

NOTICE OF PUBLIC MEETING**Thursday, September 22, 2016
9 a.m. to 3 p.m.****The Monday Club
1815 Monterey St.
San Luis Obispo, CA 93401
(805) 544-2013**

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|----|-------|--|-----------------------------------|
| 1. | 9:00 | Call to Order
Welcome from ARTS Obispo | D. Harris
A. Tahti
P. Sonda |
| 2. | 9:10 | Performance by Local Artist | |
| 3. | 9:20 | Roll Call and Establishment of a Quorum | M. Moscoso |
| 4. | 9:25 | Approval of Minutes from June 16, 2016 (TAB A) | D. Harris |
| 5. | 9:30 | Chair's Report (TAB B) | D. Harris |
| 6. | 9:40 | Director's Report (TAB C) | C. Watson |
| 7. | 9:50 | Introduction of Grant Allocation Recommendations from Programs Committee | L. Baza
P. Beasley |
| 8. | 10:00 | Grant Programs Budget Allocation 2016-2017 | A. Kiburi |
| | | a. Existing Grant Programs Allocation Rationale (TAB D) | S. Gilbride |
| | | b. New Pilot Grant Programs Allocation Rationale (TAB E) | |
| | | c. Proposed Grant Programs Budget (TAB F) | |
| | | d. Grant Programs Guidelines for Council Approval (TAB G) | |
| | | i. Artists Activating Communities | |

- ii. Artists in Schools
 - iii. Creative California Communities
 - iv. Local Impact
 - v. Professional Development and Consulting
 - vi. Statewide and Regional Networks
9. 12:20 Lunch: Closed Session (Personnel) D. Harris
 10. 1:05 Grant Programs 2016-2017: Voting Items S. Gilbride
 - a. State-Local Partnership Program (**TAB H**)
 - b. Art & Accessibility Technical Assistance (**TAB I**)
 - c. Poetry Out Loud (**TAB J**)
 11. 1:35 Grant Programs 2016-2017: Informational Update S. Gilbride
 - a. Programs Calendar Draft (**TAB K**)
 - b. Call for Panelists (**TAB L**)
 12. 1:45 Performance by Local Artist
 13. 2:00 Public Comment (may be limited to 2 minutes per speaker) D. Harris
 14. 2:30 Council Member Updates and Reports (3 minutes each) D. Harris
 15. 2:45 Agenda Items for Future Meetings D. Harris
 16. 3:00 Adjournment: In memory of Juan Gabriel and Bobby Hutcherson (**TAB M**) D. Harris

Notes:

1. All times indicated and the orders of business are approximate and subject to change.
2. **Any item listed on the Agenda is subject to possible Council action.**
3. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
4. Council meetings are open to the public and are held in barrier-free facilities that are accessible to those with physical disabilities in accordance with the Americans with Disabilities Act (ADA). If you need additional reasonable accommodations, please make your request no later than five (5) business days before the meeting. Please direct your request to the Administrative Analyst, Mariana Moscoso, at (916) 322-6335 or mariana.moscoso@arts.ca.gov.
5. Public testimony is time limited. Please make concise remarks.
6. A working lunch will be delivered for the Council Members and staff. No lunch break will be taken.

TAB A

All Minutes are drafts until approved by vote of the Council

MINUTES OF PUBLIC MEETING

**Thursday, June 16, 2016
9:00 a.m. to 4:30 p.m.**

East Bay Center for the Performing Arts
339 11th St.
Richmond, CA 94801
(510) 234-5624

PRESENT:

Council Members

Donn K. Harris, Chair
Nashormeh Lindo, Vice Chair
Phoebe Beasley
Christopher Coppola
Juan Devis
Kathleen Gallegos
Jaime Galli
Louise McGuinness
Steve Oliver

Council members absent: Larry Baza, Rosalind Wyman

Arts Council Staff

Craig Watson, Director
Ayanna Kiburi, Deputy Director
Shelly Gilbride, Programs Officer
Kristin Margolis, Legislative Director
Caitlin Fitzwater, Communications Director
Mary Beth Barber, Special Projects and Initiatives Associate
Josy Miller, Arts Program Specialist
John Seto, Arts Program Specialist
Jaren Bonillo, Arts Program Specialist

Invited Attendees

Diane Golling, novelist
Denise Pate, City of Oakland, Cultural Arts

Steven Dilley, Veterans Art Project
Ben Frandzel, Stanford Live
Miko Lee, Youth in Arts

Other Attendees / Members of the Public

Laurie Brooks, William James Association
Roger Renn, Arts and Culture Commission of Contra Costa County
Amana Harris, Attitudinal Healing Connection
Ada Chan, SoMa Pilipinas
Thomas Simpson, AfroSolo Theatre Company
Silvia Ledezma, Richmond Arts & Culture Commission
Mildred Howard, independent artist
Robbin Henderson, artist
Debbie Hill-Houston
Bill Golling
Leslie Fay Marks, Oakland Symphony
Brandi Brandes, Ashkenzz Music and Dance Community Center
Eliza Tudor, Yuba Sutter Arts Council
David Read, Yuba Sutter Arts Council

MINUTES

I. Call to Order, Roll Call and Establishment of a Quorum

The Chair called the meeting to order at 9:00 a.m. Barber took the roll at 9:01 a.m. and a quorum is established. (Lindo arrives at 9:30 a.m.)

II. Welcome from Host

The Council and public were welcomed by Jordan Simmons, artistic director of the East Bay Center for the Performing Arts. Simmons explained that the California Arts Council has supported the Center since it was first established in 1968.

The building the Center is housed in was originally built in 1924, and in the past the organization dealt with a leaky roof, mold, no heating and air-conditioning before the building was renovated. Simmons acknowledged Councilmember Oliver, whose company was vital to the building's renovation. Now the Center serves about 5,000 students, with over 500 students served at the facility, and over 4,000 students at Title 1 schools. The Center will be celebrating its 50th Anniversary in two years. Simmons expressed gratitude for the Council to hold a meeting at the Center, as the last one held in the location took place in the 1980s.

Simmons introduced performers from the Center who performed on drums as well as a performer who presented a spoken-word presentation.

III. ACTION ITEM: Minutes of meeting on January 22, 2016

Barber distributed a corrected version of the draft minutes from the April 22, 2016, meeting to the Council. The Council reviewed the corrections. Beasley noted a typo and asked for a rephrasing of

a sentence for clarification, which Barber noted. Beasley also asked that future minutes include a listing of the Council members not in attendance as well as those who are in attendance.

