization. Galli concurs.

Galli mentions her interest in a revamped project-based program for this year that is focused on more innovative projects that are more directly addressing needs relative to what is happening in our world at the moment. She offers project-based grants focused on communities of color as an example.

She mentions the potential removal of the 501(c)(3) requirement, to see California take the lead on different ways arts organizations can run and thrive.

Kiburi responds and informs Council that the 501(c)(3) is not a legislatively mandated requirement for the CAC.

Galli adds a recommendation for a newly developed individual artist support program not to include any restrictions for those receiving or eligible to receive unemployment.

Baza shares his support for the recommendations from the committees and echoes the need to support projects and organizations that are relevant and timely. He also supports the idea of allocating specific funds toward education, with a broader interpretation beyond the school systems.

Harris emphasizes the consensus among the Council to reduce the number of program categories.

Evans and Chavez support the narrowing of individual artist support to exclude those receiving traditional unemployment benefits to reach those most in need and based on the overwhelming response for the current relief fund.

Chavez mentions the success of the Arts in Corrections program, administered in partnership with the California Department of Corrections and Rehabilitation, and suggests Council consider a future partnership with the Department of Education to strengthen arts services for education.

Lindo adds that while partnerships take time to develop, emphasis on the idea of STEAM vs. STEM education could be helpful to garner support from the Department of Education.

Galli adds that technical support for teaching artists online should be a consideration of the Council, taking into account that classrooms will be closed for some time due to the pandemic.

Gonzales-Chavez proposes offering funds to organizations in order to regrant to individuals, citing the need for support for individual artists to train grantees on how to manage and access grant funds. Galli, Lindo, and Gallegos argue against this as problematic and too similar to what has been done in the past, which doesn't empower or provide enough direct funds to artists themselves. Baza agrees.

Galli calls on Council to consolidate their conversation into specific suggestions to provide to staff and committees for guidelines development.

Kiburi informs Council that the data from past allocations shows that support among larger and mid-sized organizations has been substantial, with less support going to smaller organizations.

Council members recommend an organization of tiers for general operating support, prioritizing funding for smaller organizations, and specifically smaller organizations serving underserved communities, run by and serving people of color, people with disabilities, and other historically marginalized groups.

Kiburi informs Council of the limitations on requesting demographics from applicant organizations due to Proposition 209. She adds that Council can ask questions that can lead to a greater understanding of the organization's mission and values, and mentions the proposed requirement of a racial equity statement as a means of gaining that understanding.

Gonzales-Chavez mentions the recommendation that is to waive the 50% operating revenue as a way to prioritize and reach smaller organizations.

Galli agrees, but adds that the 50% requirement works both ways. Removing the requirement allows smaller budget organizations to ask for more funding, but also larger budget organizations to apply for more grants.

Conclusion:

There is general consensus by the Council to forward the ideas presented in the allocations committee memo, with guidelines coming for a vote in September. The recommendations for Jump Starts and Statewide and Regional Networks grant programs are not discussed further beyond what is listed in the memo. The discussion of three new grant categories is summarized as follows.

The requests proposed from Council for general operating support include:

- at least three tiers of budget support, with prioritization of smaller organizations
- removal of the 50% total operating revenue restriction
- requiring a racial equity statement and Native acknowledgement be adopted by applicant organizations
- Council asks that committees utilize the Decision Support Tool to determine specifics necessary to developing the guidelines to meet these proposed elements.

The requests proposed from Council for individual funding directly to artists include:

- limited restrictions and ease of application
- providing technical support to artists for grants management
- if using a fellowship model, not requiring a specific project to be completed
- as stated by Montoya and supported by Council -- funding for artists to develop their practice, lessening restrictions on how funds are used, and providing an abundance of support
- Council asks that committees utilize the Decision Support Tool to determine specifics necessary to developing the guidelines to meet these proposed elements.

The requests proposed from Council for project-based grants include:

- ability for applicants to define their projects
- encouragement of projects that are relevant and timely to what's going on in our communities
- support for innovation with regard to the 501(c)(3) requirement
- specifying arts education/STEAM as an eligible project category
- Council asks that committees utilize the Decision Support Tool to determine specifics necessary to developing the guidelines to meet these proposed elements.

At 3:00 p.m., Lindo closes the discussion, thanking Council members for their input. Between now and the September Council meeting, committees will work, with staff support, to complete the decision support tool for each proposed program and develop draft guidelines for Council vote.

XII. Adjournment

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

- John Lewis
- Maxx Cheng

- Ennio Moriconne
- Naya Rivera
- Nick Cordero
- Sharon Paige
- Pete Carr
- Bonnie Pointer
- Hamilton Bohannon
- Grant Imahara
- Kelly Preston
- Charlie Daniels
- Earl Cameron
- Ian Holm
- Carl Feiner
- Paul Fusco
- Lisa Lacy
- Keith Sonnier

At 3:02 p.m., the Chair adjourns the meeting.

DRAFT

TAB B

California Arts Council | Public Meeting | 09/10/2020

September 10, 2020

“Go into the Arts. I’m not kidding. The arts are not just a way to make a living. They are a very human way of making life more bearable. Practicing an art, no matter how well or badly, is a way to make your soul grow, for heaven’s sake. Sing in the shower. Dance to the radio (like no one is watching). Tell stories, write a poem to a friend, even a lousy poem. Do it as well as you possibly can. You will get an enormous reward. You will have created something.”

-Kurt Vonnegut

“Art would not be important if Life were not important, and Life is important.”

- James Baldwin

As I began to write this reflection, a song by Earth Wind and Fire is playing in my head. *“Do you remember, the 21st day of September?” Ba dee yah dee yah dee yah, etc.* What I am actually remembering is last September, of 2019, when I could never have imagined the state of the world today.

In my report last year, I was waxing poetically about the end of summer and the books I’d read, the trips I’d taken, the live music I’d heard, the movies and theater performances seen and museums I’d visited on the East and the West Coasts. I was busy taking it all for granted. I even spoke of the death of Toni Morrison and how it had rocked my world. I remember reading her words, *“We die. That may be the meaning of Life. But we do Language. That may be the measure of our lives.”* I reread most of her books and that gave me solace, but I never thought that a mere year later, live music and theater, art shows and eating out would be prohibitive. It never occurred to me that we would be trapped in an ongoing nightmare of a deadly pandemic, violent social unrest and raging summer wildfires. Everyone wearing masks and socially/physically distancing. I certainly would not have imagined that King T’Challa, the Black Panther, our hero, friend and colleague would suddenly be gone. I’d just seen him, we’d had dinner and great conversation together, had a Zoom toast to the new film he and my husband had just worked on together. He was a wonderful artist and activist. Just 43 years old. The world was just not making sense.

Then, I woke up one morning to a burnt orange Martian landscape and began to wonder how and when the madness would end. When I did some research on today’s date, I found that it has the distinction of being World Suicide Prevention Day. While some may see this as a downer. I think it highlights the mental health issues many

people are wrestling with and emphasizes the importance of the arts and healing. I thought about what Queen Mother Toni had said: “*We do Language.*” In other words, *We Create* and do so in many languages--words, music, dance, images in black and white and in color. It’s one of the ways we cope and heal. It is, in many ways, truly the measure and purpose of our lives.

Once again, the work we do at the CAC resonates for me as an essential part of the arts ecosystem we are a part of. As we move into a new grant season and reconsider who and what we want and need to be as a Council, moving forward, I am gratified to be doing the work that supports the creative practice of artists and arts organizations, affirming the value of supporting the arts here in California.

In contrast to my activities last summer, this year, I spent a lot of time in cyberspace, on Zoom, which a year ago, I was blissfully unaware of. I participated in several virtual events. The first was a UCLA School of Music discussion on Paul Robeson with musicology professor and author Shana Redmond and poet, multimedia artist Saul Williams. We discussed Dr. Redmond’s new book on the amazing Robeson. There was also a Virtual event by an organization called the ArtSpeak Collective, entitled *Monumental Changes: Reconciling History with Art* including myself and artists Kimberly Camp and Kumasi J. Barnett. We discussed how we, as Black artists, are responding to the national debate about public monuments and our personal art practices.

The National Association of State Arts Agencies (NASAA) is holding a series of online learning sessions called *Shifting Policy and Practice: Insights and Actions for States*. I moderated the session, *Building Bridges in Times of Crisis*. The premise is based on the fact that recent events have pushed communities into crisis, forcing us to cope with the myriad ripple effects of the pandemic, economic insecurity, social uprisings and fractured ideology. The questions posed were: What do communities in crisis need in order to heal and come together? What can funders and arts leaders do to help? The session offered ideas and principles for using the arts to respond to social emergencies by putting arts at the center of community healing. There was a roundtable conversation with other state arts agencies, reflecting on ways state arts agencies can nurture community resilience during troubled times. Two community organizations were featured to ground the discussion. They were:

The Design Studio for Social Intervention (DS4SI) in Boston and is dedicated to changing how social justice is imagined, developed and deployed here in the United States. DS4SI functions as a creativity lab for social justice work in the public sphere. The Studio is a space where activists, artists, academics and the larger public come together to imagine new approaches to social change and new angles to address complex social issues. They also design social interventions that engage populations in imagining and designing new solutions to social problems.

Also included was The Village of Arts and Humanities, from Philadelphia, which offers a blend of neighborhood development, creative arts, festivals and more to

provide arts-based opportunities for self-expression and personal success that engage youth and their families, revitalize physical space, and preserve Black heritage. Interestingly, I was a part of the organization, Ile Ife Artists Consortium, whose leadership, dancer, Arthur Hall, conceived of the idea many years ago. It was amazing to see that his idea came to fruition and is still thriving in the same community. The panelists included Susan DuPlessis, Community Arts Development Director from the South Carolina Arts Commission, Freddy Velez, Deputy Director of the Institute of Puerto Rican Culture and Margaret Hunt, Executive Director, Colorado Creative Industries.

Some of the topics we discussed are applicable to some of the discussions we have been and plan to have regarding the CAC and our future strategic direction. Ideas like nurturing resilience as a state art agency, understanding what our communities need and what it means to place the arts at the center of community healing. The work we are doing is prescient to some of these ideas. Some questions we can ask ourselves are:

- Are there any programs in our state that we feel are helping keep communities afloat or building bridges between separate communities or fractured arts communities? If so, how?
- What can State Arts Agencies, in general and CAC, specifically do better in order to help those arts communities survive this of upheaval and thrive after?

Look for their upcoming installment in the series, *Equity Choice Points*, featuring, our own Deputy Director, Ayanna Kiburi as part of the roundtable which deals with the collective commitment to equity shared by State Arts Agencies, as a vision for healthy communities as well as a principle to guide grant investments. The panel takes place on Thursday, September 17th from 1:00 to 2:15 Pacific Time.

The CAC is seen as a leader in the field, even with what we see as relatively limited resources. We have managed to get a lot of bang for our bucks and folks are taking note. For example, Councilwoman, Kathy Gallegos shared an article with me about the film industry's adoption of new standards that require the Best Picture category include under-represented groups in order to be eligible for nomination including, women, diverse racial/ethnic groups, LGBTQ and people with cognitive or physical disabilities. Perhaps they are following our lead with this Inclusion/Diversity initiative. It wouldn't surprise me.

I've always seen Autumn as a time of new beginnings, even though it's near the end of the calendar year. It's the time for school to begin, the art season starts with new plays, and other performances, gallery shows, etc., (in normal times). As we move into a new grant season and start to consider what direction the CAC should take, I encourage all Council members to think about what your role as a Council member is and what ideas/aspirations you wish to see realized. This is the beauty of our Strategic Framework. It is a living document that makes room for growth and

flexibility. Let's take advantage of this fact and continue to lead the field with intention.

Finally, I'd like to close with some inspiring, yet prophetic words from our friend and fellow artist, Chadwick Boseman:

"When I stand before God at the end of my life, I would hope that I would not have a single bit of talent left, and can say, 'I used everything you gave me.'"

Respectfully,

Nashormeh Lindo
Chair

TAB C

California Arts Council | Public Meeting | 09/10/2020

Director's Report from Anne Bown-Crawford

September 10, 2020

I heard a beautiful sentiment recently while meeting with Malcolm Margolin, Director of the California Institute for Community Arts and Nature: "Our job is to protect small flames from fierce winds, to keep them alive." It was a strikingly apt way to start the meeting of the *Saving Our Stories Archival Project* (discussions of how California Indian archives can be protected) which the CAC has been invited to be a part of from the project's inception. That meeting led into the *California Collections Protection Survey Task Force* meeting, a project led by the California State Library, who's work overlaps with and points to our involvement with the *Cultural Resources Climate Change Task Force*, led by the California Office of Historic Preservation.

The role of the California Arts Council inside of this state's nexus of challenge and crisis is a role that is wrapped in alarming urgency. In California's arts and culture ecosystem we are striving to protect, nurture, and heal; to keep doors open, to protect and create jobs, and to preserve our cultural heritage, our stories, and our culture bearers. I am proud of the way we are all responding to that urgency with persistence and compassion, with knowledge and respect for the importance of the strength of community.

Below are some highlights of recent agency activities since the Council last met in July:

Disaster Relief and Response

Since 2015, the CAC has maintained a [webpage](#) dedicated to resources for Californians who have been affected by recent natural disasters in our state. This page is regularly updated as new information becomes available. This resource is widely viewed and shared during states of emergency and times of recovery.

Stories from the Field: California's Creative Uplift

Our grantees are using state arts funding to connect people in beautiful and necessary ways right now. They are doing the careful thinking, redesigning and innovating to meet these unprecedented challenges. Our [Creative Uplift](#) series on our blog and social media platforms is centering and celebrating the voices of artists and cultural workers who are at the heart of our communities.

Federal CARES Funding for State-Local Partner Regranting

The Council voted in May to distribute the \$710,400 federal CARES allocation to the CAC's designated county arts agencies who elected to opt in – 45 counties are participating and local grant programs are expected to open in the coming months. Many of these county arts agencies also participated in our Emergency Preparedness initiative in 2019 and have indicated that this training provided a greater level of readiness for pandemic response. A list of re-granting programs will be published to our website as grant funding becomes available at the local level.

CAC Relief Funding for Individual Artists & Cultural Practitioners

The Council voted in May to [establish a rapid relief grant for funding individual artists](#) who represent socially vulnerable communities most highly impacted by the COVID-19 pandemic, addressing racial inequities. \$1 million from a 2018 one-time general fund allocation to the Council was redirected to support \$1,000 unrestricted COVID-19 rapid-relief grants through a simple application process,

administered by one of our partners. The program was open from July 22 to August 18 and received approximately 4,500 applications. A total of 920 individuals will be funded.

CAC Administrators of Color Fellowship Update

The School of Arts & Culture at the Mexican Heritage Plaza (SOAC), an Administering Organization of the California Arts Council, is processing and reviewing through a panel process all Fellow and Host applications for this program. An announcement of participants is expected later this fall.

CAC Statewide Arts and Culture Magazine

We are in the planning stages for the first edition of our new CAC publication! Our generous funding partner in this endeavor is the Engaging the Senses Foundation, a private foundation that has made a two-year commitment to this project. We will launch this statewide arts and culture magazine with distribution in print and digital formats in service of the agency's mission: strengthening arts, culture, and creative expression as the tools to cultivate a better California for all. Our Strategic Framework identifies the need for increased tools to generate public understanding and appreciation for the arts. The framework provides the foundation and mission of our publication.

The magazine will be published by the CAC twice annually and will feature contributors from across the state. Contributors may include artists, poets, cultural workers, community leaders, elected officials, youth, field leaders from other sectors, celebrities, and more. Contributions will take various forms based on the personal expression of a contributor. This may include articles, interviews, poems, art, crafts, interactive activities, or other forms of expression. Each issue will explore a small number of themes, and each contributor will be asked to respond to a specific theme as it intersects with arts, culture, or creativity. The first issue is expected to be published in the new year.

Staffing Update

We're pleased to welcome Katherin Canton to the CAC team as of August 17 in the new full-time position of Race and Equity Manager. Many of you on the Council have already met Katherin in committee meetings. We are looking forward to their involvement in many aspects of our work as they lead the implementation of our racial equity plan and provide strategic direction for institutionalizing racial equity.

CAC Receives Grant from Race Forward

Race Forward recently approved a grant to the California Arts Council in the amount of \$20,000. This grant is made possible by the generosity of the San Francisco Foundation and the California Endowment through a grant to Race Forward in order to provide flexible resources for local government to seed projects that are focused on eliminating structural racism. Congratulations to the CAC staff GARE workgroup that worked hard on our application for a racial equity training project that centers cultural and creative practice.

Cultural Resources Climate Change Task Force

The work of this important task force, led by the State Office of Historic Preservation, continues. Our goals and ambitions are to develop an overall strategy for nontraditional ways to address cultural resources before they suffer irreversible effects of climate change. Our task is to understand the scope of climate change impacts to cultural resources and find means to integrate climate change into the management of cultural resources. A gap analysis is currently being conducted as we prepare to engage the public in dialogue and planning in the next phase of this work. We are grateful, as the CAC, to be considered valued partners in this work as we strive to expand and enrich the definitions of what cultural resources, and how the arts are included in the work.

State Library Data Project

The California State Library is conducting a Cultural Collections Protection Survey of the state's museums, libraries, archives and other collecting institutions, including arts and cultural organizations. The goal of this project is to gain an understanding of the nature and condition of California's culturally significant assets and support more informed policies to ensure their protection. We are part of an Advisory Task Force of 10 leaders from the state's cultural heritage community engaged on this project. Task Force members will convene three times over a period of nine months and provide input and support to ensure that the unique diversity of California's cultural heritage is accurately represented and captured by this survey.

COVID-19 Agency Operations

The CAC has remained fully open, performing all services during the COVID-19 pandemic. Most CAC staff are currently working at home voluntarily under the CAC's existing telework policy. The office has remained open due to our essential business operation needs. Some staff access the office as needed to perform business functions, carefully following social distancing and face-covering procedures.

COVID-19 Field Resources

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

Important Upcoming Dates

November 18, 2020	Council Meeting
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TAB D

California Arts Council | Public Meeting | 09/10/2020



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

Date: September 10, 2020

To: California Arts Council

From: Angela Dee Alforque, Ed.D., Director of Program Services

Re: CAC Program Evaluation - Funding Landscape Snapshot Report

The document that accompanies this memo reports on preliminary research done by the evaluation team from Scansion and Wolf Brown, specifically addressing how the nonprofit arts funding landscape has responded to the impact of the COVID-19 pandemic on our sector.

In early August, the evaluators held a series of interviews with national and statewide funders and arts service organizations, and held focus groups with four sets of CAC stakeholders: current grantees, unsuccessful applicants, networks and service organizations, and State-Local Partners (SLPs). The qualitative data gleaned from these discussions is narrated and analyzed in the snapshot report.

Though the contents of the report demonstrate only the very beginning of the evaluation project that will continue over the course of the next two years, this preliminary work includes important feedback from the field for the Council to consider in this meeting's voting items determining funding priorities for FY20-21.



| **scansion**

A SNAPSHOT OF THE CURRENT ARTS FUNDING LANDSCAPE IN CALIFORNIA

Report to the
California Arts Council

August 2020

Prepared by
John Carnwath

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INTRODUCTION

In March 2020, the California Arts Council (CAC) engaged a team of consultants from Scansion and WolfBrown to conduct an extensive evaluation of CAC's grant programs and the administrative processes associated with them. The primary objectives of this work are to:

- Discern the ways in which CAC can better ensure equitable distribution of funds
- Increase program participation by historically marginalized communities
- Maximize the impact of CAC's support for the arts across California's diverse communities

The evaluation will span 30 months, and unfold along four tracks of work:

1. A comprehensive field scan of the nonprofit arts ecosystem and arts funding ecosystem in California
2. An analysis of CAC's funding portfolio
3. An assessment of CAC's grantmaking processes
4. An evaluation of the overall alignment of CAC's funding programs with its new strategic framework

Just as this evaluation was supposed to begin, the COVID-19 epidemic caused a widespread shutdown of public life that has disproportionately affected the arts sector. The unfolding of the COVID epidemic also demonstrated and further exacerbated the widespread systemic racism in the US, at a time in which police brutality and discrimination have caused public outrage and calls for sweeping reforms across all areas of social life.

Given this context, CAC may drastically alter the way it makes grants in the coming year (and perhaps beyond), so CAC staff requested that the evaluation team expedite aspects of the field scan (Track 1), so that they can inform strategic decisions that will be made in fall 2020. While the short timeline hasn't allowed for anything close to the depth of analysis that will be forthcoming as part of the full evaluation, the present report summarizes findings from some preliminary qualitative research that was conducted over the first weeks of August. The report provides an up-to-date, but by no means comprehensive or representative, snapshot of perspectives in the field, and highlights emerging funding strategies and potential opportunities for CAC.

Methodology

The report is based on a series of eleven interviews and seven focus groups, all of which were conducted via online videoconference. The interviews were conducted with a wide range of arts funders in California, including representatives of municipal

funding agencies, private foundations, and re-granting organizations, and a few leaders in the broader national arts funding ecosystem.

In keeping with the Decision Support Tool that CAC adopted as part of its new Strategic Framework, we also wanted to hear the voices of the stakeholders who will be most affected by the Council's decisions. While the limited time frame didn't permit extensive community consultations, we held online focus groups with the following stakeholder groups:

- CAC grantees
- Unsuccessful applicants
- Networks and Service Organizations
- State-Local Partners (SLPs)

Two 60-minute focus groups were held for each of the first three stakeholder groups, with three to four participants in each. There was one 90-minute focus group for SLPs with six participants. The participants in each focus group were selected and recruited by CAC staff. A full list of the interviewees and focus group participants is available in Appendix 1.