- Oliver moved to approve them as amended
- Gallegos seconded
- Beasley, Gallegos, Harris, McGuinness and Oliver voted to approve the minutes as amended. Coppola, Devis and Galli abstained, as they were not in attendance of the April 22, 2016, meeting.

IV. Chair Report

Harris discussed aspects of the written Chair's Report provided to Council at the meeting, noting that the recent graduation ceremonies at the Oakland School for the Arts represented a bittersweet moment for him as he transitions into his new position of Executive Director for Creativity and the Arts with the San Francisco Unified School District (SFUSD). Harris specifically drew the Council's attention to SFUSD's plans for a new home for the Ruth Asawa School of the Arts and the SFUSD's ArtCenter on an entire city block on Van Ness Avenue in San Francisco that will include spaces for the public and professional development center. Watson reminded the Council that sculptor Ruth Asawa (1926-2013), the namesake of the school, sat on the California Arts Council in the 1970s.

V. Director's Report

Watson gave an overview of previous budgets for the Arts Council for the previous two years – fiscal years 2014-15 and FY 2015-16. Fiscal year 2014-15 saw a one-year increase in the agency's allocation from the general fund, he said. Then the next year, FY 2015-16, the agency was slated an ongoing allocation from the General Fund of \$8.32 million in the fiscal year 2015-16. Watson reminded the Council that these increases came after two years of temporary General Fund increases -- the first one initiated by Assembly Speaker John Perez in 2013-14 with excess operations funding from the state Assembly, and the next as a one-year General Fund increase of just over \$5 million proposed by Governor Brown and agreed upon by the Legislature. The good news a year prior, in June of 2015, was that the General Fund increases to the Arts Council as agreed upon by the Governor and the Legislature were ongoing allocations and not one-time funds.

Watson said that during the first few months of 2016, the California Arts Council didn't necessarily expect to see proposals for an increase in funding for the agency from the Governor or the Legislature. The Governor's proposed budget in January of 2016 showed essentially the same amount of General Fund allocation as the previous year. The various budget committees in the Legislature that governed the section of state government categorized as "General Government" like the Arts Council didn't support an increase in the Governor's budget proposal in January.

But then the Governor published the May Revise to his proposed budget, which included a \$4 million increase in the Arts-in-Corrections program. Watson reminded the Council that the Arts-in-Corrections program is funded through the California Department of Corrections and Rehabilitation in the Division of Rehabilitative Programs, and is executed by the California Arts Council through an interagency agreement. Watson noted that the inclusion of this increase by Governor Brown in the budget May revise was a remarkable moment in the budget process.

Watson then introduced Margolis, who explained more about the budget legislative process. Margolis noted that an increase in the Arts Council budget from the General Fund wasn't expected for FY 2016-17. But when the May revise included the expansion for the Arts-in-Corrections program, more questions came to the Arts Council about how the arts could be utilized in a public safety capacity. The senators from the Senate Budget Subcommittee 5, which governs public safety, were especially interested in learning more about the California Arts Council's programs impacting low-income, underserved and at-risk communities. Senator Loni Hancock and Senator Mark Leno expressed interest in learning more from the agency about the potential public-safety aspects of community arts programming, as well as the Arts-in-Corrections program.

Watson noted that as the agency answered questions and provided information about how the arts can play a role in supporting underserved communities and at-risk populations, bi-partisan support for the arts started to build in the Legislature, especially the Senate. Watson noted that the budget process was complete in the Legislature and the budget was sent to the Governor for signature in the previous weeks. It includes:

- \$6 million for the Arts-in-Corrections program in ongoing funds for an expansion of the program to all state adult prisons (a \$4 million increase over the previously slated amount for AIC), budgeted through CDCR to be executed by the Arts Council through an interagency agreement;
- \$800,000 in one-time funding from the General Fund for the Arts Council for a pilot program aimed at formerly incarcerated individuals re-entering society;
- \$6 million in one-time funding from the General Fund for the Arts Council for arts programs in underserved communities.

Watson noted that these amounts listed are the increases to the Arts Council's ongoing budgetary resources – the General Fund, the Arts Plate Fund, federal funding from the National Endowment for the Arts, and the funds contributed by California taxpayers to the Keep Arts in Schools fund – for a total Arts Council budget of just under \$25 million. Watson added that the budget was still on Governor Brown's desk awaiting signature.

Watson noted that staff would have quite a lot of work in the coming year. Margolis encouraged Council members and other supporters of arts in communities to thank their legislators for the investment in the arts, especially for underserved communities.

Watson said he was looking forward to talking with Council members on the Executive Committee and the Programs Committee about programming and plans for the coming year. He emphasized that the \$6.8 million in General Fund monies allocated to the Arts Council are slated as one-time funding currently, and the agency leadership needed to examine how to appropriately allocate the funds, given that the funding could go away.

Arts and Cultural Districts Program

Watson also informed the Council on the progress with the Arts and Culture Districts program, noting that the agency recently conducted a Request for Proposals process and has announced the intent to contract with Cusick Consulting for outreach and planning for the program. Oliver offered to contribute insight regarding his experience with the Community Arts Stabilization Trust (CAST) in San Francisco.

Gallegos expressed her concerns that the Arts and Culture Districts program could be utilized by business interests, especially developers, that would result in the displacement of long-established networks and communities of color. She explained that established communities could be disrupted through gentrification and increases in rent and property costs for people homes and small businesses, disruption of established community activities and interactions because of the same kind of price changes and influx of developers and businesses from outside the established community, and other results stemming from the Arts and Cultural District establishment. Lindo added that in her observation, Oakland and other areas in the East Bay area have undergone significant changes, and Gallegos' concerns should be taken into consideration.

Watson noted that the consultant would be conducting a series of public meeting regarding the Cultural Districts program and asked that Council members make suggestions of who to include in the public input process.

VI. Peer-Review Panel Recommendations for Grant Programs

Kiburi asked the Council review the list of grant applicants and note any conflicts of interest prior to discussion. McGuinness said she had a conflict concerning the Oakland Museum application to the Creative California Communities (CCC) program.

Gilbride directed the Council's attention to the provided information about the peer-review panels' recommendations, noting that based on feedback from Council, the programs staff changed the formatting of the information to improve readability. She also noted the inclusion of two new programs this year that specifically address the issues of artists in community settings and equity issues for emerging arts organizations for diverse populations; the Artists Activating Communities (AAC) and Cultural Pathways (CP) programs, respectively.

Gilbride also noted that the agency received close to 1000 applications and \$15 million in requests, with 20 percent of the applicants new to the California Arts Council. There were 14 peer-review panels conducted over a period of 40 days, meaning the panel process was conducted every week in spring 2016. She said that the panelists rigorously reviewed the applications and were extremely generous with their time and work effort. Each panels' review process was different, but all of the panels were thorough and thoughtful.

Gilbride also acknowledged her staff and their work, as well as IT specialist Tom Bergmann who handled the various internet connectivity problems that happened at the CAC. Watson described the spring as the "season of panels" and acknowledged Shelly's staff for the heavy lift of answering questions and providing outreach to the field.

Gallegos asked why the total amount associated with the Veterans Initiative in the Arts (VIA) was lower than originally slated. Gilbride explained that there were fewer requests than fundable applications, and the staff will promote the VIA program more next year. Gilbride also noted that the staff recommendations include shifting over these funds to other programs that had a great deal of fundable applicants.

Creative California Communities

Gilbride introduced Ben Frandzel, the Institutional Gift and Community Engagement Officer for Stanford Live, who volunteered to present to the Council as the CCC peer-review panel representative. Gilbride gave an overview of the definition of "creative placemaking" from the National Endowment for the Arts Executive Summary as context for this grant program. She noted

that the applications for the new CCC planning grant category were well received by the members of the panels. She noted that the panelists often had different perspectives about applications and there were at times variances in initial scores. She recognized that Frandzel represented a diplomatic voice during the process.

Frandzel acknowledged the programs staff for keeping the process on track during the peer-review sessions. He also said that many organizations are learning the key aspects of creative placemaking and the need to create deep community connections. He said that many organizations had creative, "out-of-the-box" proposals, but not with the core purpose of creative placemaking and community connections. Many applications addressed the issue of gentrification, he said. Frandzel recommended more technical assistance from the CAC concerning evaluation. He also recommended the Council consider two-year grants for the CCC program, as many of the proposals were difficult to achieve in one year.

Gilbride noted that the CCC program was very competitive. The agency received 117 applications requesting a total of \$5.5 million, almost triple the allocated amount of \$2 million. Gilbride noted the staff recommendation to fund 41 applicants that scored 8 and above. The grant award amounts range from \$30,000 to \$70,000. Gilbride noted that this is the first year that CCC is a core program and not a pilot. She also noted that the applicants recommended for funding are regionally diverse throughout California, and represent a broad range of institutional sizes.

Harris asked for more information about the differing rankings from panelists, and Frandzel noted that during the review process for some applications, some panelists would give a 3 or a 4 rating, while others would rate the same application as a 9 or a 10. Harris asked how these issues were resolved, and Frandzel noted that the rankings were then averaged in Round 1, and that the panel revisited those average scores and came to consensus in Round 2. Gilbride noted that the applicants and panelists worked from a standard definition of creative placemaking, and that this year there was a focus on the project definitions as well as the need for evaluation of impact.

Harris asked if there was a concern about temporary-impact projects, like festivals that fade away, and Frandzel noted that the panel debated the topic of festivals. Watson noted that components of festivals can have a lasting effect, such as a piece of publically accessible artwork established from a festival in Santa Cruz that was supported by CCC became the anchor for a memorial and gathering place for local residents after the killing of a child. The community gathered around the artwork as part of the healing process after the tragedy, he said.

Galli noted that there appeared to be an improvement in the diversity of the applicants and funded proposals, but that she thought more work still needed to be conducted in this area, especially with rural areas that may need more outreach and technical assistance. McGuinness asked if there were issues in grant-writing as opposed to issues with project proposals. Gilbride said that her staff would be providing more technical assistance in the future, and Watson added that there would soon be more staff joining the programs team to help. Kiburi said that the panelists evaluate applications based on the review criteria rather than the grant-writing.

Coppola postulated how the agency could create stimulus for underserved areas of the state, including a regional allocation model. Gilbride noted that region allocations are part of other programs, specifically the State and Local Partnership Program (SLPP) and the Statewide and Regional Networks (SRN) program, and Watson added that the staff would utilize these partners for outreach and technical assistance. Beasley asked if the CCC planning grant applicants would

apply next year, and Gilbride noted that while there was no priority in the application process for previous CCC planning grant awardees, the purpose of the planning grant was to investigate and plan an appropriate partnership for a CCC application.

Oliver noted that for the CCC applications, the overall project is funded through many different sources and not only the CCC funds. He asked if there was follow-up to see the success of the project afterwards. Gilbride said that the peer-review panel examines the full project proposal, and that all grantees complete final reports which document successes and challenges.. Lindo asked if non-funded applicants ask how they can improve their application, and Gilbride directed the Council's attention to a large binder of panel-note summaries that are sent to all applicants.

Devis asked if the Council could get comments and information concerning gentrification issues from the CCC program applicants, and Harris noted that the Arts and Culture District program formation will also address this issue. Devis asked if the consultants have access to the panel notes from the CCC applications. Gallegos asked if applicants could apply every year, even if they had received previous CCC funding. Gilbride explained that when CCC was a pilot, previously funded applicants could not, but now that it's an ongoing program they may if the project proposed is different. Gilbride added that an applicant cannot be awarded a CCC and Local Impact grant for the same project.

ACTION ITEM: Gallegos moved to approve the staff recommendation to fund 40 of the CCC applicants ranked 8 and above except for the Oakland Museum, for a total of \$1,912,935. McGuinness seconded. The motion passed unanimously.

McGuinness stepped out.

ACTION ITEM: Oliver moved to approve CCC applicant Oakland Museum for \$40,772. Gallegos seconded, and the motion passed with aye votes from Beasley, Coppola, Devis, Gallegos, Galli, Harris, Lindo and Oliver. McGuinness cast no vote and did not participate in conversation concerning this action item.

McGuinness returned to the meeting.

Cultural Pathways Program

Jong directed the Council to the handout with the Cultural Pathways (CP) panel rankings and recommendations that was provided at the meeting. He thanked Gilbride for the opportunity to work on the program, as he has spent over a dozen years working in the field on cultural equity issues in northern California prior to his employment at the Arts Council. He reminded the Council that this program is about providing funding for emerging arts organizations and groups, as well as strategy support through technical assistance and co-learning opportunities.

Jong introduced Lily Kharrazi as the panel representative for the Cultural Pathways peer-review panels. Kharrazi works for the Alliance for California Traditional Arts (ACTA), managing the Living Cultures Grants Program and the Traditional Arts Roundtable Series. Watson reminded the Council that ACTA serves as the folk and traditional arts representative for all of California with the National Endowment for the Arts.

Kharrazi said she was proud to serve as the peer-review panel representative for the CP program. She has served as a panelist three times for the Arts Council, calling serving on a peer-review panel a "delightful 'jury duty' to the field." The CP program consists of small grants that serve as

micro-financing to the field, and that the applicants represent many disciplines and groups that principally speak a wide variety of languages other than English. Many of the applicants are young organizations, but some have been around for decades..