A Note on Qualitative Research

This report summarizes the qualitative data collected through interviews and focus groups. In reading this report it is important to understand both the unique value and the limitations of qualitative data. Qualitative research provides an excellent means of capturing the experiences and perspectives of research participants. Since questions are answered in narrative form, researchers can understand the specific context for each respondent's reply, and what's more, observe how respondents make sense of their experiences and what causal inferences they draw. It is important to remember that the responses reflect the research participants' recollections and opinions, which may or may not be factually correct. However, the fact that the respondents hold these views is often telling in itself, and can shed light on challenges and opportunities.

With qualitative research, one cannot assume that the results proportionately reflect the views of the field as a whole; that is, one never knows whether the comments offered by a single respondent (or even views shared by the majority of the respondents) reflect widely held sentiments in the field, or whether the perspectives are uncommon. However, the fact that a research participant holds that opinion means that it is one point in the range of perspectives and experiences in the field. By intentionally inviting research participants from a wide range of organizations, one can try to gain a sense of the variety of views that exist in the field, though one can't be certain that the selected respondents reflects the full spectrum. Nonetheless, the wide

range of perspectives shared by the diverse group of participants consulted for this report can significantly enrich our understanding.

ARTS SUPPORT DURING THE PANDEMIC

Both public arts agencies and private foundations were extraordinarily quick to respond to the deep crisis the arts and cultural sector plunged into as a result of the COVID-19 outbreak. Indeed, funders responded in ways and at speeds that weren't previously considered possible.

Increased Flexibility

As cultural venues were closed and events cancelled, funders were quick to realize that their grantees would not be able to fulfill the terms of their grant agreements on the original timelines. Many funders therefore reached out to their grantees and offered greater flexibility in the use of their funds, waved matching requirements, granted reprieves on reporting, often without grantees even having to ask.

The fact that even public funding agencies allowed grant recipients to convert project grants into unrestricted operating support was notable. Even veterans in the arts funding field noted that they had never seen anything like that before. Under normal circumstances, public agencies would have gotten tremendous pushback for switching their contracts (and some agencies did in fact encounter opposition). In some instances, the bureaucracy associated with contract amendments was avoided by making administrative changes to allowable expenses and submitted budgets.

Some public agencies are starting to shift their language from "public programs" to "public good," acknowledging that what is currently good for the public—and possibly best for the wellbeing of the cultural ecosystem in the long-term—may in fact be a temporary suspension of operations. One local arts agency shared that it is continuing to support its operating grantees as long as they have operating expenses, regardless of whether or not they are producing any public programs.

Augmenting Existing Grants

In addition to lifting restrictions on existing grants, several funders, both public and private, awarded supplementary grants for general operating support to their existing grantees early on in the crisis. This mechanism was efficient in quickly getting money out into the field, but it was arguably not very strategic. It also raises some concerns from an equity perspective, given that white-led, euro-centric arts organizations are typically overrepresented in funding portfolios, and limiting the pool of recipients to existing grantees prevents any further diversification of the pool of recipients.

Most of the supplemental grants have been small, particularly when held up against the financial shortfalls arts organizations are experiencing, but they were nonetheless appreciated by those who received them, and provided some moral support, by demonstrating that funders remain committed to their grant recipients during this time of crisis.

Funding Cuts

Unfortunately, the crisis has also caused some funders to scale back or eliminate their arts funding. The economic downturn, uncertainty around arts organizations' ability to present public programming, and shifting priorities in the face of the unprecedented health and economic crises have led some funders to revoke previously awarded grants, reduce grants amounts, and cancel upcoming application cycles. So far, this seems primarily to have been the case with private foundations, though we heard of some cutbacks among public funders as well. Public funders at all levels of government face potentially devastating budget cuts for the next fiscal year, so it is likely just a matter of time before their grant distributions are affected more broadly. Banks and corporations that have traditionally sponsored outdoor events have also pulled their support since alternative formats (such as presenting festivals online) don't promise the same level of exposure.

Coordination of Emergency Funds

While some interviewees noted that there was a trend toward greater coordination between funders even before the COVID pandemic, the crisis undoubtedly increased the sense of urgency around those efforts, and spurred funders towards collective action. Collaborations occurred both among private foundations and between private and public funders. Relief funds were set up, often with private foundations contributing the bulk of the money, since government agencies aren't able to redirect funds as quickly as a result of their appropriation processes. However, even when government agencies didn't contribute to the relief funds financially, they often contributed to the planning work and supported the efforts in one way or another.

The emergency relief funds provided unrestricted grants – functionally similar to operating supporting. The emphasis was on distributing funds as quickly as possible, rather than pursuing specific strategic objectives.

One funder noted that the emergency fund they supported was flawed in many ways and in fact contradicted their overall strategies and principles. They nonetheless contributed at a modest level, simply to keep a line of communication open with peer funders. The coordination with peers was seen as more important than the purpose of the fund itself.

Several interviewees noted that it is difficult to form cohesive funding responses in regions of the state that lack major institutional funders. Outside of the major metropolitan areas, arts funding primarily comes from individual donors, small family

foundations, or local business, none of whom are under any pressure to act strategically or in the best interest of the larger arts sector. Often funds are awarded based on the personal preferences of a small number of wealthy individuals, and they tend to benefit major arts institutions, with little transparency about the process.

Equity Focus

The disproportionate effect that the virus has had in communities of color has further exposed the wide-ranging and devastating effects of systemic inequities, just as funders have been forced to question their role in perpetuating inequalities. In several instances COVID relief funding has intersected with funders' responses to the recent public reckoning with institutional racism across wide reaches of society, including at museums, theatres, and foundations. Several major national foundations have made strong public commitments to equity and social justice, and have dedicated resources to those objectives. Others, including CAC, have steered relief funds towards communities that have been hardest hit since the beginning of the COVID crisis, which ultimately serves the same purpose.

For some funders, the intersecting crises have led to a recommitment to social justice outcomes or have accelerated discussions and processes that have been underway for years. Others are addressing these issues for the first time. The inequitable distribution of arts funds nationally is well documented, yet the public commitments that some funders have made to improve equity outcomes have largely remained fruitless, prompting one focus group participant to remark, "It's not a structural change [we need], it's get-off-your-ass change. It's a lack of want."

Some respondents are hopeful that the current moment offers an opportunity to "press the reset button" that will lead towards a tangibly more equitable arts ecosystem, but several others expressed concern that committing resources to equity does not mean that those resources will be distributed equitably. Many decried the practice of funding white-led organizations to diversify their audiences and increase their outreach to communities of color, rather than funding BIPOC-led organizations that are embedded in their respective communities.

Short-Term And Long-Term Capital Needs

The initial grant amendments and relief funds were intended as stopgap measures that would keep artists and organizations above water until they could resume regular operations. At the time they were established, it was widely believed that the Corona Virus would cause a severe, but temporary, disruption in public life, lasting no more than a several months. It is now clear that that was wishful thinking.

In our consultations only the most optimistic maintained hope that in-person public programs would be able to resume at the beginning of 2021. Most have resigned themselves to the prospect that their programming won't continue (or will remain

severely limited) through next summer, and possibly beyond. The economic impacts of the pandemic are expected to linger for several years after that.

Some funders are beginning to talk about the next round of funding as “recovery,” as opposed to the “relief” funding that was initially issued. Others believe we’ve merely moved into the next stage of relief funding: a stage in which relief is no longer thought of as temporary, but an effort that will need to be sustained for a year or even longer. Several private foundations, having depleted their resources on short-term recovery funding, have now taken the position that they’ll reserve their next cycle of grants for funding recovery efforts, when (and if) arts groups emerge from the crisis with plans to re-open.

Some funders have started contracting with artists and organizations or offering project grants that are specifically designed for the COVID environment (e.g., commissioning virtual arts experiences and online teaching/learning modules). While these programs are being developed in response to the pandemic, the investments are expected to pay dividends far beyond that, if, for instance, teaching modules designed for schools that are currently operating online, can be used to bring arts education to rural areas in the future.

One private foundation is considering providing large one-time “bridge grants” to a small number of organizations to ensure their survival over the next few years and allow them to adapt responsively. The focus of this program will be on smaller organizations that play a vital role in the local arts community, and that would be difficult to replace if they folded.

A number of interviewees and focus group participants independently mentioned plans to establish employment programs for artists modeled after the depression-era federal Works Progress Administration (WPA) program or the Comprehensive Employment and Training Act (CETA) Artist Projects of the 1970s. The common thread in these programs is that they aim to give artists a role in the recovery efforts of communities, while providing employment opportunities for artists (rather than supporting them with grants). Most programs seem to be in early planning phases, but one community foundation has already seeded a fund that will support public arts projects that aid in the healing and rebuilding of the community. The fund is intended to support artists that have been economically damaged by COVID, with a particular focus on BIPOC artists. Another program is being planned with teaching artists and gig workers in mind. One respondent acknowledged that in order to have a significant impact on the arts sector as a whole, such programs would require a substantial level of government investment.

WILL CHANGES IN FUNDING PRACTICES PERSIST?

A few of the people we spoke with noted that the entire arts ecosystem may look quite different three to five years from now. Some organizations have already closed their doors for good, and many more will likely follow. Of those that survive the next year or two, many will likely be operating with significantly lower budgets and staff sizes. We may see mergers and the formation of conglomerates. Some artists will abandon their creative pursuits and move into other lines of work. Last but not least, there will likely be greater complexity around what constitutes an “arts organization.”

Racial Equity

The pervasive inequities in the distribution of arts funding nationwide have long been known, but despite public commitments and good faith efforts, tangible improvements in the funding outcomes have been rare. Whether commitments made in response to the COVID crisis and the simultaneous uprising against racism will have greater impact remains to be seen, but it seems that the field as a whole has advanced its willingness to call out and address racism and structural inequities. In some cases commitments have been cemented in programmatic and structural changes that will likely persist beyond the current crises. Larger developments outside of the arts, such as the establishment of an Office of Race & Equity at the City of San Diego and LA County’s adoptions of an antiracist policy agenda will assist arts funders in this area.

Continuation of Strategic Direction

Some funders, both private and public, have indicated that they remain committed to the general strategic direction they were pursuing prior to the events of 2020. For various structural or strategic reasons, they have resisted becoming “responsive grantmakers,” acting quickly, or funding short term initiatives. These funders see themselves as stabilizing forces in the arts ecosystem. Any shifts in their funding portfolios will occur gradually over time, rather than in response to a momentary crisis. In these instances, rapid response relief efforts and equity funds are either seen as largely inline with their overall strategic direction or as relatively minor momentary deviations.

Impact of the Economic Downturn

It is difficult to speculate on the impact that a protracted economic downturn will have on the investment portfolios of foundations; however, in the short-term, stock markets have largely recovered from the losses they suffered earlier in the year. As a result, one interviewee noted that the assets that foundations have available for grantmaking will likely recover quite quickly.

The situation will likely look much more dire for state and local arts agencies. As the costs of COVID-related emergency spending add up and tax revenues plummet due to the poor economy, state and local governments will face severe financial crises. Several state arts agencies are in imminent risk of seeing their budgets reduced to

zero, and many more will undoubtedly see major cuts. Once cut, those budgets may take years to return to their previous levels.

Reorientation of Funding Priorities

Based on this limited set of interviews and discussions, it seems likely that the overall amount of philanthropic dollars dedicated to the arts will continue to decline over the coming years. It is questionable whether foundations and individual donors that are shifting their philanthropic focus to human services or social justice as a result of the pandemic and/or the anti-racism protests will return to the arts any time soon.

WHAT TYPES OF SUPPORT ARE NEEDED MOST?

Flexible Funding

General operating support is always the most highly prized form of support for nonprofits – and the most difficult to come by. In the current moment, however, access to flexible funding is even more important, due to the unpredictable nature of the epidemic, widespread closures, and the constantly shifting regulations that make it almost impossible for organizations to plan in advance.

Some organizations are moving programs online or are developing new programs to specifically respond to the limitations and needs of the current moment, and they need capital to support those developments. However, some organizations may decide, now or in the future, that the best thing they can do to secure their long-term sustainability is to cease all programming for a period of time. Having flexible grant money that can be held for future use would give them the option of going into hibernation, knowing that they have sufficient funds to reopen when the time is right.

Several of the community-based arts organizations we spoke with are deeply concerned about the families and communities they serve and are improvising to provide support far beyond their central artistic missions. One organization has established a food pantry on its premises. Another launched a crowdfunding campaign to provide free face masks and hand sanitizer to community members. Two have taken it upon themselves to provide internet access to incarcerated youths, who have had no access to schooling since the onset of the pandemic (not to mention access to arts programs). This type of responsiveness requires an extraordinary degree of flexibility. In many instances, the impulse is to help first, and worry about the funding later. Asked how these types of programs are supported, one focus group participant responded: “I don’t know how it gets funded. It just gets done.”

Some might argue that providing basic human services falls outside of the scope of an arts organization’s mission, and that the limited funds available to the arts should be reserved for artistic creation and the presentation of artistic works. However, over the course of our consultations many took the position that the arts need to support their

communities and be a part of wider recovery efforts, rather than focusing their own organizational survival.

Multi-Year Grants

Several of the more established (but still relatively small) organizations we spoke to were quite confident in their ability to make it through the current fiscal year with the support they've been able to secure. They are more concerned about Fiscal Year 2022, when emergency funds may no longer be available, funders may return to more narrow funding guidelines, and the availability of arts funding may be reduced overall. The uncertainty about the future makes it difficult to make strategic decisions, such as whether to scale back operations in preparation for a leaner future, or whether to sustain the current level of organizational capacity. Equitably distributed multi-year funding would relieve some of the stress on administrators, allow them to plan more effectively, and focus on the tasks at hand.

Support for Individual and Teaching Artists

As with the community-based organizations mentioned above, service organizations that support individual artists are increasingly being called upon to assist their members with food, rent, and gas, rather than mentorship programs or professional development. Many artists have been able to take advantage from the extended unemployment benefits and relief funds, but there are also many who have not. Teaching artists are also in a precarious situation as major institutions have laid off teaching staff and options to teach in schools (whether online or in person) are uncertain.

Unrestricted grants for individual artists (i.e., grants that aren't tied to specific projects or productions) have traditionally been even harder to come by than operating support for organizations, and that is what is needed most. Short of that, employment opportunities and access to benefits would help artists through the crisis, which is hitting those artists who live from one gig to the next hardest.

Support for Technology

Due to the stay-at-home orders, a large portion of artists and organization's work has shifted online. That's true both of business operations and public programming. The challenges of this transition are manifold and many are still unresolved. Whether it's equipping staff and teaching artists to work remotely, producing video content for online streaming, or orchestrating an online festival or fundraising gala, artists and organizations have largely been left to fend for themselves. On top of that, there's the challenge of bridging the digital divide on the audience's side, which raises larger concerns about equity and access.

In addition to financial support to acquire necessary equipment, there's a need for information, expertise, and leadership in developing partnerships and programs that allow both arts producers and their audiences to take advantage of the technological possibilities.

BARRIERS TO ACCESSING SUPPORT

Eligibility Requirements

Several of our focus group participants reported that they are ineligible for various forms of support based on technical requirements such as minimum budget sizes. Given that many artists and teaching artists have multiple sources of income, it is particularly frustrating when programs have mutually exclusive requirements (e.g., gaining access to Payroll Protection Program (PPP) loans, applying for unemployment benefits, maintaining ones ability to work as an independent contractor under AB5, and receiving emergency relief funding) and don't allow for the complexity of artists' livelihoods.

Historical Biases and Outsider Status

It is easier for funders to support organizations that are "known quantities," especially during a time of crisis, rather than outsiders who may or may not be able to deliver on their grant contracts. Historical biases in the distribution of arts grants have allowed white-led, euro-centric organizations to develop relationships with funders, which in turn has allowed them to grow their balance sheets and build their organizational capacity over time. BIPOC-led organizations are less likely to have pre-existing relationships or to have been funded at comparable levels in the past, and may look less accomplished on paper (in terms of budget size, other grants received, etc.). As a result, funders often lack the confidence to support BIPOC-led organizations – and the will to give them the benefit of the doubt – even when they have operated successfully for decades.

Among the BIPOC-led organizations in our focus groups, several had seen grant applications rejected with the explanation that there was lack of confidence in their ability to accomplish the proposed project or manage the amount of funding requested. One BIPOC-led organization recounted the experience of being rejected for a CAC grant, only to find out that a larger white-led organization for whom they provide programming had received the grant for the very same program, which the smaller organization then implemented. Another focus group participant similarly critiqued funders for continuing to support white-led organizations who then ask BIPOC organizations what to do about their lack of diversity. She noted that if there's supposed to be a trickle-down effect, it's not working.

Frustration with the Application Process

Particularly among the representatives of small organizations in our focus groups – organizations that are either run entirely by volunteers or one or two part-time staff members – there was a strong sense of frustration with the entire grant process. Participants used terms such as "daunting," "horrible," and "soul destroying" to describe the experience. Several organizations and artists have simply chosen not to apply for grants, and one participant noted that particularly during the pandemic the prospect of submitting an application felt overwhelming.

The common thread in these responses is that the demands of submitting an application seem completely disproportionate to the odds of receiving a grant and the amount of funding they stand to gain. The directors of small organizations (not all of whom are paid either consistently or ever) don't see themselves as grantwriters, and several believe there are unwritten codes of grantwriting and particular buzzwords that they aren't privy to. For these individuals, the sense of personal rejection associated with each unsuccessful application clearly takes an emotional toll.

The perception that funders are rigid, unfeeling bureaucrats, who only think of applicants as numbers contributes to their negative associations. After receiving rejections some were left feeling that if there were some personal connection, if funders would only come to see their work, or if the funders fully understood what they were doing, the outcome surely would have been different. One argued, funders "need to research our organizations, instead of going with their gut."

While these responses were particularly pronounced among smaller organizations, larger organizations also experience the application process as a hurdle. Referring specifically to CAC's process, one focus group participant from a mid-sized organization recalled a grantwriter saying she'd rather pay a sum equivalent to the grant out of her own pocket than submit another application.

Lack of Outreach/Language Barriers

Several of the service organizations and SLPs emphasized the amount of outreach that is necessary to get new people to apply for grants. Even for locally based support organizations it can be challenging to reach into some tightly-knit cultural groups that prefer to stay out of the mainstream limelight. It takes a lot of convincing and often personal relationships to get someone who has never received a grant before (and may not even know anyone who has received a grant) that spending several hours on an application for an uncertain outcome is a good use of time.

Service organizations in fact often find themselves in the position of doing the outreach and support work that the funders themselves fail to provide—without compensation. They convince people to apply, support them in developing their applications, and in some cases help them overcome language barriers. The costs associated with such ground-level, individualized support are considerable, and service organizations are likely to have a challenging time supporting themselves as the crisis wears on, since only very strategic funders recognize the important role they play in the arts ecosystem.

EQUITY IMPLICATIONS OF THE CURRENT ARTS FUNDING LANDSCAPE

In our conversations, concerns about equity in the arts funding landscape focused on three aspects: racial equity, geographic equity, and the digital divide.

Racial Equity

Given arts funders' dismal track record on racial equity and the recent uprising against the pervasive racism in our society, it is no surprise that most of the discussion of inequity focused on race. As one focus group participant concisely stated, "The inequities are so important to emphasize. What we're talking about is that our BIPOC communities are not getting funded."

Interviewees with national perspectives concurred that the data shows that racial inequities still exist despite several funders' public commitments towards mitigating them. People are now looking for new strategies, new ways of supporting artists and organizations, and more concrete investments in communities of color.

Geographic Equity

The structure of local arts ecosystems, and particularly the availability of philanthropic support for the arts, varies greatly across California. While there are some structural differences between the state's major metropolitan areas, the largest discrepancies exist between rural and urban communities. There are different opinions about what an equitable distribution of arts funds would look like (i.e., whether the available funding should be seen in relation to the local population, the number of artists/arts organization in the area, or distributed evenly across the 58 counties). The situation is further complicated by counties that include both urban centers and remote rural areas.

The Digital Divide

While the shift towards online programming during the COVID pandemic has undoubtedly had some positive effects by reducing barriers for some attendees, there are widespread concerns about the communities that are cut off from the work of arts organizations as a result of the digital divide. While some arts organizations have taken it upon themselves to distribute WiFi enabled devices and hotspots to community members, solutions that could operate at scale likely exceed the arts sector's capacity. But that isn't to say the arts couldn't play a role bringing people online, perhaps through partnerships with schools, libraries, technology companies, or other sectors.

OPPORTUNITIES FOR CAC

This brief report, based on a limited number of conversations with administrators across the arts sector, highlights some key trends and perspectives that are circulating in the field as a means of informing future discussions. Since the report is not intended to inform a decision on a specific action, the Decision Support Tool that CAC adopted as part of its Strategic Framework doesn't directly apply. Nonetheless, we believe the insights we've gained through our consultations may help inform a number of questions that grow out of the Decision Support Tool, such as:

- *How will actions build capacity at the local level, leverage resources, cultivate partnerships?*
- *Will they address root causes of inequity?*
- *What processes would instill faith in government transparency, accountability, and stewardship?*
- *What would position CAC as a national or international leader?*

Despite the enormous challenges that the arts sector and our society at large are currently facing, the present moment has opened a number of opportunities for arts funders, that wouldn't previously have seemed feasible. The severity of the COVID-19 crisis has allowed funders to increase the flexibility of grants, reduce requirements for grantees, and respond with a speed that had previously been unimaginable. At the same time, the nationwide anti-racism movement has opened the possibility of—and even demanded—a much more direct discussion of race-based discrimination and structural inequities. There seems to be a window of opportunity to make radical changes at the current moment. As one interviewee put it, "Everyone get's to push the reset button."