Beasley asked if the newly formed or loosely affiliated groups were applying through fiscal sponsors, and if so, would there be a limit on the number of years they'd be able to apply under a fiscal sponsorship umbrella. Devis also asked about the number of applicants that were not nonprofits. Jong explained that the fiscal sponsors give the non-incorporated organizations the ability to apply. Harris noted that many smaller arts organizations work in conjunction with fiscal sponsors as a course of doing business -- that for many arts groups, it makes more sense to apply under a fiscal sponsor umbrella than to incorporate as a nonprofit business. Gilbride added that fiscal sponsors have to have a history of sponsorship, and they accept financial responsibility for the groups or projects they sponsor.

Coppola noted the number of organizations from major cities., He emphasized the need for the agency to outreach to underserved areas throughout California and not rely on the current networks. Watson acknowledged that the staff will be doing more outreach, especially through its connections to ACTA that has a mission to reach underserved cultural arts groups and artists. Coppola also asked whether the CP program's purpose is to only impact California-based groups, or if the applicants and grantees would have an international impact. Kharrazi noted that investment in the CP program in one area will often have an impact elsewhere for ethnic, new immigrant and other communities that have close ties over a wide region, that a grant in Los Angeles can have an impact regionally, statewide and beyond. The grantees must be based in California.

ACTION ITEM: Galli moved that the Council approve the panel recommendations to fund 28 Cultural Pathways applications ranking 8 or higher in the amount of \$280,000 for two years of funding. Coppola seconded and the motion passed unanimously.

The Council took a brief break at 11:00 a.m., and reconvened at 11:10 am.

Introduction of New Staff

Watson introduced two new staff members to the Arts Council, Khulood K. Johnson, who joins the agency as an Accountant I, and Jaren Bonillo, Arts Program Specialist. Watson noted that Johnson comes to the agency with the educational experience of studying for a masters degree in public administration (Johnson said she was a few classes shy of her degree), and Bonillo formerly worked for the Imagine Bus Project, a JUMP StArts grantee. Watson also introduced Peggy Megna, Senior Accounting Officer for the agency.

Watson also noted that the Cultural Pathways program was crafted with staff by the Council's Programs Committee, and that Gallegos and former Council member Michael Alexander should be acknowledged for their work. Harris added that the Artists Activating Communities program was also created by the same team.

Local Impact Program

Gilbride introduced Seto to give the Council an overview of the Local Impact (LI) program. Seto noted that he was a long-time Arts Council employee, and 16 years ago the agency had a large multi-cultural entry program, and that Gallegos and her organization had participated in the

program at the time. Seto said it was exciting to see a new generation of programs and applicants. He's also seen the Local Impact program change over the past decade to its current iteration.

Seto informed the Council that the agency received 198 applications in the LI program, with one organization disqualified because its budget size was over \$1 million. He noted that there are some very small applicants too, with 28 applicants with budgets of less than \$100,000. There was \$2.25 million in requests, with \$1.345 allocated. Based on the peer-panel review, staff recommends funding the 149 applications that received a 7 or above from the review process.

Seto introduced Denise Pate Pearson, the Cultural Funding Coordinator for the City of Oakland's Cultural Funding Program, as the LI Panel Representative. Pate Pearson explained that being on an Arts Council panel allows her as a grantmaker to see a streamlined process, and that it's very helpful to learn about other grant programs throughout the state, as well as get a financial overview of organizations.

Pate Pearson addressed the question of grant-writing and strengths of applicants, noting that panelists forgave small issues like typos or weak writing, but that it's not possible for a peer-review panel to enable a proposal that has unclear program descriptions, grossly incorrect calculations, or for the panelists to bring in outside information to the peer-review process. The panelists also looked for meaningful engagement in the LI program applications, and that some of the applications had issues with evaluation, documentation and follow-up.

Pate Pearson also encouraged all applicants to review their panel notes because panel notes help an organization for a future application. Gilbride added a brief analysis of the applicants' size and the percentage recommended for funding: 90% of organizations with operating budgets between \$500,000-\$1M were funded, 73% of organizations with operating budgets of \$200,000-\$500,000 were funded and 76% of organizations with operating budgets under \$200,000 were funded.

Devis asked about the definition of access in the application, whether that mean some individuals having access to artwork, or access of the general public to the artwork. Seto explained that the applicants could identify a particular group of the public that is underserved and needs access, and the proposal would identify how that access would be achieved. Gilbride added that the applicant also needs to describe how the community would be impacted by that access.

The Council discussed various definitions of impact, underserved and accessthose definitions apply to the LI program as well as other Arts Council programs. Watson noted that in decades past, the agency had site visits, but currently does not have that capacity. Devis asked if the program emphasized the service of the arts or the artistic quality of the arts provide. Gilbride noted that artistic merit and community impact are equally weighted review criteria. She also noted the program goals: 1) provide greater access to the arts for individuals, families and communities by reducing barriers to arts participation or exploring innovative strategies for new or increased participation; 2) activate community participants to develop and express their own creative and artistic abilities, 3) embed arts activities in community spaces or organizations such as libraries, parks, senior centers, teen centers, veterans' service agencies or hospitals; 4) Celebrate local artistic or culturally specific traditions; and/or 5) Utilize artists and creative projects to address specific community needs, encourage individuals to be active in shaping community life, or foster shared understanding between people. Applicants address one or more of these program goals through their applications narrative.

Gilbride added that applicants that received fundable rankings in both the CCC and the LI program had to choose between the two programs, as there is a restriction on receiving funding in both of these categories in the same grant cycle. Five applicants chose to accept the CCC grant and not the LI grant. Gallegos asked how many applicants were new to the agency, and Seto estimated that about 20 percent were new applicants.

ACTION ITEM: Coppola moved that the Council approve the panel recommendations to fund 149 Local Impact applications ranking 7 or above for project and partnership support in the amount of \$1,434,753. Lindo seconded, and the motion passed unanimously.

Veterans Initiative in the Arts (VIA)

Jong gave the Council an overview of the Veterans Initiative in the Arts program, noting that in the second year of program, applicants could include a wide variety of nonprofits working to provide arts for veterans and their families. In the first-year pilot, only State-Local Partners were eligible. Jong also acknowledged presence of the staff and board members from one of the previous year's program. He also acknowledged former Council member Susan Steinhausers role in initiating this program. Jong noted that there were 33 applicants with peer-review panel rankings of five or above recommended for funding.

Jong introduced Steve Dilley, a ceramicist and faculty at Saddleback College, one of three host locations for Veterans Art Project. Dilley said he was proud to serve on the panel and give back his time and effort, especially in light of the importance this program and other support for veterans and active military, who suffer from deep issues including increasing suicide rates stemming from post traumatic stress disorder (PTSD) and other impacts of their service.

Harris asked if there was a range in the ages of the veterans impacted by this program, and Dilley said they varied in age and type, from post-9/11 veterans to mixed age groups to programs designed only for combat veterans. Dilley also emphasized the importance of programming to also include children and family of veterans, as well as active military and their families. Watson added that California is home to more veterans than any other state in the nation. Other Council members discussed the importance of this program and others like it, recognizing the positive impact on families, female veterans and active military, and communities.

Harris asked why the staff recommended funding through the applications that received a peer-review panel ranking of 5 when other programs only had funding for rankings much higher. Gilbride noted that the funding was available in this program, and that the panel committee saw great potential in the applicants and this program's ability to encourage more work in this field of great need.

Beasley noted that the state legislature is very interested in this topic. Jong thanked Beasley for connecting him with women veterans, and thanked Coppola for connecting him with potential panelists from veteran organizations. Lindo asked what other states were going in this field concerning the arts, and Gilbride said that the National Endowment for the Arts recently released information concerning programming nationwide, with California's efforts highlighted. Gallegos asked about the cultural diversity of the veterans involved, and Dilley responded that in his experience, veterans from WWII are primarily white, but there is great variety with the veterans who are much younger, especially from the recent conflicts.

ACTION ITEM: McGuinness moved that the Council approve the panel recommendations to fund 33 Veteran Initiative in the Arts applications ranking 5 or above for project and partnership support in the amount of \$300,268. Oliver seconded, and the motion passed unanimously.

Professional Development and Consulting Program

Gilbride invited Fitzwater to present on the Professional Development and Consulting Program, as she served as the lead staff. Fitzwater noted that the agency received 168 applicants, with 122 recommended for funding. The agency's investment in this program since the first year in 2015 increased from \$100,000 to \$300,000, and the number of grants recommended tripled. Requests included for assistance in succession planning, website and technology, strategic planning and business development, audience development, business training and program evaluation. Fitzwater also noted that of those recommended for funding, all but 10 of the applicants are new to this program.

These are technical assistance grants, noted Fitzwater, and as such were reviewed by a staff panel consisting of Gilbride, Kiburi and herself. The Cultural Data Profile was not required, and the streamlined application process examined the quality of the consulting services and the programmatic impact. Many of the applicants were from smaller organizations, where this kind of investment can have a very high impact. Of those not funded, reasons varied but included aspects like weak expertise from consulting services or mismatched expertise for need; and ineligibility of the organization; ineligible activities like out-of-state travel, fundraising or grant-writing.

Devis asked how the staff decided upon the amount available per applicant of \$750 for professional development and \$3000 for consulting. Fitzwater said that staff looked at the cost of various conferences and online classes for the professional development amount, and looked at what other states allocate for consulting, as well as determining a reasonable amount of investment from the Arts Council.

Council members asked if all the consulting services were from Californians, and Fitzwater explained that yes, unless the applicant demonstrated that the consulting services were so specialized that there were no appropriate California-based consulting services in that area. Galli asked if applicants could attend a conference out of state, and Fitzwater noted that the agency cannot pay for out-of-state travel. Next year the Americans for the Arts conference will be in San Francisco, so staff expects to see applications for this conference for the next round of this program.

ACTION ITEM: Oliver moved that the Council approve the panel recommendations to fund 122 Professional Development and Consulting applications for professional development and consulting support in the amount of \$328,500. Lindo seconded, and the motion passed unanimously.

VII. Honoring of Retiring Staff Members

Watson acknowledged Seto for his decades of work at the Arts Council and in the arts field in general, noting Seto's focus on the importance of arts programming for a wide range of diverse cultural groups, and his ability to utilize his speaking of Chinese to connect to the public. Watson also noted Seto's participation as a board member of the national board of the Country Dance and Song Society, a national group dedicated to providing community music and dance programs centered around music with roots in English and North American culture, including contra dance,

square dancing and other related forms. Seto thanked Watson and told the Council and the meeting attendees how proud he was to work for the Arts Council and help further the arts field in California, especially arts organizations and artists who work with immigrant, ethnically and culturally diverse, and underserved communities.

Watson then acknowledged Diane Golling, the recently retired administrative assistant to Watson, for her work at the agency. Watson added that Golling retired to write full time as a novelist, and was now working on her seventh or eighth published novel. Golling said that of all day jobs she could have as a literary artist, working at the Arts Council was one of the best, and she's been inspired by the remarkable work the artists and arts organizations provide to the people of the state of California. Council members commented on Golling's affability and her ability to make them feel welcomed and keep them connected to the Arts Council staff.

VIII. Public Comment

The following individuals gave public comment:

- Eliza Tudor, Yuba-Sutter Arts Council. Tudor gave an overview of the importance of the VIA program and the results of the pilot program to the Yuba City/Marysville community, veterans and community members alike;
- David Read, Yuba-Sutter Arts Council. Read supported Tudor's comments, and encouraged the Council to invest in smaller communities and rural areas.
- Mildred Howard, independent artist, gave background about the Richmond area and community's arts programming. She also strongly emphasized to the Council the importance of having working artists on the peer-review panels and not just arts administrators.
- Roger Renn, Arts and Culture Commission of Contra Costa County, gave an overview of the VIA project the commission conducted and partnered with the California Watercolor Society. He noted that there are 2 million vets in California and 49,000 in Contra Costa County.
- Steven Dilley, Veterans Art Project, emphasized the strong and meaningful impact the project and the VIA program has for California's veterans, and also emphasized that programming that intends to help veterans should also include active military, their spouses, and other family members, including children.
- Robbin Henderson, artist active in various arts-based groups in the East Bay area, said that the implementation of the Arts and Culture District program could be tricky, that as many examples of success, there are many examples of arts districts contributing to the destruction of cultural communities.
- Ada Chan, SoMa Pilipinas, reiterated Henderson's comments concerning arts districts and other similar programs contributing to the demise of cultural communities. Chan specifically noted the displacement of the long-established Filipino community south of Market Street in San Francisco when the Yerba Buena Center for the Arts and Museum of Modern Art was constructed, adding that the connection between the major cultural institutions and the ethnic community of the neighborhood has been limited. She asked that as the Arts Council instituted the Arts and Cultural District program that the overall cultural communities in the area and not just the artists be a part of the process.
- Amana Harris, Attitudinal Healing Connection, acknowledged the Council's work with veterans, Mildred Howard's artwork in Oakland honoring young men killed in Oakland,

and asked that the investment in arts programming aimed at breaking the cycle of violence in California's communities continue through the Arts Council. Amana Harris specifically noted the Artists Activating Communities program, and reminded the Council that the organization lost one of their young artists, a young man who was shot while working on a community mural. She then asked for a moment of silence for the artist, Antonio Ramos.