Leadership in the Field

Throughout our interviews with Californian and national grantmakers, CAC was recognized and applauded for the leadership position it has recently assumed by taking a clear stance in support of equity and specifically addressing racial equity in its role as a state arts agency. For some, this marks an important step in a trend that has long been called for, which sets a clear course for the sector.

Some noted that in rural areas of the state there is often little support for equity initiatives in the local government and among community members, and in these settings arts administrators have been wary of being perceived as overly political. There's an opportunity for CAC to pave the way for them, though requirements that are developed for diverse, urban areas can put rural arts administrators in a bind. In order to be a true leader in this area it is not sufficient for CAC to set requirements and expectations. The agency would need to lead by example, invest in building capacity, and support the field in fulfilling its commitments.

Some would also like to see CAC take on a stronger leadership role in other areas, besides equity, such as fully funding overhead costs associated with grants. Another area might be in the promotion, coordination, or establishment of WPA-style artist employment programs as part of larger recovery efforts.

Reduce Restrictions and Increase Flexibility of Funding

In light of the unprecedented crisis, arts funders have cut through red tape and explored new forms of investment, in ways that had not previously been considered. Even public funders, who are more tightly regulated than private foundations have been able to dispose of funds that were received outside of their regular appropriations process in ways that aren't generally possible. For instance, in some cases grant funds didn't need to be spent in the year in which they were received, giving the grantees greater flexibility and security. In the current environment, pushing back on barriers that are perceived as immovable has at least occasionally been rewarded.

Outreach and Support

If CAC wants to broaden its portfolio of grantees to include smaller organizations from a wider range of cultural and geographic backgrounds, more investment will be needed in outreach and support for applicants. This could have significant implications for equity outcomes. The level of outreach and support that are necessary to attract and retain new grantees is costly, but once new applicants have been recruited and funded other funders may become aware of the work they do in their respective communities, so that CAC's investments will be leveraged for additional support.

The capacity to reach out to and serve previously unfunded artists and organizations—including the ability to serve them in their respective languages—may be increased internally or by investing in the capacities of locally-based partner organizations. One might even conduct a small pilot with a select group of trusted local partners that are funded to test a case management approach to supporting applicants, so that staff are assigned to support a specific portfolio of organizations rather than administering a specific program (or set of programs). When local organizations are contracted to perform support work, it is important to compensate them at the true costs of delivering such services.

The need to simplify application processes, so that they're commensurate with the number and size of the grants provided goes hand in hand with the need to support new applicants. The differences in capacities between organizations of various levels of professionalism and budget sizes should be considered when determining how they apply for and report on grants.

APPENDIX 1: INTERVIEWEES AND FOCUS GROUP PARTICIPANTS

- Dante Alencastre, California LGBT Arts Alliance
- Tonya Amos, Grown Women Dance
- Kelly Barsdate, National Assembly of State Arts Agencies
- Wendy J. Bauer, Mandate Project Impact
- Jason Bayani, Kearny Street Workshop
- Roberto Bedoya, Economic & Workforce Development Department, City of Oakland
- Xochitl-Julisa Bermejo, Women Who Submit
- Jesse Bliss, The Roots and Wings Project
- Michael Centeno, Tia Chucha's Cultural Center
- Robert Crouch, Fulcrum Arts
- Priscilla Enriquez, James B. McClatchey Foundation
- Alison Flory, Yolo Arts
- Leticia Gomez Franco, Jonathon Glus, and Christine Jones, Commission for Arts and Culture, City of San Diego
- Gerald Garth, The AMAAD Institute
- Norma Gerardo, Recreation Department, City of Celexico
- Cara Goger, Mariposa County Arts Council
- David Holland, WESTAF
- Jennifer Kane, Arts Connection
- Amy Kitchener, Alliance for California Traditional Arts
- Rebekah Krell, San Francisco Arts Commission
- Charles Lee, JC Culture Foundation
- Miko Lee, Teaching Artists Guild
- Agata Maruszewski, Shasta County Arts Council
- Libby Maynard, Ink People
- Archana Nagraj, Destiny Arts Center
- Rebecca Nevarez, Latino Arts Network
- Emiko Ono, The William and Flora Hewlett Foundation
- Michael Orlove, National Endowment for the Arts
- Devi Peacock, Peacock Rebellion
- Ampelio Mejia Perez, Visalia Arts Consortium
- Sarah York Rubin, Office of Arts and Culture, Santa Barbara County
- Kristin Sakoda, Department of Arts and Culture, Los Angeles County
- Carmelita Sanchez, Boyle Heights Arts Conservatory
- Carolyn Smith, California Indian Basketweavers Association
- Becky White, Slow Theatre
- Sarah Williams, Women's Center for Creative Work

TAB E

California Arts Council | Public Meeting | 09/10/2020



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

Date: September 10, 2020

To: California Arts Council

From: Programs Allocations Committee, Donn Harris and Jonathan Moscone

Re: FY19-22 Innovations + Intersections Recommended Grant Allocations

The Programs Allocations Committee met in August to review the panel ranks for the Innovations + Intersections grant program. After considering multiple funding scenarios for this pilot program, the **Programs Allocations Committee respectfully recommends funding all proposals ranked 6 at 100% and proposals ranked 5 at 90%.**

The total recommendation amount is \$2,009,685, which is \$384,685 above the original allocation of \$1,625,000. In order to fund this total, \$385,000 can be reallocated from the FY20-21 budget, specifically from the General Operating allocation which, as currently recommended, represents 60% of this year's total.

Attached items include the final panel ranking spreadsheet and panel overview memo from staff.

Application ID	Applicant Organization	County	FS Organization	Grant Request Amount	Recommended Award	Final Rank
INI-20-9666	Dancing Earth Indigenous Contemporary Dance Creations	San Francisco	Intersection for the Arts	\$ 480,000	\$ 480,000	6
INI-20-9364	INTERNATIONAL SOCIETY FOR ARTS SCIENCES AND TECHNOLOGY INC	Alameda		\$ 500,000	\$ 500,000	6
INI-20-9499	Meztli Projects	Los Angeles	Inclusive Action for the City	\$ 277,000	\$ 277,000	6
INI-20-9444	Urban Jazz Dance Company	San Francisco	Intersection for the Arts	\$ 200,000	\$ 200,000	6
INI-20-9606	MARIPOSA COUNTY ARTS COUNCIL INC	Mariposa		\$ 165,000	\$ 148,500	5
INI-20-9465	THE AJA PROJECT	San Diego		\$ 449,094	\$ 404,185	5
INI-20-9484	ARMORY CENTER FOR THE ARTS	Los Angeles		\$ 500,000	\$ -	4
INI-20-9512	DAVIS ARTS CENTER	Yolo		\$ 499,600	\$ -	4
INI-20-9331	INVERTIGO DANCE THEATRE	Los Angeles		\$ 150,000	\$ -	4
INI-20-9647	VOICE OF WITNESS - A NONPROFIT PUBLIC BENEFIT CORPORATION	San Francisco		\$ 408,590	\$ -	4
INI-20-9249	BACKHAUS DANCE	Orange		\$ 475,950	\$ -	3

Rank	Percent
6	100%
5	90%
4	0%
3	0%
Total Request	
\$4,105,234	

Total Recommendations
\$2,009,685



Memorandum

California Arts Council

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Date: September 10, 2020

To: California Arts Council

From: Angela Dee Alforque, Ed.D, Director of Programs Services
Josy Miller, Ph.D., Arts Program Specialist

Re: FY19-22 Innovations + Intersections Grant Panel Overview

Program Overview

The Council approved the FY19-22 guidelines for the Innovations + Intersections program on December 5, 2019.

The **Innovations + Intersections (I+I)** program is rooted in the California Arts Council's (CAC) understanding that the arts can provide creative strategies to respond to society's most pressing opportunities and concerns. The CAC has created this pilot grant category to support innovative projects that use arts and culture-based approaches to respond to systemic issues that affect Californians.

The I+I program provides funding of up to \$500,000 for large-scale and/or long-term innovative projects working at the intersections of **(1) arts and technology** and **(2) arts and wellness**. The purpose of this program is to support arts organizations that are doing groundbreaking work in response to community needs.

There was huge response from the field to this pilot grant opportunity. We received a total of 414 proposals from organizations across the state. These initial submissions included a Letter of Intent, a list of biographies of key project partners, a draft budget, and a DataArts Funder Report. As part of the staff eligibility review, 84 applications were deemed ineligible, either due to incomplete materials or organizational eligibility. The remaining 330 applications were reviewed in a two-step Letter of Intent process by a group of eight panelists.

Panel Overview

A group structure was used for initial panel review. Staff assigned each panelist to one of three groups. Each of these panel groups reviewed and provided initial rankings for 110 applications. Once this initial ranking was completed, staff assessed the ranking breakdown to discern which applicants should be reviewed by the full panel. All of the applicants that received initial ranks of 5 (“Strong”) and above moved on to full panel review, as did those that received high ranks from a majority of panelists and a lower, “outlier” rank that brought the average below a 5. Additionally, two proposals that had initially been deemed ineligible due a staff miscommunication were advanced to full panel review.

A total of 32 applications were reviewed by the full panel. Due to the COVID-19 pandemic, both rounds of panel adjudication were held virtually via Zoom. Of the 32 grant proposals they reviewed, all those that were ranked a 4.5 and above—a total of 11 proposals—were invited to submit a full application. The full applications included narrative questions, a revised budget, work samples, and letters of support.

All eight panelists ranked each of the 11 finalist applications. Live interviews with representatives from the applicant and partner organizations were conducted as part of the final review. Of the finalist applications, four received a rank of 6 (“Exemplary”), two received a rank of 5 (“Strong”), four received a rank of 4 (“Good”), and one received a rank of 3 (“Fair”).

The applications ranked 6 (“Exemplary”) articulated truly innovative strategies to achieve wellness outcomes and/or utilize technology alongside artistic practice. These proposals demonstrated strong partnerships with the communities that they plan to serve, and mapped out clear plans for elevating the voices of community members to drive the design of the project and to develop the metrics by which project success would be measured. All four of the proposals ranked 6 are led by organizations whose work is of, by, and for historically marginalized communities.

Applications ranked 5 (“Strong”) also clearly demonstrated deep partnerships and community engagement, and outcomes that strongly aligned with the purpose of the I+I grant program. The panel had some questions regarding specific details of project design, budget, and/or timeline.

Applications ranked 4 (“Good”) and 3 (“Fair”) met the fundamental objectives of the Innovations + Intersections program, clearly working at the intersections of arts and wellness and/or arts and technology. However, these proposals did not clearly articulate how their projects would demonstrate innovations in the field as a whole.

Panelists:

Tommy Vinh Bui (he/him/his, Los Angeles) Tommy Vinh Bui worked for the Los Angeles County Metropolitan Transportation Authority in the Arts Department. He worked to support their art docent program and provided support for artist selection panels. He also helped to archive their paper collection and coordinated poetry programs. Tommy was a 2018-19 Arts for LA Cultural Policy Fellow for the city of Inglewood. He enacted a community action project working with local partners to capture the under-told stories of the community collaborating with bilingual and nonbinary poets and artists. During his role as a Teen Services Librarian for the county of Los Angeles, Tommy provide culturally enriching programming while striving to bridge the technology gap for underrepresented demographics within the community. He recently presented a briefing paper to the California State Library on the issue of diversity, inclusion, and equity within librarianship. He also contributes content to the American Library Association's Office of Intellectual Freedom and ALA's Office of Diversity, Literacy, and Outreach Services.

Sam Cook (she/her/hers, Los Angeles) An Australian arts and entertainment professional now USA-based, Sam Cook is cross-artform practitioner, educator, arts manager and leader in Indigenous Arts. A retired musician, she was the Director of The Dreaming Festival and a programmer of the Woodford Folk Festival. Artistically, Sam is a playwright, writer, visual artist and graphic designer. Administratively, Sam started working in publishing ahead of becoming the CEO of a leading Australian Theatre Company before launching her company KMBA events. Recipient of the UK Arts Council Fellowship in 2007 and 2011, winner of National Aboriginal Youth of the Year in 1999 and Broome Aboriginal Artist of the Year in 1998, Sam was the founding Aboriginal columnist for Artshub and Tracker, founder of Australia's Black History Month, founder of Festivillian and co-founder of Kaltja360.

Vanessa Chang (she/her/hers, San Francisco) As a writer, scholar, educator and curator, Vanessa builds communities and conversations about art, digital media, technology, and human bodies. She works with artists, dancers, inventors, musicians, coders, choreographers, and creative technologists to understand how we might live and move through an increasingly technologically mediated world with humor, grace, a sense of playfulness, care and responsibility. She recently received her Ph.D. in Modern Thought and Literature from Stanford University, where she wrote her dissertation on the interplay of digital media, embodiment and emerging art. There, Vanessa also organized a series of events dedicated to comics and graphic narratives that celebrated the work of diverse cartoonists and scholars. She is currently organizing and curating a festival on automation, robots and artificial intelligence in installation and performance art.

Ayanna Kiburi (she/her/hers, Sacramento) Ayanna Lalia Kiburi serves as the Deputy Director for the California Arts Council. Ayanna serves as the primary advisor to the Council and Director and oversees the agency's programs and administrative operations and achievement of sections of the strategic plan. She has over 15 years of service with the State of California in her role as CAC Deputy, Branch Chief at the Office of AIDS and manager of Breast Cancer Early Detection Programs in the California Department of Public Health. She holds a master's degree in public health from San Jose State University and two bachelor's degrees in Sociology and African American Studies from UC Davis. Ayanna is a creative and has been a lifelong artist and supporter of the arts, performing in theater and dance troupes from a young age. She is a member of Authentic Voices, a Sacramento-based reader's theater designed to stimulate authentic dialogue on inherent equality through personal life experiences and societal perceptions. Ayanna believes that access to and expression of arts is a social determinant of healthy individuals and communities, and ensuring that is a huge passion of hers.

Joseph Lewis (he/him/his, Orange) Joe Lewis is a nationally known non-media-specific artist, professor of art at the University of California, and president of the Noah Purifoy Foundation. He has held numerous arts administrative positions in academia, the alternative space arena, art journals, municipal government, and is the Co-Founding Director of Fashion Moda, an early alternative space in New York City. Lewis has written for Art in America, LA Weekly, and Artforum. His essays regarding the confluence of art, technology, and society appear in anthologies and peer-reviewed journals. Additionally, Artforum, Art in America, Artnet, The Associated Press, The New York Times, and Los Angeles Times have reviewed his work. References to his practice also appear in numerous anthologies, books, and catalogs. His work is in notable public and private collections including the Los Angeles County Museum and the Microsemi Corporation in California; and Studio Museum in Harlem, Deutsche Bank; and Museum of Modern Art in New York. He has served on numerous grant panels including the California Arts Council, National Endowment for the Arts, the Mid-Atlantic Arts Foundation, and New York Foundation for the Arts; as well as public art selection committees in Los Angeles, San Jose, Newport Beach, and for the Capp Street Foundation.

Nadia Munoz (she/her/hers, Los Angeles) Nadia possesses a comprehensive background working in large, complex projects interfacing with multiple stakeholders and carefully balancing the interests of each, while developing, promoting and executing successful equity, access and culturally rich initiatives. Her experience ranges from high-level strategic planning to on the ground roll-out and execution. As Senior Project Manager at New York City's Economic Development Corporation, Nadia managed multiagency teams that conducted equity and access research focused on identifying and cultivating long-term community solutions and grant program sustainability. Additionally, her commitment to cultural preservation and arts education greatly

compliment your grant program goals and objectives. This, in combination with her technology and emerging technology background, allows for a well-rounded approach to arts education and an innovative perspective. Nadia is also actively featured at various education, emerging technology, and art and media conferences, including Google for Entrepreneurs, Black Girls Code, Hispanicize NYC, Startup Law and Tech Forum and Festival of Media Latin America. She is a graduate of the first digital cohort of Manos Accelerator via Google Launchpad, the only Latinx-focused accelerator program in the USA and LatAm.

Erin Partridge (she/her/hers, Alameda) Erin Partridge, Ph.D., ATR-BC is an artist and board-certified, registered art therapist. Erin received a BFA, studying fine art, psychology and women's studies in at Cal Poly, San Luis Obispo. She went onto obtain a M.A. in art therapy from New York University in 2008, and a Ph.D. in art therapy from Notre Dame de Namur in 2016. Erin's teaching and lecturing experience includes teaching at NDNU in the art therapy department, guest lectures in art and counseling programs, mentoring undergraduate and graduate students, workshop facilitation at national and international conferences, and interviews with media about art therapy. Her clinical experience includes work in community, pediatric, forensic, and older adult settings, and she is published in the areas of art therapy, elder care, and technology. Her research interests incorporate the lived experience and focus on participatory, ethnographic, and art-based approaches. As Experiential Researcher-In-Residence with Elder Care Alliance, she is currently working on a study about social robots and older adults and investigating the use of art in workplace settings. Her book, *Art Therapy With Older Adults: Connected and Empowered*, was released in February 2019.

Kimberley Rachelle Ranalla (she/her/hers, Butte) The National Society of Leadership & Success is the nation's largest leadership honor society. Students are selected by their college for membership based on either academic standing or leadership potential. Candidacy is a nationally recognized achievement of honorable distinction. With 737 chapters, the NSLS currently has 1,105,790 members nationwide. In addition to honorable distinction, the NSLS provides a step-by-step program for members to build their leadership skills through participation at their campus or online. Upon completion of the program, members receive their leadership certificate and take their place among the top student leaders at their campus and across the country. Members are able to list their affiliation on all statements of personal accomplishment, including their resume.

TAB F

California Arts Council | Public Meeting | 09/10/2020

Date: September 10, 2020

To: California Arts Council

**From: Donn Harris, Allocations Committee Member
Jonathan Moscone, Allocations Committee Member**

Re: FY19-20 Statewide and Regional Networks Grant Allocation

The Allocations Committee respectfully recommends that the Council approve funding for one Statewide and Regional Network proposal ranked 4, at 90% of their requested amount, for a total allocation of \$17,100.00

One application for the FY19-20 State and Regional Networks grant program was reviewed under the CAC appeals process on September 8, 2020, during which the panel ranked the application "4". All other applications previously ranked "4" were awarded at 90% of their original request amount. Attached items include the final panel ranking spreadsheet and panel overview memo from staff.

FY19-20 Addendum: Statewide and Regional Networks

Application ID	Applicant Organization	County	Final Rank	Grant Request Amount	Grant Award Amount
SRN-19-7637	CALIFORNIA LGBT ARTS ALLIANCE	Los Angeles	4	\$ 19,000.00	\$ 17,100.00

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Date: September 10, 2020

To: California Arts Council

From: Angela Dee Alforque, Ed.D, Director of Programs Services
Maya Austin, MA, Arts Program Specialist

Re: Addendum: FY19-20 Statewide and Regional Networks Grant Panel Overview

Panel Overview

On September 8, 2020, a three-member peer review panel convened virtually to rank one application. The panel utilized the review criteria stated in the 2019-20 Statewide and Regional Networks (SRN) guidelines and the 6-point ranking system during the adjudication process. Prior to the review session, each panelist participated in an SRN panelist orientation. The adjudication process mirrored the same format as in-person meetings.

The application was ranked “4” (good), by the September 8, 2020 peer review panel.

As a whole, applications ranked as 4 (“Good”), showed promise, but they lacked in key areas of the narrative. Applications addressed each of the review criteria listed in the guidelines. Overall, more clarity and clearer supplemental materials would have elevated these applications.

Panelists:

Betty Marín (she/her/hers, Los Angeles) is a cultural worker from Wilmington, CA. Her work centers on using popular education and language justice to create spaces that encourage learning, dialogue, and solidarity between different communities. She organizes against displacement and gentrification with the LA Tenants Union and promotes language justice with Antena LA in movement and other spaces across Los Angeles. She is based in ACTA's LA office, where she coordinates their cultural treasure mapping work including with the Promise Zone Arts project and other maps, works with artist fellows in the campaign work of our Boyle Heights Building Healthy Communities program, and co-coordinates the Traditional Arts Roundtable Series. Betty joined ACTA in July 2018. Before joining ACTA, she worked as a Community Partners Specialist with 18th Street Arts Center where she created a strong foundation for continued community programs in their local neighborhood through her work with Culture Mapping 90404 and related projects. She graduated with an MFA in Art and Social Practice from Portland State University. As a student, she edited a book titled Art and Education, centering on a conversation she had with artists and educators Pablo Helguera and Luis Camnitzer.

Joel Garcia (he/him/his, Los Angeles) 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.

Roy Hirabayashi (he/him/his, San Jose) is a leader in North American [taiko](#). He is a composer, performer, teacher and activist. He is co-founder of one of the seminal taiko groups in North America, [San Jose Taiko](#), the group's former Artistic and Executive Director, and active in developing San Jose's Japantown and arts community.

TAB G

California Arts Council | Public Meeting | 09/10/2020



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

Date: September 10, 2020

To: Council Members

From: Programs Policy Committee, Larry Baza and Jodie Evans

Re: FY20-21 Policy Recommendations

The Policy Committee respectfully recommends that the Council approve the following recommendations:

- The increase of general operating support to arts organizations for relief and recovery in response to the impacts of COVID-19.
- The removal of the 50% total operating revenue restriction for organizations with a total operating budget of \$250,000 or less for all grant programs.
 - For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 25% of the organization's total operating revenue.