IX. Programs Budget Recap

Kiburi directed the Council's attention to the overview of the programs budget for 2015-16, noting that the small amount of extra unspent funds were budgeted from the Arts License Plate Fund, and therefore will be returned to that fund to be utilized by the Arts Council in future years.

X. 2016-17 Panel Recommendations: Artists in Schools

Miller gave an overview of the Artists in Schools program, noting that this program has been a long-term core program of the agency. She noted that 162 organizations applied for AIS Student Engagement grants, representing a 9% increase from the previous year, with 28% of the organizations new to the program. Of these, 141 were ranked by the peer-review panel at a 5 or above and are recommended for funding. Miller also noted the AIS Professional Development and Planning grants, which are scored on a "fund/not-fund" scale, with a recommendation to fund 2 of the 5 AIS Planning Grant proposals and 22 of the 36 AIS Professional Development Grant proposals.

Miller noted that the arts organizations recommended for funding work in a variety of artistic disciplines – a situation different than the arts education provided in schools in general, as there is typically more music and the visual arts education than theater, dance, media or literary arts education. She also noted that the program consists of 580 teaching artists in the field providing services to approximately 43,000 children.

Miller introduced Miko Lee, the executive director of Youth in Art and an advisory committee member of the Teaching Artists Guild. Council members asked Miller and Lee about components of the program, including information about emerging arts forms and arts integration with other subjects. Chair Harris noted that the inclusion of media arts as an official arts education discipline and teaching credential is a high priority for the CREATE CA network, as is the theater teaching credential and dance credential proposal from SB 916 by Senator Ben Allen. Harris asked whether the teaching artists from the AIS program work directly with in-classroom credentialed teachers, and Miller noted that many successful applications for the AIS Student Engagement grant will have this component, and there is opportunity to strengthen that interaction through the AIS Professional Development grant. Miller also noted that the this year's AIS application required examples of student work, in addition to the work of the teaching artists.

McGuinness noted that as the educational establishment is asked to bring arts education back into the classroom, it could take some time to develop. Watson noted the CAC investment in the "Creativity at the Core" initiative to develop educational modules for educators that incorporate visual and performing arts education into Common Core State Standards learning. Harris asked about the relationship between two networking organizations for professional teaching artists – the Teaching Artists Support Collaborative (TASC) and the Teaching Artists Guild (TAG). Watson said that TASC started in the Los Angeles area and has moved to become a statewide organization, while TAG started in the San Francisco Bay Area and is building a national

presence. Gilbride noted that the two organizations often work together, as they have similar missions and goals. The Council members continued to discuss various issues concerning arts education, and Miller noted that Harris' recent blog on the Arts Council website on the federal Every Student Succeeds Act (ESSA) implementation – the replacement for the No Child Left Behind Act – and its potential impact on arts education.

Lee thanked the Council to allow her to serve on the AIS peer-review panel, as the process allows the panelists to see some of the good work that is being done in arts education throughout California. Lee noted that in some cases, educators and teaching artists in rural areas needed coaching and training.

Devis asked why arts education in the classroom is not funded through the schools and educational establishment. Gilbride noted that the Arts Council, through the AIS program, funds arts organizations and teaching artists who are not credentialed teachers, but are enhancing the work of teachers, while the Department of Education provides ongoing, sequential visual and performing arts education by credentialed teachers. Gilbride added that the AIS funding goes to the teaching artists and not the schools. Harris added that the staff monitoring the AIS program have to beware of supplementing the visual and performing arts education in schools, and not supplanting arts education or give the appearance of supplanting, letting schools say they have no need for providing arts education classes if they are working with an AIS-supported teaching artist.

Lindo asked if there were examples of best practices through the AIS program for the visual and performing arts integration to teach other subjects. Gilbride noted that this is the exact purpose of the Creativity at the Core initiative and its modules, and that there is cross-over between that initiative and the AIS program.

ACTION ITEM: Galli moved that the Council approve the panel recommendations to fund 141 Student Engagement grants ranking 5 and above, 22 Professional Development grants, and 2 Planning grants, totaling \$1,309, 448 in allocation to the Artists in Schools program for teaching artist residencies in school settings. Oliver seconded, and the motion passed unanimously.

XI. 2016-17 Program Update – Poetry Out Loud

Gilbride directed the Council to the information regarding the Poetry Out Loud (POL) program, noting that the process for implementing the program needed streamlining and optimization in order for Poetry Out Loud to eventually reach all 58 counties. Gilbride noted that Miller wrote application guidelines for the program, and that the SLP grantees that are POL leads will have the POL requirements integrated into their SLP grant requirements.

Council members discussed with Gilbride the impacts of these changes, including potential friction from current program leads and the SLPs. Gilbride said that the streamlining was in the best interest of the program, and that the changes will take place over a period of two years to allow the field to adjust. She also acknowledged the expansion of the program under Margolis, who led the program alone for three years, when there are now three program staff devoted to it. Council members asked about the schools and students eligible for participation in POL -- private schools, home-schooled children, court schools at juvenile halls and similar facilities. Staff noted that all are eligible, although implementation can become complex in these cases.

Watson noted that California Poet Laureate Dana Gioia plans to tour the entire state and present to the public in all 58 counties, and during his visits he intends to invite various POL students to

recite as part of the program. Fitzwater gave an overview of Gioia's current plans to visit northern California locations, and then southern California in the fall.

ACTION ITEM: Beasley moved that the Council give staff authority to: 1) fine-tune and publish FY 16-17 Poetry Out Loud guidelines in consultation with the Programs Committee, and 2) amend the FY 16-17 SLP guidelines to include Poetry Out Loud. Devis seconded, and the motion passed unanimously.

XII. 2016-17 Program Guidelines: State-Local Partnership

Gilbride directed the Council's attention to the State Local Partnership Program (SLPP) guidelines provided as a courtesy, and noted the changes indicated were those made to accommodate the inclusion of POL. No approval vote would be needed and the inclusion in the packet was for informational purposes.

Council Member Report: Coppola

Coppola presented a brief council member report early because he had to leave early due to a prior commitment. He attended the presentation of the films and presentations from the Student Voices initiative in April, where K-12 student filmmakers are invited to present short films on important issues in their schools. He noted that Lindo's husband, actor Delroy Lindo, was the keynote presenter for the screening hosted at the San Francisco Art Institute where Coppola is the film department head. Coppola noted the compelling subjects and information presented from the student films such as the need for gender-neutral bathrooms and digital media classes. Coppola said he strongly supports the Student Voices initiative and invites other Council members to investigate the films and program. *Coppola departs meeting.*

XIII. Arts-in-Corrections

Kiburi reiterated the news about the Arts-in-Corrections (AIC) expansion as explained by Watson during the Director's Report, adding that funding is an ongoing increase in the budget of the Division of Rehabilitative Programs at the California Department of Corrections and Rehabilitation (CDCR), and that the mechanism for implementation would be through an interagency agreement with CDCR. The annual amount allocated to expand the AIC services to all adult institutions and implement the program is \$6 million, and that two new positions at the Arts Council are allowed with this partnership.

Barber directed the Council's attention to the listing of the various AIC Demonstration Projects that will start in various institutions that examine the impact of arts services in prisons on very specific rehabilitative goals, including family relationships, preparing to return to society, mental health aspects (anger management, substance dependence and others), and atmospheric improvements of the prisons.

Barber noted that for the AIC pilot, the Arts Council worked hard to get Arts-in-Corrections services into the selected prisons relatively rapidly to demonstrate the value of the arts as a rehabilitative program. The Arts Council had discussions in February of 2014, and had programming start by June of that year. Almost all of the contractors already had relationships with the state prison system. Those that didn't had significant experience in other similar environments, and had to spend a great deal of time learning how to provide the AIC services, provide administrative support, and adjust to the state prison environment. Generally speaking, artists and organizations with the experience and availability to provide arts in state prisons is

currently part of the program. Barber recommended that the expansion of the AIC program progress at a more thoughtful pace, with a focus on deepening the development of current AIC providers and building up the field.

Watson explained that during the budget discussions concerning this program, there was a proposal to bring back the position of the Artist Facilitator, a job classification for CDCR employees that has not been filled since 2010. These CDCR employees were positioned at each adult prison throughout the state, and served a dual role of providing arts services in their specialized discipline, but also provided the facilitation of guest artists providing services, many of whom were funded by the Arts Council, but also from other funding sources (foundations, donations, etc.) or as volunteers. The public safety budget subcommittee for the Senate recommended a return of these positions in state prisons at a cost of \$3.2 million, but when the budget negotiations were completed, this proposal was not part of the final product.

Barber explained that the lack of artist facilitators at the institutions could present an implementation issue at the prisons, including a safety one. The current AIC programming is facilitated by the Community Resource Managers (CRMs), who were very good at helping get the AIC pilot started. But the CRMs have become overwhelmed as CDCR has increased the volume of innovative programming, volunteer programs, and other rehabilitative programs that must be organized and administered, currently by the CRMs. Between the first and the second year of the pilot, the CRMs availability to work with the AIC contractors decreased significantly because of this influx of new rehabilitative and volunteer programming. The administration and facilitation are key aspects of implementation of AIC – the inmates participating in the program must be selected and in some cases screened, the location for the programming must be schedules, and coordination with the custody officers in charge of security must be organized. An oversight in any of these areas could lead to problems, said Barber.

Watson asked Laurie Brooks, the executive director of the William James Association who had missed the public comment period, if she would like to make a public comment regarding the Arts-in-Corrections program. She supported Barber's observation of the overwhelmed CRMs, and said that the William James Association staff – in the absence of the reinstatement of CDCR Artist Facilitator personnel – has been discussing a model that would include a "Lead Artist" in each institution that devote a portion of their work to the administrative and facilitation aspects of the AIC program. These would not be a substitute for CDCR Artists Facilitators, which the William James Association strongly supported during the budget process, she said. But such an organization could be explored in the contracting process for the first year of expansion of AIC.

They Council discussed the issues concerning the AIC expansion, and Harris asked if the funding slated for the AIC program at the Arts Council could be utilized to pay for Artists Facilitators. Barber explained that that job classification is a specific classification for CDCR employees, but that the Arts Council could look at other types of programs at CDCR that utilize outside contractors to help the facilitation at the institution level. Kiburi said that she has been in contact with her counterpart at the Division of Rehabilitative Programs, the deputy director, and that they would like a meeting to discuss next steps.

XIV. Committee Reports

Fitzwater gave an update on items of interest for the Thought Leadership committee. There will be an Arts and Public Media Summit on June 23 in Oakland with nearly 20 leaders from the field

scheduled to attend and provide input. The results of the summit will be compiled into a report which Council will be able to utilize as they consider future ways to invest in the public media field.

Additionally, efforts to engage with formal Council members are under way. Baza and Fitzwater are working on a survey for former Council member which will be distributed later this summer.

Also, the 2014-15 Annual Report has been published and is available online. Fitzwater offered to provide printed copies to Council members at their request, and informed them that for a history of the Arts Council, the library of annual reports for the past decade is available on the Arts Council website.

Lindo noted that the Equity Committee has had one phone meeting since the last time the Council met. Devis said that he was very interested in the topic, especially concerning gentrification issues across culturally established neighborhoods. He expressed his interest in having many more conversations and discussions on the topic at future Council meeting and with the public.

Barber noted that for the Revenue and Resources Committee, the Keep Arts in Schools Fund (donations to the agency's arts-education programs through individual California tax returns) was showing to be on progress to collect the amount required to be included on next year's tax return listing in the Charitable Contributions section.

XV. Council Member Updates and Reports

Beasley directed the Council to her Council Member Report handout for events and meetings attended in May and June of 2016 that were related to the Arts Council, including a meeting for ArtWorxLA (a continuation high school focusing on arts and an Arts Council grantee); a television film shoot for a Showtime series "Ray Donovan" (the CA creative economy at work); an exhibition opening at the California African American Museum; a production at the Montalban Theatre; an LA Arts Funders Meeting, with presentations by the Los Angeles County Natural History Museum and the California African American Museum; a lecture by Dr. Christian Campos of the University of Southern California about the lives and works of Robert and Clara Schumann; and state Senator Fran Pavley's Valley Advisory Council quarterly meeting.

Galli let the Council know that she has left the employment of SF MOMA and is working as an independent contractor on various marketing and production jobs, including the San Francisco International Film Festival.

Gallegos attended the Grantmakers in the Arts meeting with Watson. She expressed her observations that many large visual arts institutions in California overlook work by Chicano artists and artists from backgrounds other than caucasian, and recommended that the issue be a part of the equity committee discussion. She also noted that she took a tour of Oakland with Lindo the previous day, and observed that the unofficial African-American cultural district of Oakland is shrinking, and that she was especially impressed by the Betti Ono Gallery during her visit.