The Programs Policy Committee met in August to discuss policy changes in the FY20-21 grant guidelines following the direction of Council at our July meeting.

These recommendations are informed by internal CAC data, responses from the field in the COVID-19 [Early Impact Survey](#) conducted in March and [Community Listening Sessions](#) held in July, and the committee's Decision Support Tool process.

As presented to and discussed by Council in July, according to CAC grant allocations in FY19-20:

- Very small organizations (< \$25k total operating revenue) were very underrepresented, comprising 47% of the field, but only 1% of those organizations were funded.

- Small organizations (\$25K - \$249K total operating revenue) were somewhat underrepresented, comprising 37% of the field, but only 29% of those organizations were funded.
- Over two-thirds of the allocations were awarded to medium to very large organizations (\$250K - \$2M+ total operating revenue) because they had the capacity to apply to multiple grants based on meeting the 50% total operating revenue restriction.

These policy recommendations are also rooted in the feedback from the field that has indicated a strong priority need for general operating funds in the coming year in order to survive, stabilize, and recover from the impact of the COVID-19 pandemic. Smaller arts organizations, particularly with annual total operating revenues of \$250,000 or less, those working in underserved communities, and/or those who historically have limited access to funding opportunities face particularly high vulnerability at this time.

Recommendations

1. Increase of general operating support to arts organizations for relief and recovery in response to the impacts of COVID-19.
2. Remove the 50% total operating revenue restriction for organizations with a total operating budget of \$250,000 or less for all grant programs.
 - For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 25% of the organization's total operating revenue.

Strategic Framework Tool Decision Support Tool Worksheet



Tier 1: Basic Capacity

Clearly state the desired action and its high-level expected benefit:

Policy Committee Recommendation #1: Waive the 50% Total Operating Revenue (TOR) restriction for all grant programs.

What is the desired timeline for this action?

FY 2020-21 funding cycle

What is required to fully support this action – staffing, partners, and funding?

Are all three available during the desired timeline? No Yes

Is there an opportunity to acquire staffing, partners, and/or funding? No Yes

Is there a lesser priority from which staff, partners, and/or funding can be redirected? No Yes

If the timeline is adjusted, will staffing, partners, and/or funding be available? No Yes

If the timeline is adjusted, will there be an adverse impact? No Yes

From where can resources of staffing, partners and/or funding be redirected to cause a lesser impact?

Tier 2: Public Input and Impact

Who is expected to benefit from this action?

Small/midsize organizations – those who haven't access to funds could develop great responses to this moment in history

What might be the unintended consequences/drawbacks from this action?

Those who have been getting these funds before won't be so happy to have them redirected to new needs.

Has there been an opportunity for input on this action from:

- Those potentially impacted in the field? No Yes

We have heard from community members their concern about the limiting effect on their ability to grow.

- Those potentially impacted as community members? No Yes
- Council, staff, partners, funders (specifically, to what extent are other funders involved in meeting this need), elected officials? No Yes

At the local level, does this action:

- Promote ownership? No Yes

Yes, it could broaden those who feel connected.

- Build capacity? No Yes

This is to meet crisis so capacity is not eroded.

- Align with CAC values? No Yes

Yes, to create more equity, inclusion & community support

Beyond the local level, does this action:

- Leverage resources? No Yes

More resources to more people who are in greatest need

- Cultivate partnership? No Yes

Not the focus of this policy in the time of this crisis, partnerships are harder

- Grow awareness of the CAC? No Yes

Yes, this will help us reach new communities of need

- Address root causes of inequity? No Yes

Doesn't get to root cause, but it addresses a systemic problem

- Instill faith in government transparency, accountability, and stewardship? No Yes
 - For those who haven't had a seat at the table because of the 50% TOR restriction
- Align with or expand on the priorities of the Governor and the State of California? No Yes
 - Yes, the state is working to help those in most need.
- Demonstrate innovation? No Yes

Yes, in this time of the limiting structures of White supremacy being exposed this is one place where we can break down the barriers to access. The barriers to access are one of the key factors in anti-racism work, to breakdown barriers to do the much-needed anti-racism work that serves everyone. Doing this also lets us witness the results, results that have been shut off from expressing themselves.

- Position the CAC as a national or international leader? No Yes

Yes, courage to make changes is leadership.

Tier 3: Equity Alignment

Has research been conducted to identify best practices for racial equity? No Yes

Yes, leveling playing field is an important finding.

If it is appropriate to conduct a Racial Equity Impact Assessment (see Appendix C), what is the timeline and staffing?

Will this action disadvantage:

- Small organizations? No Yes
- Certain regions of the state? No Yes
- Potential beneficiaries with disabilities? No Yes
- Potential beneficiaries who communicate in languages other than English? No Yes
- Potential beneficiaries who face social stigma, trauma, and/or safety concerns? No Yes
- Potential beneficiaries with fewer technological resources and/or expertise? No Yes

Tier 4: Council Process

Prior to calling for a vote:

- Was the item open for discussion at a prior Council meeting? No Yes
- Were Council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations? No Yes
- Were those unresolved questions or concerns considered at a committee meeting that was open to the public? No Yes

It was discussed at the public Council meeting

- Was a public input period offered online or through alternative means for those who could not access a meeting? No Yes
- Community listening sessions and impact survey

Tier 5: Post-Decision Considerations

For this action, what is the Council's role?

For this action, what is staff's role?

Is there a committee or working group to which this action should be assigned or that should be created? No Yes

Communication

Once the decision has been made, decide how the decision and progress on the action (if applicable) will be communicated to:

- Those potentially impacted in the field No Yes
- Those potentially impacted as community members No Yes
- Council, staff, partners, funders, elected officials No Yes

Evaluation

How will we know if the expected benefit is achieved?

How will we know if anyone is better off?

How will the public be engaged in evaluative efforts?

What are the key benchmarks that would indicate satisfactory progress on this action?

What is the reporting mechanism for progress?

What is the support mechanism if progress is stalled?

Strategic Framework Tool Decision Support Tool Worksheet



Tier 1: Basic Capacity

Clearly state the desired action and its high-level expected benefit:

Recommendation #2) Increase general operating support to arts organizations for relief and recovery in response to the impacts of COVID-19.

What is the desired timeline for this action?

FY 2020-21 funding cycle

What is required to fully support this action – staffing, partners, and funding?

Are all three available during the desired timeline? No Yes

Is there an opportunity to acquire staffing, partners, and/or funding? No Yes

Is there a lesser priority from which staff, partners, and/or funding can be redirected? No Yes

If the timeline is adjusted, will staffing, partners, and/or funding be available? No Yes

If the timeline is adjusted, will there be an adverse impact? No Yes

From where can resources of staffing, partners and/or funding be redirected to cause a lesser impact?

Tier 2: Public Input and Impact

Who is expected to benefit from this action?

Those who are suffering from all the consequences of COVID

What might be the unintended consequences/drawbacks from this action?

It might be a band aid when deeper attention is needed, but when the bottom is falling out, slowing down the fall could save things.

Has there been an opportunity for input on this action from:

- Those potentially impacted in the field? No Yes

Yes, there is a cry of need, which is across the field that the CAC serves.

- Those potentially impacted as community members? No Yes

Over the years there has been desire from Arts Orgs to get more General Operations support, COVID has moved the need into a critical stage.

- Council, staff, partners, funders (specifically, to what extent are other funders involved in meeting this need), elected officials? No Yes

At the local level, does this action:

- Promote ownership? No Yes

Yes, it strengthens the structure that supports the programs we fund.

- Build capacity? No Yes

- Yes, it is the definition of capacity building to support general operations.

- Align with CAC values? No Yes

Yes, just increases what we have been doing.

Beyond the local level, does this action:

- Leverage resources? No Yes

Given this time the best thing is to strengthen or all our past resources could be for naught. In that sense it is not just leveraging but protecting.

- Cultivate partnership? No Yes

By creating a strong center, partnership can foster

- Grow awareness of the CAC? No Yes

Maybe. But that is not the intention here. It might nationally as other states are looking at what to do in these times.

- Address root causes of inequity? No Yes

Inequality stems from lack of resources, by directing resources to make the core strong we are at least doing our part to help in structures that are systemically unequal.

- Instill faith in government transparency, accountability, and stewardship? No Yes

By supporting the greatest needs of the organizations instead of requiring they create programs right now means we are listening to their needs and responding, for some that could help grow trust in the CAC desire to be more transparent, accountable and in partnership.

- Align with or expand on the priorities of the Governor and the State of California? No Yes

- Demonstrate innovation? No Yes

Maybe not innovation, but capacity to pivot when needed.

- Position the CAC as a national or international leader? No Yes

Tier 3: Equity Alignment

Has research been conducted to identify best practices for racial equity? No Yes

All our guidelines would be in place for this increase

If it is appropriate to conduct a Racial Equity Impact Assessment (see Appendix C), what is the timeline and staffing?

Will this action disadvantage:

- Small organizations? No Yes
- Certain regions of the state? No Yes
- Potential beneficiaries with disabilities? No Yes
- Potential beneficiaries who communicate in languages other than English? No Yes
- Potential beneficiaries who face social stigma, trauma, and/or safety concerns? No Yes

- Potential beneficiaries with fewer technological resources and/or expertise? No Yes

Tier 4: Council Process

Prior to calling for a vote:

- Was the item open for discussion at a prior Council meeting? No Yes
- Were Council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations? No Yes
- Were those unresolved questions or concerns considered at a committee meeting that was open to the public? No Yes
 - We don't work in public by committee – was discussed at the public meeting
- Was a public input period offered online or through alternative means for those who could not access a meeting? No Yes
Community listening sessions

Tier 5: Post-Decision Considerations

For this action, what is the Council's role?

For this action, what is staff's role?

Is there a committee or working group to which this action should be assigned or that should be created? No Yes

Communication

Once the decision has been made, decide how the decision and progress on the action (if applicable) will be communicated to:

- Those potentially impacted in the field No Yes
- Those potentially impacted as community members No Yes
- Council, staff, partners, funders, elected officials No Yes

Evaluation

How will we know if the expected benefit is achieved?

How will we know if anyone is better off?

How will the public be engaged in evaluative efforts?

What are the key benchmarks that would indicate satisfactory progress on this action?

What is the reporting mechanism for progress?

What is the support mechanism if progress is stalled?

TAB H

California Arts Council | Public Meeting | 09/10/2020



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

Date: September 10, 2020

To: Council Members

From: Equity Committee, Kathy Gallegos and Lilia Gonzales Chavez

Re: FY20-21 Grant Guidelines Racial Equity Recommendations

The Equity Committee respectfully recommends that the Council approve the following two recommendations:

- To include the CAC Strategic Framework Racial Equity Statement in all grant program guidelines.
- To require that all applicant organizations provide a racial equity statement as an eligibility requirement in their grant application.

The Equity Committee met in August to discuss the ways in which the CAC may implement some of the racial equity goals described in the Strategic Framework.

1) Because the Racial Equity Statement is new to the guidelines and to the field, the Equity Committee recommends placing the statement in its entirety, to appear below the new Mission and Vision statements in each of the grant guidelines.

2) The following guidelines language is recommended for the racial equity statement eligibility requirement for all applicant organizations:

- **Racial equity** - In January 2020, the CAC approved its [Strategic Framework](#) which articulated our commitment to [racial equity](#). As the agency has been evolving our own race and equity practices, we invite applicants to start, continue, or strengthen their racial equity practices with us, and we ask applicants to submit a racial equity statement this year as a required part of the application.
 - The racial equity statement should explain the applicant's commitment and tangible efforts (if applicable) to advancing the leadership of and

service to indigenous people, communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities whose principal languages are not English.

- We recognize that organizations/projects led by people of color, or other systematically marginalized community members, may already do the labor of weaving racial equity into their work; this is not a moment for the CAC to validate but rather to honor that work.
- The CAC is committed to providing a webinar and other technical assistance in order to support organizations prior to their submission of a racial equity statement.

Strategic Framework Tool Decision Support Tool Worksheet



Tier 1: Basic Capacity

Clearly state the desired action and its high-level expected benefit:

CAC to require each applicant to have a race equity statement.

What is the desired timeline for this action?

Release of the grant guidelines starting October 2020.

What is required to fully support this action – staffing, partners, and funding?

Are all three available during the desired timeline? No Yes

Is there an opportunity to acquire staffing, partners, and/or funding? No Yes

Is there a lesser priority from which staff, partners, and/or funding can be redirected? No Yes

If the timeline is adjusted, will staffing, partners, and/or funding be available? No Yes

If the timeline is adjusted, will there be an adverse impact? No Yes

From where can resources of staffing, partners and/or funding be redirected to cause a lesser impact?

Tier 2: Public Input and Impact

Who is expected to benefit from this action?

Vulnerable communities of color. Our society. If we address issues of racial inequity, all Californians will benefit.

What might be the unintended consequences/drawbacks from this action?

Some applicants who do not have a race equity statement, will feel unduly burdened. Some applicants will not apply for the grants because they do not meet eligibility.

Has there been an opportunity for input on this action from:

- Those potentially impacted in the field? No Yes

In the past, members of the field indicated a need for such a requirement. Kathy and Lilia reached out to a few organizations to ask some community members to assess their receptivity to this requirement.

- Those potentially impacted as community members? No Yes
- Council, staff, partners, funders (specifically, to what extent are other funders involved in meeting this need), elected officials? No Yes

At the local level, does this action:

- Promote ownership? No Yes

It would begin to establish a sense of ownership for members of the community who have felt disenfranchised.

- Build capacity? No Yes

Helps build capacity of the field to consciously reach out to all members of the community.

- Align with CAC values? No Yes

Yes, it echoes the strategic framework

Beyond the local level, does this action:

- Leverage resources? No Yes

Yes by increasing grantee's eligibility to apply for other funds that require an equity statement.

- Cultivate partnership? No Yes

Could increase working partnerships grantees are not currently involved with.

- Grow awareness of the CAC? No Yes

Yes. It is going to grow awareness of the CAC.

- Address root causes of inequity? No Yes

Yes, by leading the field to proactively address equitable issues in their work.

- Instill faith in government transparency, accountability, and stewardship? No Yes

- Align with or expand on the priorities of the Governor and the State of California? No Yes

Yes, in the current administration, the significance of equity has been made very clear.

- Demonstrate innovation? No Yes

Absolutely. This is new for the CAC.

- Position the CAC as a national or international leader? No Yes

Absolutely.

Tier 3: Equity Alignment

Has research been conducted to identify best practices for racial equity? No Yes

Yes. Research has been done in the former CAC Equity Committee.

If it is appropriate to conduct a Racial Equity Impact Assessment (see Appendix C), what is the timeline and staffing?

Will this action disadvantage:

- Small organizations? No Yes
- Certain regions of the state? No Yes
- Potential beneficiaries with disabilities? No Yes
- Potential beneficiaries who communicate in languages other than English? No Yes
- Potential beneficiaries who face social stigma, trauma, and/or safety concerns? No Yes
- Potential beneficiaries with fewer technological resources and/or expertise? No Yes

Tier 4: Council Process

Prior to calling for a vote:

- Was the item open for discussion at a prior Council meeting? No Yes

Yes, it was presented at the last CAC public meeting

- Were Council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations? No Yes

- Were those unresolved questions or concerns considered at a committee meeting that was open to the public? No Yes
- Was a public input period offered online or through alternative means for those who could not access a meeting? No Yes

Tier 5: Post-Decision Considerations

For this action, what is the Council's role?

To support the recommendation.

For this action, what is staff's role?

To include the requirement in the future applications.

Is there a committee or working group to which this action should be assigned or that should be created? No Yes

Communication

Once the decision has been made, decide how the decision and progress on the action (if applicable) will be communicated to:

The staff needs to report back to the council on the progress of this recommendation that includes the following questions:

- Those potentially impacted in the field No Yes
- Those potentially impacted as community members No Yes
- Council, staff, partners, funders, elected officials No Yes

Evaluation

How will we know if the expected benefit is achieved?

How will we know if anyone is better off?

How will the public be engaged in evaluative efforts?

What are the key benchmarks that would indicate satisfactory progress on this action?

What is the reporting mechanism for progress?

What is the support mechanism if progress is stalled?

TAB I

California Arts Council | Public Meeting | 09/10/2020



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

Date: September 10, 2020

To: California Arts Council

From: Programs Allocations Committee, Donn Harris and Jonathan Moscone

Re: FY20-21 Allocations Recommendations

The Programs Allocations Committee respectfully recommends the Council approve the allocation priorities and projections as outlined below.

The Programs Allocations Committee met several times in August to discuss proposed allocations for FY20-21. Responding to direction from Council at our July meeting, the following recommendations have been considered with the intent to streamline the current FY19-20 grant programs into three categories and six grant programs for FY20-21.

Three categories—General Operating, Individual Artists, and Project-Based—have been prioritized by this Council in response to the current, urgent needs of the field as impacted by the COVID-19 pandemic. This is informed by public input and data provided by the staff and is aligned with the CAC Strategic Framework Decision Support Tool.

- **The budget chart on page 2 outlines the recommended allocations priorities for FY20-21.**
- **The budget chart on page 3 outlines the projected allocations by program for FY20-21 based on the recommended allocations priorities.**
- Actual allocations may vary based on final budget availability, applications, and panel results.

- Continued on next page -

Recommended Fiscal Year 2020-21 Grant Allocations Priorities

Approximate total budget for FY 2020-2021 funding for local assistance (grant programming). This approximate total reflects allocations of FY 2020-2021 funds to support grants issued in FY 2019-20 grant season.

\$13,500,000

Existing Programs:

Statewide and Regional Networks	- \$1,855,000
JUMP StArts	- \$750,000

Remaining funds to be allocated **\$10,895,000**

Priorities by Category:

Priority 1 (60%)	General Operating	\$6,537,000
	<i>Recommended reallocation to augment</i>	
	<i>FY19-20 Innovations & Intersections</i>	- \$385,000
	Remaining FY20-21 General Operating	\$6,152,000
Priority 2 (25%)	Individual Artists	\$2,723,750
	(50% Relief for Individual Artists and Cultural Practitioners	\$1,361,875)
	(50% Individual Artists Fellowships	\$1,361,875)
Priority 3 (15%)	Project-Based (Impact Projects)	\$1,634,250

- Continued on next page -

FY20-21 Program Allocations Projections			
Grant Program Name	Total Max. Award	Projected No. of Grantees	Total Projected Program Allocation
<u>GENERAL OPERATING</u>			
Arts and Cultural Organizations General Operating Relief	\$30,000	205	\$6,152,000
Statewide & Regional Networks	\$35,000	53	\$1,855,000
<u>INDIVIDUAL ARTISTS</u>			
Relief for Individual Artists and Cultural Practitioners			\$1,361,875
Administering Organization (up to 8% Administrative costs)	\$108,950	1	
Individual Artist Grants	\$1,000	1,252	
Individual Artists Fellowships			\$1,361,875
Emerging	\$5,000	72	
Experienced	\$10,000	50	
Legacy	\$50,000	10	
<u>PROJECT-BASED</u>			
Impact Projects	\$18,000	90	\$1,634,250
JUMP StArts			\$750,000
Projects grants	\$50,000	14	
Planning grants	\$2,500	20	
Total FY20-21 Local Assistance	<i>Augment to 19-20 Innovations & Intersections</i>		\$385,000
			\$13,500,000

Strategic Framework Tool Decision Support Tool Worksheet



Tier 1: Basic Capacity

Clearly state the desired action and its high-level expected benefit:

Reduction of all current grant categories to:

- General Operating (Gen Ops Relief and SRN)
- Individual Artists (Individual artist relief and Fellowships)
- Project-Based Grants (including Jump)

Recommend the breakdown of available funding according to the following priorities:

- General Operating: approximately 60%
- Individual Artists: approximately 25%
- Project-Based Grants: approximately 15%

Some key considerations:

1. Increase accessibility for smaller organizations and communities hardest by the COVID-19 pandemic.

What is the desired timeline for this action?

September 10, 2020 Council meeting to be in effect for the 2020 grant season.

What is required to fully support this action – staffing, partners, and funding?

Funding is in place and staffing is adequate to support technical assistance to the field. Staff will conduct webinars and provide fact sheets to support understanding in the field on the new funding categories.

Are all three available during the desired timeline? No Yes

Is there an opportunity to acquire staffing, partners, and/or funding? No Yes

Is there a lesser priority from which staff, partners, and/or funding can be redirected? No Yes

If the timeline is adjusted, will staffing, partners, and/or funding be available? No Yes

If the timeline is adjusted, will there be an adverse impact? No Yes

From where can resources of staffing, partners and/or funding be redirected to cause a lesser impact?

Tier 2: Public Input and Impact

Who is expected to benefit from this action?

The field smaller arts organizations and artists.

What might be the unintended consequences/drawbacks from this action?

1. Some arts organizations may not be able to meet new program eligibility requirements.
2. The maximum grant award amount may be less than what an org might have received under the prior system when they could apply for multiple grants?

Has there been an opportunity for input on this action from:

- Those potentially impacted in the field? No Yes
 - Beforehand in a general sense, yes. As a response to the specific allocation priorities proposed no.
- Those potentially impacted as community members? No Yes
- Council, staff, partners, funders (specifically, to what extent are other funders involved in meeting this need), elected officials? No Yes

Staff and Council, yes at last meeting. Not applicable to other categories.

At the local level, does this action:

- Promote ownership? No Yes
 - Yes, a clear result of simplifying process and allowing for more autonomy.
- Align with values? Yes, 4 of 6.
 - Community** **Accessibility** **Relevance** **Sustainability**
- Build capacity? No Yes

Beyond the local level, does this action:

- Leverage resources? No Yes
 - Not specifically.
- Cultivate partnership? No Yes
 - The freeing up of time and attention under general operating as opposed to project-specific funds allows for more partnership opportunities as an indirect result of the new format.
- Grow awareness of the CAC? No Yes
- Address root causes of inequity? No Yes
 - Allocation priorities based on community needs given impacts of COVID-19 pandemic on arts organizations

- COVID-19 relief specific allocations to support arts organizations and individual artists
- Instill II faith in government transparency, accountability, and stewardship? No Yes
- Align with or expand on the priorities of the Governor and the State of California? No Yes
- Demonstrate innovation? No Yes

Yes, in prioritizing allocations per need in the field.

- Position the CAC as a national or international leader? No Yes

If results are strong, yes. The entire arts field has always struggled with establishing equity and any substantial progress could have international implications.

Tier 3: Equity Alignment

Has research been conducted to identify best practices for racial equity? No Yes

These priorities reflect the CAC and other public/private funding allocations in support of the identified need related to COVID-19.

If it is appropriate to conduct a Racial Equity Impact Assessment (see Appendix C), what is the timeline and staffing?

The CAC is finalizing how the Racial Equity Impact Assessment will be operationalized.

Will this action disadvantage:

- Small organizations? No Yes
- Certain regions of the state? No Yes
- Potential beneficiaries with disabilities? No Yes
- Potential beneficiaries who communicate in languages other than English? No Yes
- Potential beneficiaries who face social stigma, trauma, and/or safety concerns? No Yes
- Potential beneficiaries with fewer technological resources and/or expertise? No Yes
- **(Composite response)** The design of the assessment tool will determine what advantages or detriments these changes will entail. With Equity an essential part of

each decision made by the CAC, there is the need for it to run through each thread but also, until progress is achieved, Equity needs to be specified in situations where it clearly can be a major factor.

Tier 4: Council Process

Prior to calling for a vote:

- Was the item open for discussion at a prior Council meeting? No Yes
- Were Council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations? No Yes
Yes, but none responded.
- Were those unresolved questions or concerns considered at a committee meeting that was open to the public? No Yes
- Was a public input period offered online or through alternative means for those who could not access a meeting? No Yes

Tier 5: Post-Decision Considerations

For this action, what is the Council's role?

For this action, what is staff's role?

Is there a committee or working group to which this action should be assigned or that should be created? No Yes

Communication

Once the decision has been made, decide how the decision and progress on the action (if applicable) will be communicated to:

- Those potentially impacted in the field No Yes
- Those potentially impacted as community members No Yes
- Council, staff, partners, funders, elected officials No Yes

Evaluation

How will we know if the expected benefit is achieved?

How will we know if anyone is better off?

How will the public be engaged in evaluative efforts?

What are the key benchmarks that would indicate satisfactory progress on this action?

What is the reporting mechanism for progress?

What is the support mechanism if progress is stalled?

TAB J

California Arts Council | Public Meeting | 09/10/2020



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

Date: September 10, 2020

To: Council Members

From: Programs Policy Committee, Larry Baza and Jodie Evans

Re: FY20-21 Grant Guidelines

The Programs Policy Committee respectfully recommends Council vote to give staff the authority to fine-tune and publish the guidelines, in consultation with the Programs Policy Committee, for the following six grant programs for FY20-21.

General Operating Grants

- 1) Arts & Cultural Organizations General Operating Relief
- 2) Statewide and Regional Networks

Individual Artist Grants

- 3) Relief for Individual Artists and Cultural Practitioners (via Administering Organization)
- 4) Individual Artists Fellowship

Project-Based Grants

- 5) Impact Projects
- 6) JUMP StArts (legislatively mandated program)

Below is a summary of new items in the guidelines for FY20-21:

1) As directed by the full Council in July, the following text has been added to the guidelines for Arts & Cultural Organizations General Operating Relief and Impact Projects:

Funding Priority: Small and Economically Vulnerable Organizations

Funding decisions for this grant program will prioritize small and economically vulnerable organizations with total operating revenues of \$250,000 or less, at risk for closure or halting of activities due to economic impacts from the pandemic.

Organizations with larger operating budgets may apply and will be considered for funding depending on availability. Organizations of all sizes are eligible to request the full award amount regardless of the organization's annual total operating revenue.

2) As recommended by the Programs Policy Committee, the 50% Total Operating Revenue restriction has been waived for this cycle, with the following exception:

Funding Restrictions

For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 25% of the total operating revenue from the most recently completed fiscal year, as it appears in the Budget Snapshot.

3) As recommended by the Equity Committee, all guidelines will include the CAC Racial Equity Statement from the Strategic Framework, as well as a racial equity statement application requirement:

Racial equity - In January 2020, the CAC approved its [Strategic Framework](#) which articulated our commitment to [racial equity](#). As the agency has been evolving our own race and equity practices, we invite applicants to start, continue, or strengthen their racial equity practices with us, and we ask applicants to submit a racial equity statement this year as a required part of the application.

- The racial equity statement should explain the applicant's commitment and tangible efforts (if applicable) to advancing the leadership of and service to indigenous people, communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities whose principal languages are not English.
- We recognize that organizations/projects led by people of color, or other systematically marginalized community members, may already do the labor of weaving racial equity into their work; this is not a moment for the CAC to validate but rather to honor that work.
- The CAC is committed to providing a webinar and other technical assistance in order to support organizations prior to their submission of a racial equity statement.

TAB K

California Arts Council | Public Meeting | 09/10/2020



ARTS & CULTURAL ORGANIZATIONS GENERAL OPERATING RELIEF 2020-2021 Grant Guidelines

Deadline: TBD



The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

Gavin Newsom

Arts Council Members

Nashormeh Lindo, Chair

Jaime Galli, Vice Chair

Larry Baza

Lilia Gonzáles-Chávez

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CA Relay Service: 711

Large print is available upon request.

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. 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.

Native Land Acknowledgement: *to be added after community development process*

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement:

As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

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 often matched by foundations, individuals, earned income, government agencies, in-kind contributions, 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. 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 recognized field representatives 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, the 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 purposes, 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 & CULTURAL ORGANIZATIONS GENERAL OPERATING RELIEF 2020-21 GRANT GUIDELINES DEADLINE: TBD

Apply at calartscouncil.smartsimple.com

Grant Awards: Up to \$30,000

Estimated Total Program Investment: TBD

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: TBD

Background: Why is this program being offered?

The California Arts Council is the only statewide agency supporting local arts infrastructure and programming in all 58 counties. Our policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes support and service in response to the COVID-19 pandemic. Recent data and community input demonstrate the need for greater access for general funding in support of maintaining the operation of California arts and cultural organizations during this uncertain time.

Purpose: What is the intended impact of this program?

The **Arts & Cultural Organizations General Operating Relief** grant program intends to provide relief funding to arts and cultural organizations who have experienced economic hardships due to the COVID-19 pandemic. This grant supports the well-being of California's cultural vitality by helping sustain a robust and diverse arts workforce and infrastructure. **Funds may be used to support any short-term and immediate eligible expenses associated with the general operations of an arts or cultural organization.** Applying for this grant does not restrict an organization from applying for other CAC grants. General operating grants are intended to support the applicant organization or group in carrying out their mission. Funding is *not* intended to support a specific project.

Eligible Request Amounts

Applicant organizations can request up to \$30,000 for the grant period.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections. **Although not factors in grant decisions**, we strongly encourage organizations that are led by, represent, and/or serve systemically marginalized communities to apply, which may include but are not limited to: African and African American, Arab, Asian and Asian American, Latinx, Middle Eastern, Native American and Indigenous, Pacific Islander; Lesbian, Gay,

Bisexual, Queer, Transgender and Gender-Variant people; people with disabilities; women (including Transgender women); and those who are low-income, have high debts, have difficulty obtaining or retaining sources of income, or live in rural or immigrant and refugee communities.

Funding Priority: Small and Economically Vulnerable Organizations

Funding decisions for this grant program will prioritize small and economically vulnerable organizations with total operating revenues of \$250,000 or less, at risk for closure or halting of activities due to economic impacts from the pandemic.

Organizations with larger operating budgets may apply and will be considered for funding depending on availability. Organizations of all sizes are eligible to request the full award amount regardless of the organization's annual total operating revenue.

Application Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be reviewed, ranked, and considered for funding.

- **California-based -**
 - Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government, or non-profit social service organization with regular ongoing arts programming and/or services.
 - All applicant organizations must have a principal place of business in California.
- **Arts programming -** Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor -** 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 must use a California-based fiscal sponsor with a federal 501(c)(3) designation to conduct work on a 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 contract holder with the California Arts Council.**
 - The fiscal sponsor **cannot be changed during the grant period without forfeiting the grant award.**
 - The fiscal sponsor must 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](#).
- **Racial equity -** In January 2020, the CAC approved its [Strategic Framework](#) which articulated our commitment to [racial equity](#). As the agency has been evolving our own race and equity practices, we invite applicants to start, continue, or strengthen their racial equity practices with us, and we ask

applicants to submit a racial equity statement this year as a required part of the application.

- The racial equity statement should explain the applicant’s commitment and tangible efforts (if applicable) to advancing the leadership of and service to indigenous people, communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities whose principal languages are not English.
- We recognize that organizations/projects led by people of color, or other systematically marginalized community members, may already do the labor of weaving racial equity into their work; this is not a moment for the CAC to validate but rather to honor that work.
- The CAC is committed to providing a webinar and other technical assistance in order to support organizations prior to their submission of a racial equity statement.
- **Financial documentation** - Applicants must provide a minimum of two years of basic financial information via the Budget Snapshot within the application.
- **Certificate of Good Standing** - 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.
- **Signatures on required attachments** - Letters and other attachments requiring signatures must include completed digital or scanned signatures in order to be considered for funding. A blank signature field will not be accepted.

Payee Data Record

Applicants who have never before been funded by the CAC must complete, sign, and submit a new STD 204 Payee Data Record at the time of application submission. Past and current grantees must review their most recent Payee Data Record for accuracy and submit a new record only if there are changes to the current organization and/or primary contact name.

Funding Restrictions

- For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 25% of the total operating revenue from the most recently completed fiscal year, as it appears in the Budget Snapshot.
- Applicants to this program are restricted from applying for the CAC Statewide and Regional Networks grant.

What We Do Not Fund

[Click here to review the list of activities and expenses that CAC does not fund.](#)

Matching Funds

This program requires a 1:1 match of award funds. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application, if applicable. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending, or committed.

Matching funds can be met with any combination of in-kind and cash sources.

- **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.
- **Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income.

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 applicant.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

[Click here for additional information on CAC in-kind contributions.](#) If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff prior to beginning your application (see Staff Assistance).

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Programs](#) page of the CAC website.

Application Review Criteria

CAC staff will review applications for completeness and basic eligibility at the time of submission. A panel will adjudicate complete and eligible applications based on the following criteria:

- **Management and Leadership**
- **Equity**
- **Creative Engagement**
- **Accessibility**

[Note to Council: These criteria headings will be further developed by staff to align with each grant's specific application. The criteria descriptions will be complete at the time of public release.]

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

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

Program Timeline

TBD

Grantee Requirements

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

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive 100% grant payment near the start of the activity period.
- **Consistent activities** - 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.
- **Approval for changes** - Programming activities must be completed as proposed, and any changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- **Thank you letters** - 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 of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC credit** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This organization is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of 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 Board of 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.

Staff Contact(s)

staff.member@arts.ca.gov

(916) 322-XXXX

TAB L

California Arts Council | Public Meeting | 09/10/2020



STATEWIDE AND REGIONAL NETWORKS

2020-2021 Grant Guidelines

Deadline: TBD



The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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California Arts Council



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- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

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 often matched by foundations, individuals, earned income, government agencies, in-kind contributions, 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. 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 recognized field representatives 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, the 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 purposes, 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

2020-21 GRANT GUIDELINES

DEADLINE: TBD

Apply at calartscouncil.smartsimple.com

Grant Awards: Up to \$35,000

Estimated Total Program Investment: TBD

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: TBD



Background: Why is this program being offered?

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes a commitment to support a network of arts service organizations that provide practical resources for the communities they serve. Statewide and Regional Networks grantees continue to provide timely and adaptive services which respond to the needs of culturally specific and geographically diverse communities.

Purpose: What is the intended impact of this program?

The **Statewide and Regional Networks (SRN)** program intends to contribute to the safety and longevity of the creative workforce in California by creating a resilient network of arts service organizations and artists.

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. They also provide specialized, practical services for artists, arts organizations, and cultural communities. These organizations preserve, present, and promote specific cultural practices, artistic disciplines, or creative initiatives.

Eligibility: Who can apply?

- Applicants must be an arts service organization with regional or statewide reach as stated in program definitions. First time applicants to this program are highly encouraged to meet with the Arts Program Specialist prior to application submission.
- State-Local Partner grantees are not eligible for Statewide and Regional Networks support in the same fiscal year, with the exception of a State-Local Partner serving as a fiscal sponsor for a distinct network that is not supported by the CAC through the State-Local Partners program.

Eligible Request Amounts

Applicant organizations can request up to \$35,000 for the grant period.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections. **Although not factors in**

grant decisions, we strongly encourage organizations that are led by, represent, and/or serve systemically marginalized communities to apply, which may include but are not limited to: African and African American, Arab, Asian and Asian American, Latinx, Middle Eastern, Native American and Indigenous, Pacific Islander; Lesbian, Gay, Bisexual, Queer, Transgender and Gender-Variant people; people with disabilities; women (including Transgender women); and those who are low-income, have high debts, have difficulty obtaining or retaining sources of income, or live in rural or immigrant and refugee communities.

Program Requirements

- Art service organization activities and services must demonstrate how they provide practical services for artists, arts organizations, and cultural communities. Refer to program definition for practical services.
- Organization must reflect a commitment to include and represent the communities to be served.
- 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.

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. Advocacy often includes lobbying activities that are intended to influence specific legislation. Lobbying activities cannot be funded by the CAC.
- **Arts service organization** is a nonprofit or fiscally sponsored organization that furthers 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. An arts service organization may operate a network. For specific information regarding networks, please see definition below.
- **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.
- **Membership** is defined as individual or organizational stakeholders who join an organization to receive benefits.
- **Practical services** may include, but are not limited to communications, professional development opportunities, re-granting, mentorships, career services, and networking.
- **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 Orange.
- **Statewide reach** must include services, activities and events with significant constituent representation from the Northern, Central, and Southern regions.

Application Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be reviewed, ranked, and considered for funding.

- **California-based -**
 - Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government, or non-profit social service organization with regular ongoing arts programming and/or services.
 - All applicant organizations must have a principal place of business in California.
- **Arts programming -** Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor -** 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 must use a California-based fiscal sponsor with a federal 501(c)(3) designation to conduct work on a 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 contract holder with the California Arts Council.**
 - The fiscal sponsor **cannot be changed during the grant period without forfeiting the grant award.**
 - The fiscal sponsor must 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](#).
- **Racial equity -** In January 2020, the CAC approved its [Strategic Framework](#) which articulated our commitment to [racial equity](#). As the agency has been

evolving our own race and equity practices, we invite applicants to start, continue, or strengthen their racial equity practices with us, and we ask applicants to submit a racial equity statement this year as a required part of the application.

- The racial equity statement should explain the applicant’s commitment and tangible efforts (if applicable) to advancing the leadership of and service to indigenous people, communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities whose principal languages are not English.
- We recognize that organizations/projects led by people of color, or other systematically marginalized community members, may already do the labor of weaving racial equity into their work; this is not a moment for the CAC to validate but rather to honor that work.
- The CAC is committed to providing a webinar and other technical assistance in order to support organizations prior to their submission of a racial equity statement.
- **Financial documentation** - Applicants must provide a minimum of two years of basic financial information via the Budget Snapshot within the application.
- **Certificate of Good Standing** - 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.
- **Signatures on required attachments** - Letters and other attachments requiring signatures must include completed digital or scanned signatures in order to be considered for funding. A blank signature field will not be accepted.

Payee Data Record

Applicants who have never before been funded by the CAC must complete, sign, and submit a new STD 204 Payee Data Record at the time of application submission. Past and current grantees must review their most recent Payee Data Record for accuracy and submit a new record only if there are changes to the current organization and/or primary contact name.

Funding Restrictions

- For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 25% of the total operating revenue from the most recently completed fiscal year, as it appears in the Budget Snapshot.
- Applicants to this program are restricted from applying for the CAC Arts and Cultural Organizations General Operating Relief grant.

What We Do Not Fund

[Click here to review the list of activities and expenses that CAC does not fund.](#)

Matching Funds

This program requires a 1:1 match of award funds. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application, if applicable. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending, or committed.

Matching funds can be met with any combination of in-kind and cash sources.

- **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.
- **Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income.

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 applicant.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

[Click here for additional information on CAC in-kind contributions.](#) If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff prior to beginning your application (see Staff Assistance).

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Programs](#) page of the CAC website.

Application Review Criteria

CAC staff will review applications for completeness and basic eligibility at the time of submission. A panel will adjudicate complete and eligible applications based on the following criteria:

- **Statewide or Regional Services**
- **Management and Leadership**
- **Equity and Impact**
- **Stakeholder Engagement**
- **Accessibility**

[Note to Council: These criteria headings will be further developed by staff to align with each grant's specific application. The criteria descriptions will be complete at the time of public release.]

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

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

Program Timeline

TBD

Statewide and Regional Networks Responsibilities

Statewide and Regional Networks 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 constituents in all counties and/or municipalities identified in the network.
- Participate in program evaluation (if applicable).

Grantee Requirements

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

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive 100% grant payment near the start of the activity period.
- **Consistent activities** - 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.

- **Approval for changes** - Programing activities must be completed as proposed, and any changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- **Thank you letters** - 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 of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC credit** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of 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 Board of 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.

Staff Contact(s)

staff.member@arts.ca.gov

(916) 322-XXXX

TAB M

California Arts Council | Public Meeting | 09/10/2020



Administering Organization Grant RELIEF FOR INDIVIDUAL ARTISTS AND CULTURAL PRACTITIONERS

2020-2021 Grant Guidelines

Deadline: TBD



The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

California Arts Council



Governor of California

Gavin Newsom

Arts Council Members

Nashormeh Lindo, Chair

Jaime Galli, Vice Chair

Larry Baza

Lilia Gonzáles-Chávez

Jodie Evans

Kathleen Gallegos

Stanlee Gatti

Donn K. Harris

Alex Israel

Consuelo Montoya

Jonathan Moscone

Executive Director

Anne Bown-Crawford

Deputy Director

Ayanna Lalia Kiburi, MPH

Director of Programs Services

Angela Dee Alforque, Ed.D

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

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. 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.

Native Land Acknowledgement: *to be added after community development process*

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement:

As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

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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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RELIEF FOR INDIVIDUAL ARTISTS AND CULTURAL PRACTITIONERS

ADMINISTERING ORGANIZATION

2020-21 GRANT GUIDELINES

DEADLINE: TBD

Apply at calartscouncil.smartsimple.com

Grant Award: \$1,361,875

Estimated Total Program Investment: \$1,361,875

Estimated Total Number of Grant Awards: 1

Grant Activity Period: TBD

Background: Why is this program being offered?

The California Arts Council is the only statewide agency supporting local arts infrastructure and programming in all 58 counties. Our policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes support and service in response to the COVID-19 pandemic. The COVID-19 pandemic has devastated the livelihoods of artists and individuals who make their living in the creative sector in California.

Furthermore, due to historical and ongoing systemic and institutionalized racism, people of color have experienced disproportionately greater negative effects from the pandemic, both in terms of health and economic outcomes. A recent report from the nonpartisan Center on Budget and Policy Priorities stated the following:

“People of color are experiencing disproportionately more infections and hospitalizations—and among Black people, highly disproportionate death rates—with people of color also overrepresented in jobs that are at higher infection risk now and in the jobs hardest hit economically. Shaping these outcomes are structural barriers like wealth and income disparities, inadequate access to health care, and racial discrimination built into the health system.”¹

Purpose: What is the intended impact of this program?

Given the CAC’s commitment to racial equity, the CAC is seeking applications for an Administering Organization to manage a regranting program that provides rapid relief support grants to artists and cultural practitioners of color across the state of California who face dire economic consequences due to the COVID-19 pandemic.

¹ Williams, Erica and Cortney Sanders. “[3 Principles for an Antiracist, Equitable State Response to COVID-19 — and a Stronger Recovery](#)” Center on Budget and Policy Priorities. Washington, D.C.: May 21, 2020.

Eligibility: Who can apply?

- Arts organizations, individually or in partnership, with existing capacity in the following areas are eligible to apply:
 - Administering regranting programs to individuals, including providing direct grant payments
 - Reaching artists and cultural practitioners representative of communities of color disproportionately impacted by COVID-19
 - Providing technical assistance to grant applicants
 - Employing a robust online grants management system
- Fiscally sponsored organizations are not eligible to apply.

Program Administration

Administering Organization (AO)

The AO will be responsible for the planning and implementation of the rapid relief grant program including but not limited to: development of program components and timeline; implementing statewide and culturally specific engagement strategies to priority communities and trusted culture bearers; regular reporting to and collaborating with the CAC on expanded outreach to ensure diverse statewide representation of applicants; management of the application processes for artists through the implementation, application screening, and award decisions; and regular reporting to the CAC.

Program Oversight

California Arts Council

The CAC will be responsible for distributing funds to the AO regranting and program administration. The CAC will partner with the AO to develop an oversight plan for the CAC that will include providing input and approval on program development and implementation. The CAC expects to participate in bi-weekly check-in meetings with the AO, at minimum. The CAC will also conduct a program evaluation to document the impact of the program.

Funding

The AO grant will be for **\$1,361,875** for the following purposes:

- Program administration of the grant activities
 - up to \$130,000 (8%) can be applied for this purpose
- Regranting awards of unrestricted funds to individuals
 - grants of \$1,000 each

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections. **Although not factors in grant decisions**, we strongly encourage organizations that are led by, represent, and/or serve systemically marginalized communities to apply, which may include but are not limited to: African and African American, Arab, Asian and Asian American, Latinx, Middle Eastern, Native American and Indigenous, Pacific Islander; Lesbian, Gay, Bisexual, Queer, Transgender and Gender-Variant people; people with disabilities; women (including Transgender women); and those who are low-income, have high

debts, have difficulty obtaining or retaining sources of income, or live in rural or immigrant and refugee communities.

Application Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be reviewed, ranked, and considered for funding.

- **California-based** - 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 with a principal place of business in California.
- **501(c)(3) organization as applicant** - 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.
- **Signed partnership agreement** - If more than one organization is applying in partnership, a partnership agreement signed by all parties must be included.
 - One organization must be the primary applicant. If awarded, that organization would become the legal contract holder with the CAC.
- **Racial equity** - In January 2020, the CAC approved its [Strategic Framework](#) which articulated our commitment to [racial equity](#). As the agency has been evolving our own race and equity practices, we invite applicants to start, continue, or strengthen their racial equity practices with us, and we ask applicants to submit a racial equity statement this year as a required part of the application.
 - The racial equity statement should explain the applicant’s commitment and tangible efforts (if applicable) to advancing the leadership of and service to indigenous people, communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities whose principal languages are not English.
 - We recognize that organizations/projects led by people of color, or other systematically marginalized community members, may already do the labor of weaving racial equity into their work; this is not a moment for the CAC to validate but rather to honor that work.
 - The CAC is committed to providing a webinar and other technical assistance in order to support organizations prior to their submission of a racial equity statement.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **Financial documentation** - Applicants must provide a minimum of two years of basic financial information via the SMU Data Funders Report.
- **Certificate of Good Standing** - 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.

- **Signatures on required attachments** - Letters and other attachments requiring signatures must include completed digital or scanned signatures in order to be considered for funding. A blank signature field will not be accepted.

Payee Data Record

Applicants who have never before been funded by the CAC must complete, sign, and submit a new STD 204 Payee Data Record at the time of application submission. Past and current grantees must review their most recent Payee Data Record for accuracy and submit a new record only if there are changes to the current organization and/or primary contact name.

Funding Restrictions

- Applying for the Relief for Individual Artists and Cultural Practitioners grant does not restrict an organization from applying for other CAC grants.

What We Do Not Fund

[Click here to review the list of activities and expenses that CAC does not fund.](#)

Matching Funds

This program does not require matching funds.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Programs](#) page of the CAC website.

Application Review Criteria

CAC staff will review applications for completeness and basic eligibility at the time of submission. A panel will adjudicate complete and eligible applications based on the following criteria:

- **Organizational Capacity and Readiness**
- **Project Design and Implementation**
- **Experience with Engagement and Equity**

[Note to Council: These criteria headings will be further developed by staff to align with each grant's specific application. The criteria descriptions will be complete at the time of public release.]

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

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

Program Timeline

TBD

Grantee Requirements

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

- **Planning** - Develop and maintain a detailed grant program framework, workplan, and outreach strategy to reflect the geographic diversity of the state, with a clear timeline, outcomes, and deliverables to be approved by the CAC.
- **Managing the grant process** - Develop the guidelines and application processes, manage the collection of applications, provide technical assistance to applicants, screen applications, and coordinate the awarding process.
- **Program evaluation** - Participate in program evaluation that could include feedback and data collection.
- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive 100% grant payment near the start of the activity period.
- **Consistent activities** - 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.
- **Approval for changes** - Programming activities must be completed as proposed, and any changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- **Thank you letters** - 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 of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC credit** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of 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 Board of 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.

Staff Contact(s)

staff.member@arts.ca.gov

(916) 322-XXXX

TAB N

California Arts Council | Public Meeting | 09/10/2020



INDIVIDUAL ARTISTS FELLOWSHIP 2020-2021 Grant Guidelines

Deadline: TBD



The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

Gavin Newsom

Arts Council Members

Nashormeh Lindo, Chair

Jaime Galli, Vice Chair

Larry Baza

Lilia Gonzáles-Chávez

Jodie Evans

Kathleen Gallegos

Stanlee Gatti

Donn K. Harris

Alex Israel

Consuelo Montoya

Jonathan Moscone

Executive Director

Anne Bown-Crawford

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CA Relay Service: 711

Large print is available upon request.

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. 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.

Native Land Acknowledgement: *to be added after community development process*

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement:

As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

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 often matched by foundations, individuals, earned income, government agencies, in-kind contributions, 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. 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 recognized field representatives 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, the 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 purposes, 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.



INDIVIDUAL ARTISTS FELLOWSHIP

2020-21 GRANT GUIDELINES

DEADLINE: TBD

Apply at calartscouncil.smartsimple.com

Grant Awards: \$5,000 - \$50,000

Estimated Total Program Investment: TBD

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: TBD

Background: Why is this program being offered?

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes providing critical services to artists and to the community at large. The CAC is committed to funding opportunities that support all of California's creative ecosystem. Offering fellowship support to artists responds to the CAC's Strategic Framework by directly supporting individuals who embody aesthetics, a key value of the CAC, recognizing all art forms and artistic traditions that enable full and meaningful creative expression.

Artist fellowships are known to:

- Encourage artists' contributions to the state's economy, communities, cultural vitality and/or quality of life
- Highlight artists' accomplishments and creative excellence
- Affirm artists and the arts as a priority worthy of financial support
- Stimulate greater public awareness of and engagement with various art forms
- Raise artists' public profiles within the state and beyond

Purpose: What is the intended impact of this program?

The **Individual Artists Fellowship** program intends to recognize, uplift, and celebrate the excellence of California artists practicing any art form. In doing so, the CAC will showcase the centrality of artists' leadership in guiding the evolution of our traditional and contemporary cultures.

Excellence, for purposes of this grant, is defined as an artist's

- Unique artistic vision
- Ongoing commitment to creative practice
- Engagement with and impact on the larger cultural ecosystem

This program will support artists at key moments in their careers, elevating their capacity for continued contribution to the field and our state. Fellowship grants support individual artistic practice through unrestricted funding. This program is intended to support a broad spectrum of artists from diverse geographies and communities of all sizes across the state of California.

Eligibility: Who can apply?

California-based artists working in any artistic discipline, with a principal place of residence and practice in California, are eligible to apply.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections. **Although not factors in grant decisions**, we strongly encourage artists that represent historically marginalized communities to apply, which may include but are not limited to: African and African American, Arab, Asian and Asian American, Latinx, Middle Eastern, Native American and Indigenous, Pacific Islander; Lesbian, Gay, Bisexual, Queer, Transgender and Gender-Variant people; people with disabilities; women (including Transgender women); and those who are low-income, have high debts, have difficulty obtaining or retaining sources of income, or live in rural or immigrant and refugee communities.

Funding Structure

Fellowship awards will provide unrestricted funding to be used in support of the fellows' artistic practice. The following three tiers of funding are available. (Awards will be funded at the full dollar amount for each tier, partial awards will not be made):

- **CAC Emerging Artist Fellows - \$5,000** (up to 125 artists to be supported)
Artists with two to three years of establishing artistic practice.
- **CAC Experienced Artist Fellows - \$10,000** (up to 50 artists to be supported)
Artists with four to 10 years of artistic practice, building their professional portfolios as well as their engagement with the field and their communities.
- **CAC Legacy Fellows - \$50,000** (up to 10 artists to be supported)
Well-established artists with 10 or more years of artistic practice.

Program Structure

- **Artistic Practice** - Funds are intended to support continuation and growth of the fellows' artistic practice.
- **Art Forms** - Artists of all arts disciplines may apply, including but not limited to: craft, dance, design, film, media, music, theatre and performance, traditional arts, visual arts, writing, etc.
- **Convening** - The CAC will convene fellows (in-person or virtually) to offer a platform on which to engage with one another as a cohort, as well as to be celebrated publicly for their distinction as a CAC fellow.
- **Work Submissions - [Timeline TBD]** Applicants must submit work samples, which can include any work submitted with the application and/or produced during the fellowship year. Legacy Fellows will be recognized through the curation of a CAC-sponsored digital timeline highlighting the artist's work and career, as well as through participation in networking opportunities and celebration events throughout the fellowship year.
- **Artistic Products** - The fellowship provides unrestricted funding; artists will not be asked specifically what will be produced under the terms of the fellowship. Content of artwork produced during the fellowship period is explicitly reflective of the artist's speech, rather than an extension of the State.

Application Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be reviewed, ranked, and considered for funding.

- **California-based** - An applicant must be a California-based artist with a principal place of residence and practice in California.
- **Artist’s narrative** - Applicants must provide a brief description of their background and focus, and a description of how the funds will support the artist’s professional practice.
- **Artist work samples** - Applicants must include examples of their work over the time period relative to the funding tier (two to three pieces for Emerging, four to six for Experienced, and eight to 10 for Legacy artists).
- **Letter of support or testimonial** - Applicants must provide a written statement from a key stakeholder, partner, or community member that substantiates the artist’s years of artistic practice.
- **Support materials** - Applicants must supply a resume or CV and up to two additional supporting documents such as press materials, flyers, brochures, programs, newsletters, and other marketing pieces generated within the past two years.
- **Signatures on required attachments** - Letters and other attachments requiring signatures must include completed digital or scanned signatures in order to be considered for funding. A blank signature field will not be accepted.
- **Final work submissions** - [timeline TBD] Emerging and Experienced Artist Fellows are required to submit a piece of work for inclusion in a virtual gallery, and Legacy Fellows are required to submit works to be included in a digital timeline. This may include any work submitted with the application or produced during the fellowship year.

Payee Data Record

Applicants must complete, sign, and submit a STD 204 Payee Data Record at the time of application submission.

What We Do Not Fund

[Click here to review the list of activities and expenses that CAC does not fund.](#)

Matching Funds

This program does not require matching funds.

Online Application Portal

Applications will be available online through the CAC’s online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Programs](#) page of the CAC website.

Application Review Criteria

CAC staff will review applications for completeness and basic eligibility at the time of submission. A panel will adjudicate complete and eligible applications based on the following criteria:

- **Artist's Narrative**
- **Community Engagement**
- **Social Impact**
- **Personal Impact**
- **Geographic Context**

[Note to Council: These criteria headings will be further developed by staff to align with each grant's specific application. The criteria descriptions will be complete at the time of public release.]

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

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

Program Timeline

TBD

Grantee Requirements

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

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive 100% grant payment near the start of the activity period.
- **Consistent activities** - Maintain periodic contact with the CAC throughout the duration of the fellowship and participate in program activities as applicable.
- **Approval for changes** - Programming activities must be completed as proposed, and any changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- **Thank you letters** - 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.

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:

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Staff Contact(s)

staff.member@arts.ca.gov

(916) 322-XXXX

TAB O

California Arts Council | Public Meeting | 09/10/2020



IMPACT PROJECTS

2020-2021 Grant Guidelines

Deadline: TBD



The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

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Office Hours

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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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As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

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For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

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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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IMPACT PROJECTS

2020-21 GRANT GUIDELINES

DEADLINE: TBD

Apply at calartscouncil.smartsimple.com

Grant Awards: Up to \$18,000

Estimated Total Program Investment: TBD

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: TBD

Background: Why is this program being offered?

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes strengthening the creative expression of artists, artistic practice, and community collaboration as vital strategies in healing, stabilizing, uplifting, and transforming communities. Artistic projects that foster creative social change in the areas of equity, access, and opportunity provide vital opportunities for sustaining strong, healthy, vibrant, safe, and resilient communities in a region.

Purpose: What is the intended impact of this program?

The **Impact Projects** grant program intends to support collaborative projects that center artists and artistic practice in responding to issues facing California at this time, particularly as experienced by those communities most vulnerable to and adversely affected by the COVID-19 pandemic. This program prioritizes local artists and forms of arts and cultural expression that are unique to, and/or historically rooted in, the specific community/communities to be served.

Impact Projects grants will support arts organizations in projects that allow local artist(s) and residents to develop and express their own creative and artistic goals and address a community-defined need. Collaborative projects will utilize various creative practices to impact social issues affecting their community, including but not limited to education, poverty, systemic/structural racism, health disparities, housing insecurity, violence, racial inequities, food insecurity, cultural/social justice, intergenerational learning, environmental sustainability, digital divide, or other issues.

Applying for the Impact Projects grant does not restrict an organization from applying for other CAC grants.

Eligible Request Amounts

- Applicant organizations can request up to \$18,000 for the grant period.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections. **Although not factors in grant decisions**, we strongly encourage organizations that are led by, represent, and/or serve systemically marginalized communities to apply, which may include but are not limited to: African and African American, Arab, Asian and Asian American, Latinx, Middle Eastern, Native American and Indigenous, Pacific Islander; Lesbian, Gay, Bisexual, Queer, Transgender and Gender-Variant people; people with disabilities; women (including Transgender women); and those who are low-income, have high debts, have difficulty obtaining or retaining sources of income, or live in rural or immigrant and refugee communities.

Funding Priority: Small and Economically Vulnerable Organizations

Funding decisions for this grant program will prioritize small and economically vulnerable organizations with total operating revenues of \$250,000 or less, at risk for closure or halting of activities due to economic impacts from the pandemic. Organizations with larger operating budgets may apply and will be considered for funding depending on availability. Organizations of all sizes are eligible to request the full award amount regardless of the organization's annual total operating revenue.

Project Requirements

- Applicant organization must develop and complete a project addressing the program's goals to be completed within the project timeline. The project description must include an anticipated timeline for completion within the activity period.
 - Projects must be collaboratively developed between local artist(s) and residents to develop and express creative and artistic goals and address a community-defined need. Projects must utilize creative practices to impact social issues affecting a community.
- Project planning and completion must reflect a commitment to include and represent the communities to be served.
- 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.
- Individuals to be compensated by this grant must be based in California.
- Individuals to be compensated by this grant may not be full-time students in a degree program directly related to any type of compensation/credit for this project.
- 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.

Application Requirements: Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be reviewed, ranked, and considered for funding.

- **California-based -**
 - Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government, or nonprofit social service organization with regular ongoing arts programming and/or services.
 - All applicant organizations must have a principal place of business in California.
- **Arts programming -** Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor-** 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 must use a California-based fiscal sponsor with a federal 501(c)(3) designation to conduct work on a 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 contract holder with the California Arts Council.**
 - The fiscal sponsor **cannot be changed during the grant period without forfeiting the grant award.**
 - The fiscal sponsor must 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](#).
- **Racial equity -** In January 2020, the CAC approved its [Strategic Framework](#) which articulated our commitment to [racial equity](#). As the agency has been evolving our own race and equity practices, we invite applicants to start, continue, or strengthen their racial equity practices with us, and we ask applicants to submit a racial equity statement this year as a required part of the application.
 - The racial equity statement should explain the applicant’s commitment and tangible efforts (if applicable) to advancing the leadership of and service to indigenous people, communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities whose principal languages are not English.
 - We recognize that organizations/projects led by people of color, or other systematically marginalized community members, may already do the

labor of weaving racial equity into their work; this is not a moment for the CAC to validate but rather to honor that work.

- The CAC is committed to providing a webinar and other technical assistance in order to support organizations prior to their submission of a racial equity statement.
- **Financial documentation** - Applicants must provide a minimum of two years of basic financial information via the Budget Snapshot within the application.
- **Certificate of Good Standing** - 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.
- **Signatures on required attachments** - Letters and other attachments requiring signatures must include completed digital or scanned signatures in order to be considered for funding. A blank signature field will not be accepted.

Payee Data Record

Applicants who have never before been funded by the CAC must complete, sign, and submit a new STD 204 Payee Data Record at the time of application submission. Past and current grantees must review their most recent Payee Data Record for accuracy and submit a new record only if there are changes to the current organization and/or primary contact name.

Funding Restrictions

For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 25% of the total operating revenue from the most recently completed fiscal year, as it appears in the Budget Snapshot.

What We Do Not Fund

[Click here to review the list of activities and expenses that CAC does not fund.](#)

Matching Funds

This grant program does not require matching funds.

Online Application Portal

Applications will be available online through the CAC’s online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Programs](#) page of the CAC website.

Application Review Criteria: CAC staff will review applications for completeness and basic eligibility at the time of submission. A panel will adjudicate complete and eligible applications based on the following criteria:

- **Project Design**
- **Community Engagement and Social Impact**
- **Local Artist Support**
- **Accessibility**

[Note to Council: These criteria headings will be further developed by staff to align with each grant's specific application. The criteria descriptions will be complete at the time of public release.]

Panel Adjudication and Ranking Scale: Panelists review and rank applications and work samples using a 6-point ranking scale [that can be viewed at this link.](#)

California Arts Council Decision-making

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

Program Timeline

TBD

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- **Thank you letters** - 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 of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.

- **CAC credit** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Final report**- Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the Grant Activity Period.
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Staff Contact(s)

staff.member@arts.ca.gov

(916) 322-XXXX

TAB P

California Arts Council | Public Meeting | 09/10/2020



JUMP STARTS PROGRAM 2020-2021 Grant Guidelines

Deadline: TBD



The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

Gavin Newsom

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Jaime Galli, Vice Chair

Larry Baza

Lilia Gonzáles-Chávez

Jodie Evans

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Stanlee Gatti

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Consuelo Montoya

Jonathan Moscone

Executive Director

Anne Bown-Crawford

Deputy Director

Ayanna Lalia Kiburi, MPH

Director of Programs Services

Angela Dee Alforque, Ed.D

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

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. 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.

Native Land Acknowledgement: *to be added after community development process*

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement:

As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

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 often matched by foundations, individuals, earned income, government agencies, in-kind contributions, 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. 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 recognized field representatives 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, the 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.



JUMP StArts Program

2020-21 GRANT GUIDELINES

DEADLINE: TBD

Apply at calartscouncil.smartsimple.com

Grant Awards: Planning grants \$2,500; Project Grants up to \$50,000

Estimated Total Program Investment: TBD

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: TBD

Background: Why is this program being offered?

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs. This includes a commitment to ensuring that art is accessible to all Californians, including the young and vulnerable, specifically those whose lives have been impacted or interrupted by the justice system.

These may be youth and young people who were dismissed from middle, high and/or continuation schools; are subjected to racial profiling; are arrested or on probation; are incarcerated at a juvenile justice facility or at a court-appointed educational institution; are undocumented; are unhoused and/or migratory; are refugees; have incarcerated parent(s) or guardian(s) and/or are pregnant or parents themselves. The CAC's commitment to at-risk youth is also reinforced by the State of California Budget Act of 2020 that maintains a mandate to invest in the JUMP StArts program this fiscal year.

Purpose: What is the intended impact of this program?

The **JUMP StArts** program supports high-quality arts education and artists-in-residence programs for priority youth and young people through the age of 24. Activities may take place during or outside of traditional school hours in state- or county-operated correctional facilities; public settings; online; and in arts and culture venues, community centers, school sites, other youth culture centers, and intergenerational settings.

Projects should prioritize system-engaged youth or youth who are especially vulnerable to being engaged in the justice system, and should be tailored specifically to respond to their needs.

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 – Community Spaces and/or County Facilities

Planning grants are also available to support arts organizations in the process of developing an arts project for system-engaged youth.

Project Goals

Proposed projects should address the following goals:

- Establish 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.
- Demonstrate significant planning and reflect a collaborative relationship between the partnering organizations.
- Provide opportunities for arts participation and arts education to youth and young people whose lives are impacted by, or especially vulnerable to, interruption by the justice system.
- Increase opportunities for California teaching artists and cultural practitioners to engage with priority youth and young people in a variety of settings, including state- or county-operated correctional facilities, or in community 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 and young people.
- Center culturally and linguistically responsive learning through the arts and project activities. Project leaders should access and use cultural knowledge to support the cultural assets of the local community.
- Facilitate participants' development of positive self-identification, and respect and understanding of their intersectional identities, inclusive of community, culture and race.
- Measure impact and communicate the value of arts education and arts participation for these youth to juvenile justice and social service entities.
- Facilitate positive relationships between and among arts organizations, staff at the partner juvenile justice or social service entity, and probation departments through increased collaboration and ongoing communication.

Project Requirements

- Applicant organization must develop and complete a project addressing the program's goals to be completed by the end of the activity period. The project description must include an anticipated timeline for completion within the activity period.
- Project planning and completion must reflect a commitment to include and represent the communities to be served; this includes youth and young adult input.
- Rates of compensation for individual California teaching artists and cultural practitioners to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- All activities to be funded by the CAC must occur within the Grant Activity Period.
- The project plan must describe activities, partnership responsibilities, intended artistic and youth development outcomes, evaluation approach and documentation strategies.
- The project design must provide safe, healthy, and appropriate learning environments for youth and young people.

- The project must include professional development training for teaching staff in both facility protocols and trauma-informed practice.
- Project team members to be compensated and supported by this grant must show relevant experience based in California and may not be engaged in the project as full-time students in a degree program receiving credit for their work in this project.
- If proposing therapeutic outcomes, applicants must relay the qualifications of service providers, such as but not limited to: *curandero/a/xs, medicine elders, shaman, monks, therapists, social workers*, and how their histories and modalities are appropriate to the clinical and/or community arts setting, as well as 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.

Eligible Request Amounts

Applicant organizations can request:

- Up to \$50,000 for a full project grant
- \$2,500 for a planning grant
- Up to \$52,500 for a planning and project grant if they are in two different funding strands: Community Spaces and/or County Facilities *and* State Facilities

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections. **Although not factors in grant decisions**, we strongly encourage organizations that are led by, represent, and/or serve systemically marginalized communities to apply, which may include but are not limited to: African and African American, Arab, Asian and Asian American, Latinx, Middle Eastern, Native American and Indigenous, Pacific Islander; Lesbian, Gay, Bisexual, Queer, Transgender and Gender-Variant people; people with disabilities; women (including Transgender women); and those who are low-income, have high debts, have difficulty obtaining or retaining sources of income, or live in rural or immigrant and refugee communities.

Funding Priority: Small and Economically Vulnerable Organizations

Funding decisions for this grant program will prioritize small and economically vulnerable organizations with total operating revenues of \$250,000 or less, at risk for closure or halting of activities due to economic impacts from the pandemic. Organizations with larger operating budgets may apply and will be considered for funding depending on availability. Organizations of all sizes are eligible to request the full award amount regardless of the organization's annual total operating revenue.

State Facilities Program Strand: Partnership with the Division of Juvenile Justice (DJJ)

Applicants to the State Facilities program strand 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 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
- Outcomes and evaluation metrics appropriate to the scope of the project
- 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.

Community Spaces and/or County Facilities Program Strand

Applicants applying to the Community Spaces and/or County Facilities program strand 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 (link)

The project should demonstrate significant planning and 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:

- Providing ongoing assistance to the artists and teachers
- Communicating regularly over the duration of the project regarding any necessary changes
- Identifying outcomes and evaluation metrics appropriate to the scope of the project
- Publicizing 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 a JUMP StArts project grant in the same strand during the same funding cycle.

Application Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be reviewed, ranked, and considered for funding.

- **California-based -**
 - Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government, or nonprofit social service organization with regular ongoing arts programming and/or services.
 - 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 applicant organizations must have a principal place of business in California.
- **Arts programming -** Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor-** 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 must use a California-based fiscal sponsor with a federal 501(c)(3) designation to conduct work on a 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 contract holder with the California Arts Council.**
 - The fiscal sponsor **cannot be changed during the grant period without forfeiting the grant award.**
 - The fiscal sponsor must 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](#).
- **Racial equity -** In January 2020, the CAC approved its [Strategic Framework](#) which articulated our commitment to [racial equity](#). As the agency has been evolving our own race and equity practices, we invite applicants to start, continue, or strengthen their racial equity practices with us, and we ask applicants to submit a racial equity statement this year as a required part of the application.
 - The racial equity statement should explain the applicant’s commitment and tangible efforts (if applicable) to advancing the leadership of and service to indigenous people, communities of color, racially and ethnically

diverse individuals, tribal communities, immigrant and refugee communities, and communities whose principal languages are not English.

- We recognize that organizations/projects led by people of color, or other systematically marginalized community members, may already do the labor of weaving racial equity into their work; this is not a moment for the CAC to validate but rather to honor that work.
- The CAC is committed to providing a webinar and other technical assistance in order to support organizations prior to their submission of a racial equity statement.
- **Financial documentation** - Applicants must provide a minimum of two years of basic financial information via the Budget Snapshot within the application. years of
- **Certificate of Good Standing** - 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.
- **Signatures on required attachments** - Letters and other attachments requiring signatures must include completed digital or scanned signatures in order to be considered for funding. A blank signature field will not be accepted.

Payee Data Record

Applicants who have never before been funded by the CAC must complete, sign, and submit a new STD 204 Payee Data Record at the time of application submission. Past and current grantees must review their most recent Payee Data Record for accuracy and submit a new record only if there are changes to the current organization and/or primary contact name.

Funding Restrictions

- For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 25% of the total operating revenue from the most recently completed fiscal year, as it appears in the Budget Snapshot.

What We Do Not Fund

[Click here to review the list of activities and expenses that CAC does not fund.](#)

Matching Funds

This program does not require matching funds.

Online Application Portal

Applications will be available online through the CAC’s online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants**

create an online profile well in advance of the application deadline. More information can be found on the [Grant Programs](#) page of the CAC website.

Application Review Criteria

CAC staff will review applications for completeness and basic eligibility at the time of submission. A panel will adjudicate complete and eligible applications based on the following criteria:

- **Partnership, Management and Leadership**
- **Equity and Impact**
- **Outreach**
- **Accessibility**

[Note to Council: These criteria headings will be further developed by staff to align with each grant's specific application. The criteria descriptions will be complete at the time of public release.]

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at this link.

California Arts Council Decision-making

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

Program Timeline

TBD

Grantee Requirements

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Staff Contact(s)

staff.member@arts.ca.gov

(916) 322-XXXX

TAB Q

California Arts Council | Public Meeting | 09/10/2020

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

TAB R

California Arts Council | Public Meeting | 09/10/2020



Memorandum

California Arts Council

1300 I Street, Suite 930
Sacramento, CA 95814
T: 916.322.6555 | F: 916.322.6575
www.arts.ca.gov

Date: September 10, 2020

To: Council Members

From: Governance Committee, Kathy Gallegos & Donn Harris

Re: Chair and Vice Chair Elections & Council Members' Duty to Report to Chair

Council Chair & Vice Chair Elections

According to the Bylaws,

The Nominating Committee shall consist of two Council members appointed annually by the Governance Committee in advance of the December meeting. The Committee shall nominate officers for one-year terms. The Committee shall nominate the officers and the Council shall vote to elect the officers at the December annual meeting. Officers shall consist of a Chair, one Vice-Chair and other officers the Council may, from time to time, designate.

The Governance Committee will announce the two Council members to serve on the Nominating Committee for the December 2020 Council Chair and Vice Chair elections.

Council Members' Duty to Report to Chair and Director

According to the Bylaws:

The Council Members will perform the following duties:

Inform the Chair and the Director of any activities wherein they act in an official capacity representing the Council. This applies to any written correspondence, which shall be forwarded to the Chair and Director.

TAB S

California Arts Council | Public Meeting | 09/10/2020



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

Date: September 10, 2020

To: Council Members

From: Strategic Framework Committee, Jaime Galli and Alex Israel

Re: Strategic Framework Committee Update

The Strategic Framework Committee met on August 18 to establish working priorities for the new committee members in support of the Council's implementation of the Strategic Framework. This committee will begin meeting twice monthly starting in September. We plan to prepare an agenda item for the November Council meeting that will focus on a tracking tool for Council and an early assessment of the framework's aspirations.

TAB T

California Arts Council | Public Meeting | 09/10/2020

**MOVIES**

Published September 3, 2020

Marvel Studios Pays Tribute to Chadwick Boseman with Piece From Ryan Meinerding

BY MARVEL



Following the [passing of Chadwick Boseman](#) last week, the late actor has now been honored with a new piece designed by [Ryan Meinerding](#), Head of Visual Development for Marvel Studios.

The art showcases a few different depictions of Boseman, with his portrayal of [Black Panther](#) at the forefront of the image. Boseman played King T'Challa in Marvel Studios' [Black Panther](#), and Meinerding includes a moment from the film, the beautiful ancestral plane, on T'Challa's suit. He also appeared as Black Panther in Marvel Studio's [Captain America: Civil War](#), Marvel Studios' [Avengers: Infinity War](#), and Marvel Studios' [Avengers: Endgame](#)

The image also highlights Boseman's 2018 Commencement speech at Howard University in 2018, which has resonated deeply with many across the world over the past few days.





Black Panther director Ryan Coogler also [paid tribute to Boseman](#), penning an emotional statement writing, “He lived a beautiful life. And he made great art. Day after day, year after year. That was who he was. He was an epic firework display. I will tell stories about being there for some of the brilliant sparks till the end of my days. What an incredible mark he’s left for us.” You can read Coogler’s full statement [here](#).

In this article: [Black Panther](#), [Black Panther \(T'Challa\)](#).



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Deceptive **Cadence**

Leon Fleisher, The Pianist Who Reinvented Himself, Dies At 92

August 2, 2020 · 10:07 PM ET
 Heard on Morning Edition


 TOM HUIZENGA

3-Minute Listen

[PLAYLIST](#)
[Download](#)
[Transcript](#)



Pianist Leon Fleisher eventually resumed playing with both hands after an injury sidelined him at age 36.
 Chris Hartlove/Provided by the artist

One of America's most beloved and resourceful pianists has died. Leon Fleisher was 92 years old. He died of cancer in Baltimore Sunday morning, according to his son, Julian.

The pianist's roller coaster career began with fame, moved to despair and ended in fulfillment.

In his memoir, Fleisher said he couldn't remember a time when he wasn't playing the piano. He gave his first public recital at age eight and was just 16 when he debuted at Carnegie Hall with the New York Philharmonic. Conductor Pierre Monteux called Fleisher the "pianistic find of the century." At 25, he recorded his first album for Columbia Records, a deep dive into music by Franz Schubert that Tim Page, writing for the *Washington Post* in 1996, called "transcendent."

Page described Fleisher as a pianist who had it all: "a technique that knew no difficulties, a bejeweled and expressive tone, a sure intellectual command of musical form, and an acute sensitivity to whatever he played."

Anne Midgette, who followed Page as the *Washington Post's* chief classical music critic and who co-authored Fleisher's memoir *My Nine Lives*, says that the pianist stood out with a certain clarity and "rightness" to the approach and the playing.

Article continues below

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"Leon had this kind of Apollonian perfection," Midgette says. "When you hear something that he's playing, you think that is the way it needs to be played. There's just this sense of completion about it."

That was especially true of a series of concerto recordings Fleisher made with conductor George Szell and the Cleveland Orchestra in the 1950s and '60s. "The Brahms First [Piano Concerto] was his signature piece," Midgette says. "It's that sound world of the German speaking composers that it was his heritage." At age 12 Fleisher's

current, delicate shape, than to most other pianists now before the public." In 2004, Fleisher released an album simply titled, *Two Hands*, his first such album in 41 years.

Fleisher never approached his former two-handed glory, but he did make a triumphant return to Carnegie Hall in 2003 and was awarded a Kennedy Center Honor in 2007. His story, Midgette says, is a potent lesson.

"He leaves a legacy about overcoming adversity and about pushing through and finding different ways to express yourself," Midgette says. "That's a really great thing for young musicians to be exposed to."

Young musicians, and all of us.

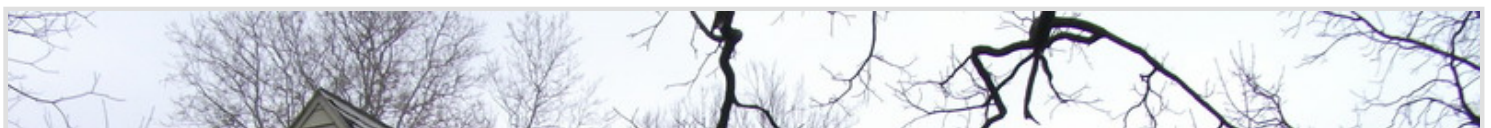
Leon Fleisher

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parents gave him a recording of the Brahms First, and it would be the piece he'd play at Carnegie Hall four years later.

Fleisher was born in San Francisco July 23, 1928. He took over the family piano at age four when it became obvious to his parents that he possessed significant talent. By nine, he was off to Europe to study with the legendary pianist Artur Schnabel, whose teacher's teacher was Beethoven.

At 23, Fleisher became the first American to win the Queen Elisabeth Piano Competition in Brussels. His mastery of the instrument led to a golden career, but it all came to a surprising halt when he was only 36.

Fleisher was slated to tour the Soviet Union with conductor Szell and the Cleveland Orchestra, but the fourth and fifth fingers on his right hand were beginning to mysteriously curl under. He couldn't control them. He was dismissed from the tour, began cancelling performances and, as he told NPR in 2000, slipped into a "deep funk and despair."

Maurice Ravel - Piano concerto for the left hand



YouTube

"The gods know how they hurl their thunderbolts," Fleisher said. "Having spent 36, 37 years of playing two hands and then to have it denied was a tremendous blow." Fleisher considered suicide. But he also tried everything to repair his hand, from hypnosis and EST seminars to acupuncture and carpal tunnel surgery.

After about two years of despair, Fleisher was willing to admit to himself that he should begin to look in other directions.

"I suddenly came to the realization that my connection with music was greater than just as a two-handed piano player," he said.

Fleisher increased his teaching, began a conducting career, and focused on performing music written specifically for the left hand only. Much of the repertoire had been composed for pianist Paul Wittgenstein, who lost his right arm in World War I.

"Leon was the first to exhume some of it, and some had been thought lost," Midgette says. But, she adds, "people weren't just paying to see a left-handed pianist. They were paying to see the great Leon Fleisher playing with the left hand." Maurice Ravel's Concerto for the Left hand became Fleisher's new calling card. Leon Kirchner, among other contemporary composers, wrote left-handed music for Fleisher.

Leon Fleisher Chopin Nocturne in Db op.27 no.2



One of Fleisher's first attempts to resume playing with both hands (in Baltimore, Sept. 16, 1982). It didn't last.

YouTube

Although he finally accepted his condition — eventually diagnosed as Focal Dystonia — Fleisher never gave up hope. In the mid-1990s, after a series of deep tissue manipulations known as Rolfing, the control over his fingers slowly began to return. He also began Botox injections, and little by little, Fleisher resumed performing with all ten fingers. In 1996, Page wrote "I would rather listen to Fleisher, even in his

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Luchita Hurtado, Influential Painter Who Created Dizzying Images of Women and Nature, Is Dead at 99

BY

[Maximiliano Durón](#), [Alex Greenberger](#)

August 14, 2020 11:18am



Luchita Hurtado. ©LUCHITA HURTADO/COURTESY THE ARTIST AND HAUSER & WIRTH/FREDRIK NILSEN

Luchita Hurtado, a key figurative painter whose perspective-shifting images of female bodies and mysterious landscapes have only recently become known to a larger public, died at 99 at her home in Santa Monica, California, on Thursday. The news was confirmed by a representative for her gallery Hauser & Wirth.

“Over the course of 80 years, Hurtado resolutely committed to documenting the interconnectedness of human beings, nature, and terrestrial life,” the gallery said in a statement. “Her profound engagement with and deep compassion for Earth and humanity is evidenced by her extensive oeuvre of paintings, drawings, photographs, and prints.”

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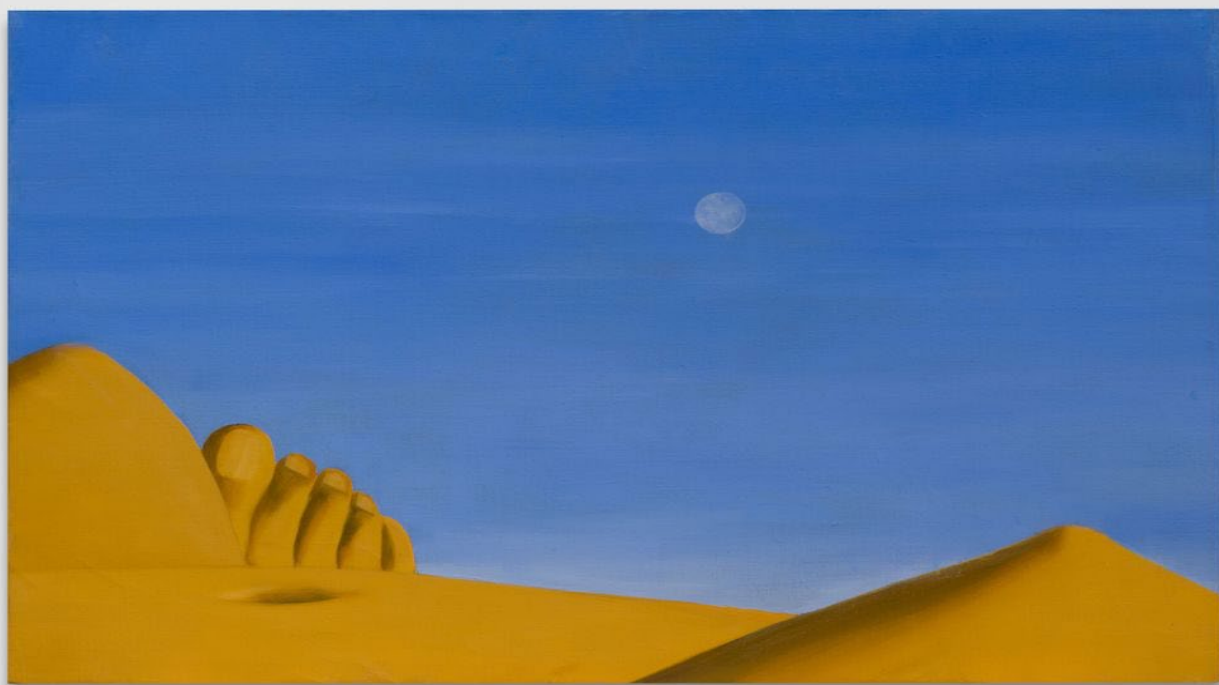
Luchita Hurtado's Adventures in Mexico

Luchita Hurtado Discusses Her Long Career

Over the past eight decades, Hurtado built up a pioneering oeuvre that includes semi-figurative paintings in a variety of modes. Her best-known works, first created in the 1960s, feature her own nude body pictured as if seen from above, with her hands outstretched as she walks across carpets strewn with surreal arrays of objects. Painted with a feminist spirit, the works are enigmatic, drawing out piquant comparisons between the body and its surrounding environment.

Though Hurtado's work was not as well-known as it should have been—even as her vivacious character brought her into contact with many of the mid-20th century's most important artists—she persisted in building up a vast oeuvre over time. “What drove me to paint?” Hurtado asked in a [recent video interview](#) with the Serpentine Galleries in London. “It was like breathing—you know, it's hard not to.”

Feminism has long been key to Hurtado's art. During the early 1970s, California was becoming a hotbed for feminist activity, with artists Miriam Schapiro and Judy Chicago having started an art program specifically devoted to the movement at the California Institute of Arts in Valencia. Hurtado, who was based in Los Angeles and the surrounding area, witnessed what was taking place there but chose a tack that was less bold. She was committed to the movement, however, and in 1974, she had her first solo show at the Woman's Building, a trailblazing exhibition space intended for female artists who at that time struggled to gain any kind of recognition in a male-dominated art world.



Luchita Hurtado, *Untitled*, ca. 1970s. ©LUCHITA HURTADO/COURTESY THE ARTIST AND HAUSER & WIRTH/JEFF MCLANE

Around that time, Hurtado began meeting with artists like Alexis Smith and Vija Celmins, who shared her views. But she drew a line when Joyce Kozloff asked her to launch a West Coast chapter of the Guerrilla Girls. Feeling distanced by some of the more aggressive strategies being taken up by feminists of the time, Hurtado went in a different direction. “I thought it was the wrong approach to art,” she **told** *ARTnews* in 2017. “It was demeaning.”

Hurtado’s work has largely tended toward gentle surrealism that shows how people and the bodies they inhabit are inextricably linked to the landscapes that surround them. Her figurations have bordered on abstraction, allowing breasts, vaginas, legs, and arms to seem like the boulders strewn around canyons. Her works are intended to have a sensuality to impart. “I’ve always been a very sexy person, and I’ve accepted sex as part of life,” Hurtado said.

Luisa Amelia García Rodríguez Hurtado—she quickly changed her name, finding it too plain—was born in 1920 in Maiquetía, Venezuela. Her family emigrated to the United States in 1928, eventually settling in New York. There, she began taking classes at the Art Students League, the famed art school.



Luchita Hurtado, *Untitled*, 2018. ©LUCHITA HURTADO/COURTESY THE ARTIST AND HAUSER & WIRTH/JEFF MCLANE

Hurtado’s first marriage came while she was still young. She was volunteering at the Spanish-language newspaper *La*

Prensa, where she met Chilean journalist Daniel del Solar. They married in 1938 and the couple spent time in the Dominican Republic and Washington, D.C. They had two sons, Daniel del Solar Jr. and Pablo del Solar, who both preceded Hurtado in death.

Hurtado and del Solar returned with their sons to New York and divorced in the mid-1940s. During this time she worked as an illustrator for magazine publisher Condé Nast and as a muralist for the department store Lord & Taylor. A close friend, sculptor Isamu Noguchi, introduced Hurtado to Austrian artist Wolfgang Paalen, who was living in Mexico City at the time. She visited him and they maintained written correspondence. Ultimately, she moved with her children to Mexico City in 1946 in order to marry Paalen.

During her time in Mexico City, she became well acquainted with some of the country's leading artists, including Frida Kahlo, Diego Rivera, Manuel Álvarez Bravo, Leonora Carrington, Miguel Covarrubias, and Remedios Varo. To an extent, her relationships with Varo and Carrington, two Surrealists known for their odd tableaux featuring mythological creatures and animals in domestic settings, would prove influential. Hurtado absorbed these attitudes and became fascinated by the way Varo and Carrington drew no division between their dreamlike visions and their everyday lives.

Hurtado's work began reflecting Surrealism through largely abstract images in which one can see the vague contours of biomorphic forms. Exuberantly colored and mostly small in scale, the paintings prefigure some of the directions her art would take later on. Over the past couple years, work of the sort has been considered an important forerunner to a more recent strain of figuration intended to test sexual mores.

Among the most famous works made in that vein are her "Sky Skin" paintings, which she produced while in Santa Monica and Taos, New Mexico, during the 1970s. Taos had formed a nexus of the postwar art scene, with Georgia O'Keeffe and Agnes Martin (whom Hurtado knew) having established a presence there, and like those artists, Hurtado began to see how the New Mexico landscape—its cool skies and arid deserts—could lend itself to abstraction. With the "Sky Skins," she pictured upward views of the sky so as to envision how earthly bodies could be allied with the celestial realm.



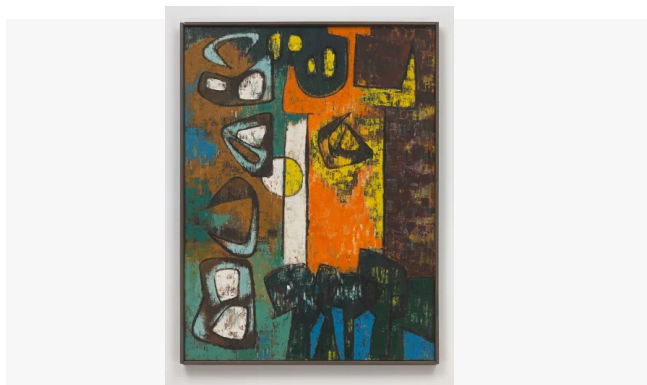
Luchita Hurtado, *Untitled*, 1981. ©LUCHITA HURTADO/COURTESY THE ARTIST AND HAUSER & WIRTH/GENEVIEVE HANSON

Coursing through her artwork throughout her career was an interest in nature. In viewing bodies as being a part of the landscape, she staked a claim for the importance of the environment. In one untitled work on paper from 2019, she even underlined this comparison by insetting the word “MUNDO”—“world,” in Spanish—inside a long-limbed nude figure, as if to suggest that this person is one with the green landscape surrounding them. “We live in a very limited world, and we’re doing away with it,” she said in a 2019 [interview](#) for Art21. “In a very systematic way, we should all be concerned.”

In “Painting: Now and Forever, Part III,” a 2018 exhibition split between New York’s Matthew Marks and Greene Naftali galleries, Hurtado’s work was shown alongside paintings by artists who were six or more decades younger than her, including Jill Mulleady, Avery Singer, and Janiva Ellis.

Hurtado’s son Pablo died young, and she and Paalen moved to the Bay Area city of Mill Valley, California. Other friends joined them in Mill Valley, including a young artist named Lee Mullican, who became involved in a post-Surrealist-bent artistic movement that was beginning to take shape called Dynaton.

Hurtado wound up marrying Mullican, and they had two children, Matt Mullican (who is now regarded as an important contemporary artist) and John Mullican. Hurtado moved to Santa Monica in 1951 and gave birth to her third son Matt, and Lee soon followed. She told *ARTnews* that she and Lee Mullican, who died in 1998, never spoke about art together and maintained separate studios. “I don’t like to work with anyone,” she said. “I would turn a painting to the wall and wouldn’t let anyone see it. Maybe it was because I do belong to a certain generation.”



Luchita Hurtado, *Untitled*, ca. 1947–49. ©LUCHITA HURTADO/COURTESY THE ARTIST AND HAUSER & WIRTH/GENEVIEVE HANSON

In interviews, Hurtado also spoke about the difficulty of splitting her time between her children and her art. “It takes a great deal of energy, having the life of a parent and the life of an artist, working and trying to make ends meet,” she said in the Art21 documentary. “My painting I would do at night, after everyone was asleep.”

All the while, she developed close ties with some of the most important artists of the 20th century, including Marcel Duchamp, Isamu Noguchi, Frida Kahlo, Rufino Tamayo, Josef Albers, Leonora Carrington, Man Ray, and postwar American artists Willem de Kooning, Arshile Gorky, Lee Krasner, Robert Motherwell, Mark Rothko, Agnes Martin, John Cage, and Merce Cunningham. (Hurtado’s energetic persona often figured in her interactions with these artists—she once joked that she caused a scandal in New York after Duchamp gave her a foot rub.)

Hurtado’s work might have never been exhibited or received its overdue recognition had it not been for Ryan Good, whom she hired to organize and manage the archive of her late husband, Lee Mullican. While combing through the archives, Good found works in a flat file that were signed “LH” in a style he didn’t recognize. When he asked Hurtado who made them, as the story goes, she replied, “Well, me.”

Hurtado had been creating work all along, while also supporting Mullican’s career and raising two children. After

everyone had gone to bed, she would get to work, sitting at the kitchen table to create the drawings that Good had found. In an interview accompanying her participation in the 2018 iteration of the Hammer Museum’s biennial *Made in L.A.*, Hurtado said, “Artwork is a diary. It’s really notes on your living, on your life, and you can’t help but put it down.”



Luchita Hurtado, *Encounter*, 1971. ©LUCHITA HURTADO/COURTESY THE ARTIST AND HAUSER & WIRTH/JEFF MCLANE

Good soon showed those drawings and other works to Paul Soto, who displayed them at his Los Angeles gallery in 2016—her first show in over 40 years since she showed at the Woman’s Building. In her 2017 interview with *ARTnews*, Hurtado said, “I always worked. But I never showed my work.”

In the past two years alone, Hurtado has garnered major recognition. Her inclusion in *Made in L.A.* helped bring her wider attention, and a few months later, in January of last year, Hauser & Wirth, one of the world’s biggest galleries, mounted a solo show of her work in New York. After that she was named to the “*Time* 100” list and received the Lifetime Achievement award from Americans for the Arts, and the Serpentine Galleries in London staged a widely acclaimed survey of her work, in the first-ever major museum show devoted entirely to Hurtado. That show later traveled to the Los Angeles County Museum of Art.

Actress Zoe Saldana **presented** Hurtado’s Americans for the Arts award, saying, “Luchita’s life and work comes from a place of humility and a desire to be at one with nature, her body, and her place in the world. She was an environmental artist before that even became a movement and is a staunch advocate for taking better care of our planet. In short, Luchita is indomitable; she is still making work every day.”

Hurtado, ever the jokester, didn’t travel to New York to receive the award but sent a video, in which she said, “You know, at my age you have to be very kind ... *to me.*”

READ MORE ABOUT:

[luchita hurtado](#)

Matt Herron, Whose Camera Chronicled a Movement, Dies at 89

As a magazine photojournalist, he immersed himself in the South as a witness to civil rights marches and clashes. He was killed when the glider he was piloting crashed.



By **Sam Roberts**

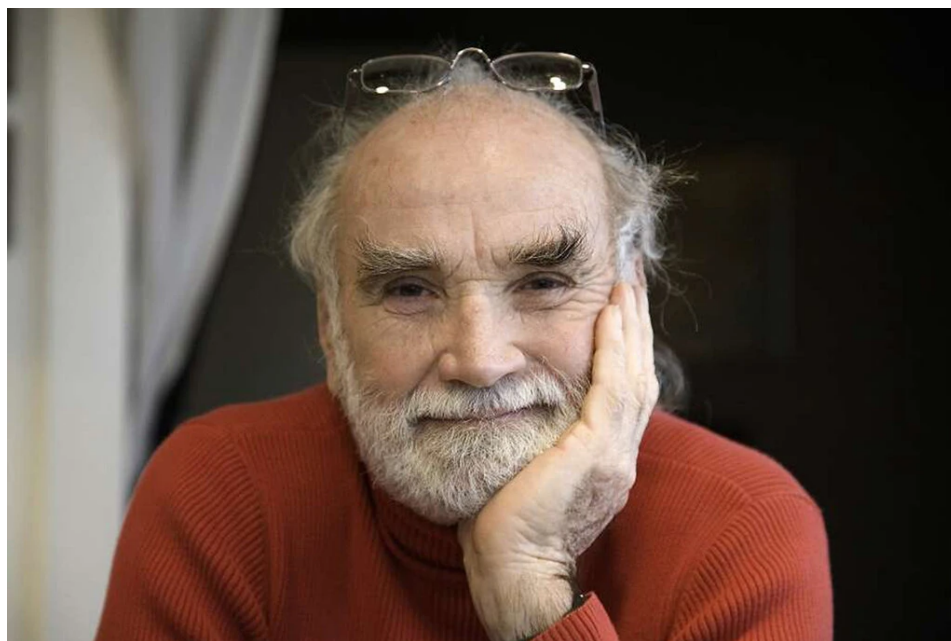
Published Aug. 11, 2020 Updated Aug. 13, 2020

Matt Herron, a photojournalist who vividly memorialized the most portentous and promising moments from the front lines of the 1960s civil rights movement in the Deep South, died on Aug. 7 when a glider he was piloting crashed in Northern California. He was 89.

His wife, Jeannine Hull Herron, said Mr. Herron was flying his new self-launching glider (he had learned to fly at 70) when it crashed about 125 miles northwest of Sacramento after taking off from Lampson Field in Lakeport, on Clear Lake. He died at the scene. The National Transportation Safety Board said the crash was under investigation.

A child of the Depression and a protégé of the Dust Bowl documentarian Dorothea Lange, Mr. Herron assembled a team of photographers to capture the clashes between white Southerners and Black protesters, aided by their white Freedom Rider allies, as they sought to claim the rights they had been legally granted a century before.

Mr. Herron, who worked for newsmagazines, described himself as a “propagandist” for civil rights organizations, including the Student Non-Violent Coordinating Committee, which gave him rare behind-the-scenes access to its members.



Mr. Herron, in an undated photograph taken by his wife, had behind-the-scenes access to the civil rights movement of the 1960s. Jeannine Herron

His photographs of the civil rights movement appeared in *Life*, *Look*, *Newsweek* and other magazines and in books like “*This Light of Ours: Activist Photographers of the Civil Rights Movement*” (2012) and “*Mississippi Eyes: The Story and Photography of the Southern Documentary Project*” (2014).

From 1963, when he was arrested at a protest to integrate a Maryland amusement park, to 1965, Mr. Herron immersed himself in the South, living there with his wife and two young children. His daughter went to the 16th Street Baptist Church in Birmingham two weeks before a bombing by white supremacists killed four Black girls attending Sunday school there.

On one occasion, he recalled, he strapped his cameras on “like armor plate” for protection while being chased by a club-wielding deputy sheriff. “That gave me the courage that otherwise I lacked,” he said.

Mr. Herron focused his lens less on the leaders of the marches than on the ordinary Black residents who joined them, people who might work manicuring the lawns of their white neighbors.

One of Mr. Herron’s most famous photos was of a confrontation with the police in Jackson, Miss., in June 1965.

Alyene Quin, a civil rights worker whose house in McComb, Miss., had been firebombed, had come to the state capital with her three young children to protest the election of five congressmen from districts where Blacks were not allowed to vote. Refused admittance to the Governor’s Mansion, they sat on the steps. Mrs. Quin held a sign that read, “No More Police Brutality. We Want the Right to Register and Vote,” while her children waved small American flags.

“Anthony, don’t let that man take your flag,” Mrs. Quin said as a highway patrolman tried to wrench the flag away from her 5-year-old.

“So Anthony holds onto the flag,” Mr. Herron told *The Princeton Alumni Weekly* in 2014. (He was a 1953 graduate.) “The patrolman, Hughie Kohler, probably had never met resistance from a small Black child before, and he’s trying to take the flag, Anthony’s hanging onto it, and Kohler goes temporarily berserk. So Kohler wrenches the flag out of Anthony’s hands. And the gods of chance sent me this sign in the background being held by another policeman: ‘No More Police Brutality.’”

Recalling the incident in an oral history project in 2010, he said, “The simple act of a small child carrying an American flag represented defiance of Mississippi law and custom.”



“The simple act of a small child carrying an American flag represented defiance of Mississippi law and custom,” Mr. Herron said of one of his most famous photographs, taken in 1965 at a voting rights protest in Jackson, Miss. Matt Herron

Matthew John Herron was born on Aug. 3, 1931, in Rochester, N.Y., to Matthew and Ruth (Coult) Herron. His mother was a master fabric artist and weaver, his father a certified public accountant. Given a camera as a gift, Matthew started taking pictures at 7, and his mother built a darkroom in the basement of the family’s home. As a teenager he was an Eagle Scout.

Mr. Herron graduated with a bachelor’s degree in English from Princeton in 1953 and for a time pursued a master’s in Middle East studies and Arabic at the University of Michigan with the thought of forging a diplomatic career. He never completed the degree, however.

During the Korean War he registered as a conscientious objector and, drawing on his Middle East studies, fulfilled part of his service teaching in a Quaker school in Ramallah on the West Bank. There he returned to photography. “Matt’s heritage was Irish,” his wife said in an email. “He was a natural storyteller.”

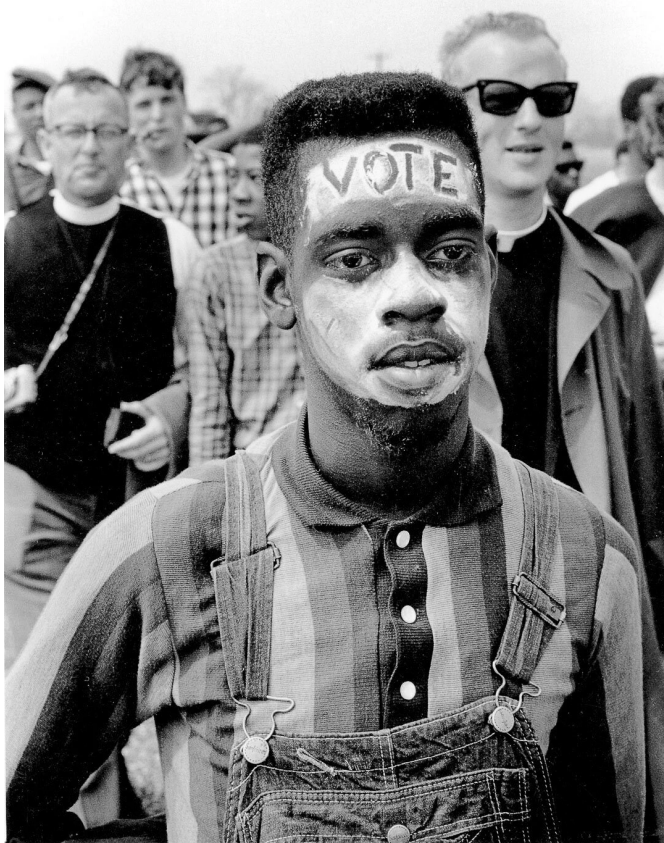
Mr. Herron mingled with photojournalists in the Middle East, where he met and married Jeannine Hull, who was teaching there. Returning to Rochester, he briefly worked as a corporate photographer for Kodak (using a Speed Graphic) and was mentored by the landscape photographer Minor White, who taught at the Rochester Institute of Technology.

In addition to his wife, who later became a research neuropsychologist, Mr. Herron is survived by two children; Matthew Allison Herron and Melissa Herron Titone; and five grandchildren.



Volunteers clasped hands at a Student Non-Violent Coordinating Committee meeting. Matt Herron

Mr. Herron wrote a book with his family about their two-year sailing trip to West Africa from Florida in 1970; participated in Greenpeace protests against commercial whaling; and served as chairman of the Media Photographers International Committee. (Besides learning to fly at 70, he learned to play the double bass at 80.)



Bobby Simmons, a civil rights marcher, wrote his demand on his forehead in zinc oxide sunscreen. Matt Herron

As a photographer, “Matt had a sensitivity to the subject matter and was able to envision it in a way that was both powerful, dramatic but also touching,” his colleague, Ken Light, a professor of photojournalism at the University of California, Berkeley, said by phone.

He sought ways “to intensify the image,” Mr. Light added, like shooting a bombed Black church through the shattered windshield of a parked car.

In an oral history, Mr. Herron recalled the civil rights movement as a difficult but also a magical time.

“We embraced each other,” he said. “We sang freedom songs together. We wept together. It was the only time in my life that I lived in what I consider a truly integrated society, where there were no barriers.”

“I was photographing things that I wanted to photograph,” he added. “I was trying to bring to life a political movement which eventually transformed the country.”

Correction: Aug. 13, 2020

An earlier version of this obituary misstated the name of a civil rights worker whose 5-year-old son was photographed by Mr. Herron struggling with a police officer during a protest demonstration in Jackson, Miss., in 1965. She was Alyene Quin, not Aylene Quinn.

Sam Roberts, an obituaries reporter, was previously The Times’s urban affairs correspondent and is the host of “The New York Times Close Up,” a weekly news and interview program on CUNY-TV. @samrob12

A version of this article appears in print on Aug. 14, 2020, Section B, Page 12 of the New York edition with the headline: Matt Herron, 89, Dies; His Camera Chronicled Struggle for Civil Rights

POSTSCRIPT

PETE HAMILL, EGALITARIAN HERO



By Adam Gopnik

August 6, 2020



To spend time with the writer Pete Hamill was to enter an era in many ways more benevolent than our own. Photograph Vincent Tullo / NYT / Redux

These days, anyone who remembers the era of the three television networks is called a survivor, but the columnist and novelist Pete Hamill, who died on Wednesday morning, was truly the last of a kind. He was one of the few living inheritors of a time when literary ambition and seriousness routinely intersected with tabloid energy and grit, when it was taken for granted that writing everywhere, reading everything, and drinking hard while you did it could be—hell, *oughta* be—aspects of a single life. A storyteller and man of the world, civil-rights activist and music critic, Brooklyn-bred but Manhattan-bound (as the Brooklyn-bred were for so long), Pete was the kind of figure who could be called, on the morning of his death, and in the *Daily News*, no less, “the Bard of the five boroughs”—called that straight up, no chaser, without the least trace of an ironic wink. If, reading those words, one smiled, it was (as he might have written) a fine and solid smile, fondly recalling his access to a tougher, more egalitarian city than the one we lesser generations have made.

His C.V. speaks to his range and energy: briefly but beautifully the editor of the *Daily News* (and, before that, the *Post*), he was as much at home with Manhattan society people as with street guys, and in his day he squired (to use a lost tab word!) a series of remarkable women, including Jackie Onassis herself. Certainly, to spend time with him was to enter an era in many ways more benevolent than our own, when Fifty-second Street was filled with good jazz and the Yankees had not yet encountered George Steinbrenner. He once said sorrowfully, and entirely seriously, of someone who had passed away in the early fifties, “And he died before he could hear the great Sinatra”—meaning before Sinatra began to make his concept albums, a true marker of time and value. A legend, quite possibly true, has Pete, along with his fellow-journalist Jack Newfield, sharing a presumably largely liquid dinner one night and determining that the three worst men in the history of the world were Hitler, Stalin, and Walter O’Malley. (O’Malley, for millennials and Gen X-ers, was the bad man who moved the Dodgers out of Brooklyn—and though recent, Bloomberg-era revisionism has tried to make him more of an ordinary businessman, he was a bad man.) With Jimmy Breslin, Murray Kempton, and a handful of others, Pete upheld the truth that you could do as much real, and deep, writing in a tabloid as you could in a faculty club.

But Pete *was* a real writer, not merely a tabloid ornament. His best book was “A Drinking Life,” from 1995, one of the sweetest memoirs ever written about a Brooklyn boyhood, with all the sometimes potable, sometimes explosive ethnic and racial chemistry laid un sentimentally bare. (Irish himself, he once explained that it was the Italians, in the person of those like the excitable shortstop Phil Rizzuto and the heartbroken singer Sinatra, who taught the Irish that emotions were acceptable.) Despite its title, the book spends little time on drinking and less time celebrating it—he understood the corner bar as a citadel of social trust more than as a place of pleasure.

In relishing his stoop-ball smarts, you could easily miss the range and depth of his literary acumen—and his capacity for parsing the complicated frictions of the city. (Even situating him too narrowly in the city missed a lot: Mexico, where he had a second home, was his second home, and he spoke about its culture with corresponding intelligence.) Scarcely five years ago, during a panel discussion of Albert Camus at New York University, where he taught, it was evident to everyone listening that Pete knew Camus’s work far better than the academics and standard-issue highbrows on the panel—and, more important, that he had a far more immediate sense of the political pressures and possibilities felt by a daily-newspaper columnist, which is what Camus had been, too. (Of Camus’s “Algerian Chronicles,” Pete noted on that occasion, “There is a tone of anguish in the author, as if he knows there will be no good ending to the story of the F.L.N. [the Algerian guerrilla resistance] and the prolonged, sometimes savage ejection of the French, who had been there since 1830.” What he valued most about Camus, he said, was that “he had come to mistrust certainty, rejecting ideology, secular and religious.”)

It is somewhat heartbreaking to think of Pete passing away at this, one of the lowest moments in his beloved city’s history—but then, resilience was his greatest value, and the one thing that he would never do was give up, on the city or himself. He had some rough later years, physically, but just last year he wrote to a friend that “my wife Fukiko and I are now back living in my Old Country, the Democratic Republic of Brooklyn, after 30-odd years in Manhattan. Obviously, I’m writing about it, if slowly. I have a three-hour dialysis session three times a week, to ward off kidney failure. I have two broken hips, diabetes 2, and a rigorous, ascetic diet. But what the hell, I’m alive! And I ain’t done yet.” No, he wasn’t done and, both as a good writer to admire and an egalitarian hero to emulate, will not be soon.

A previous version of this post misstated the location of the Albert Camus panel discussion.



Adam Gopnik, a staff writer, has been contributing to The New Yorker since 1986. He is the author of, most recently, "A Thousand Small Sanities: The Moral Adventure of Liberalism."

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