Lindo said she had attended a series of arts-related events including educational instruction, a visit to Digital Obscura in San Francisco that utilizes technology and media arts to immerse visitors in a different view of the world; she attended a production of "Red Velvet" at the San Francisco Playhouse, a play about a Black actor in London in early 1800s who broke the color barrier and appeared on a London stage; she observed a private school that encouraged hands-on instruction but didn't have any arts programs; and attended the screening of the Student Voices films that

Coppola referred to earlier. She added that she visited SF Moma, but was alarmed by the lack of cultural and racial diversity in the artists chosen for the exhibit. She also attended an exhibit of Oliver Jackson's artwork; met with representatives of the Oakland Museum; met with representatives of Attitudinal Healing Connection, including Amana Harris; and met with representatives of the Museum of the African Diaspora.

Devis, as a new Council member, asked if the Arts Council receives funding from foundations or other funding sources for its programs. Watson said that while the agency will solicit donations for very particular projects – Poetry Out Loud and the state champion finals event, for example – that if the Arts Council as a state agency were to solicit funding from foundations, it could be viewed as competition with the arts field. Watson also added that foundation support for the arts is decreasing, noting that the Irvine Foundation has recently changed its focus.

Oliver asked if there was funding available for individual artists; Watson noted that there have been grants for individual artists historically at the Arts Council, but support has been for organizations and not individuals for the past decade or more, with the California Poet Laureate's stipend the exception. Lindo asked if individual artists are panelists, and Gilbride answered in the affirmative, and added that the Artists Activating Communities program is intended for work by individual artists in community settings, but the applicants are organizations and not individuals. Devis expressed his strong interest in the Cultural Pathways program, and said that the emphasis of the programming should be on the quality of the artwork and the interaction with community equally. He expressed a desire to move away from community projects that feel cliché or common, and focus on high-quality projects in the agency's grant programs. Lindo expressed her desire to see more artist-driven projects in the grant applications. Harris suggested that the topic be discussed significantly at the fall retreat of the Council.

McGuinness said she has attended Local Impact panel and gained insight into the immense amount of work and insight that is provided by the peer-review panel members. She also attended the Student Voices presentation and was impressed by the value of the final products from the students and the importance of media arts in schools. And she attended a production of *As You Like It* performed by inmates at San Quentin State Prison working with AIC contractor Marin Shakespeare Company. In addition to watching the performance, she sat and discussed the importance of programs like AIC and restorative justice with an inmate, and was very interested in learning more about how these programs like AIC can do for inmates, especially those who will return to society someday.

XVI. Agenda Items for Future Meetings

Harris tabled the discussion for agenda items for future meetings, and asked the staff to provide input and coordination for the September 2016 meeting.

XVII. Adjournment

Fitzwater informed the Council that the agency has received a series of donations from individuals who donated in memory of Aurelio Lopez. Upon further investigation, Fitzwater learned that Lopez was a certified visual art educator Healdsburg High School and a U.S. Army veteran, and that his obituary in the Santa Rosa Press-Democrat, it was asked that donations be made to the California Arts Council in his memory. The California Arts Council adjourned in memory of Aurelio Lopez.

TAB B -

No materials received for this tab prior to distribution

TAB C

STATE-LOCAL PARTNERS

Date: Friday, September 2, 2016

To: California Arts Council

Dear Chairman Harris, Members of the Council and CAC Staff,

We, the undersigned grantees of the California Arts Council's State-Local Partnership Program, would like to express our congratulations on this year's historic budget increase for the arts, and convey our sincere appreciation to the Council Members and the CAC Staff. We look forward to continuing our strong and far-reaching partnership with the CAC. We respectfully request that you consider increasing the State-Local Partnership 2016/17 base level grant awards with a significant increase over the 2015/16 grant awards. The State-Local Partners reach into areas of need and truly improve the health of our communities throughout the state of California.

Our continued partnership and increased funding will ensure an unparalleled opportunity to build our strategic leadership network at the county and local levels to support and implement the CAC's priority initiatives and long-term goals including bringing more direct services to community members and funding to arts organizations and artists throughout the State. Our collaboration strengthens CAC's statewide initiatives and strategically nurtures the political commitment from state and local officials to advance your mission.

As outlined in the four letters submitted to the CAC on June 30, 2013, Aug. 27, 2014, Nov. 4, 2014, and Sept. 18, 2015, we believe the CAC provides critical annual funding to support arts programs, artists, arts grants, and arts staff at the State-Local Partnership Program organizations. We believe the CAC's State-Local Partnership Program is essential because it advances the CAC's work by providing:

- A strategic leadership network at the county and local levels to support and implement the CAC's priority initiatives and long-term goals;
- The structure to unite county and city arts organizations, local communities, and individuals throughout the entire state who advocate and support CAC's vision of advancing California through the arts and creativity;
- An effective statewide system to develop strategies that encourage creative innovation and spur economic growth through the arts;
- An advocate in each SLP county to assist civic, cultural, historical, arts, and entertainment organizations and businesses to help establish Cultural Districts throughout California as

outlined in new legislation which has empowered the CAC to designate areas as state cultural districts;

- Vital funding for vibrant folk, traditional, and community-based arts and cultural activities to ensure more people have access to programs and events reflective of California's diverse communities;
- Significant support for the advancement of arts education, youth development, and lifelong learning through leadership, partnerships, and policy initiatives at the county, city, and school district levels as well as through funding support to local nonprofits, artists, and direct services to the public;
- Critical annual funding to support programs and staff at all State-Local Partnership Program organizations, which provide essential support to county organizations to leverage local funding and support artists, arts organizations, creative place-making, and arts education programs;
- A strategic statewide collaboration that can establish the political commitment from local elected officials to advance the CAC's mission; and
- A significant method to help ensure that the arts continue to help improve the lives of Californians in all corners of the State.

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

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

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

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

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

Calaveras County – *Kathy Mazzaferro*, Executive Director, Calaveras Arts Council

Colusa County –*Sharon Reische*, President, Colusa County Arts Council

Contra Costa County – *Roger Renn*, Managing Dir., Arts & Culture Commission of Contra Costa County

Del Norte County - *Stephanie Wenning*, Executive Director, Del Norte Assoc. for Cultural Awareness

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

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

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

Imperial County – *Rudy Robles*, Executive Director, North County Coalition for the Arts

Inyo County - *Lynn Cooper*, Executive Director, Inyo Council for the Arts
Kern County – *David Gordon*, Executive Director, The Arts Council of Kern
Lake County - *Shelby Posada*, Executive Director, Lake County Arts Council
Lassen County –*Debra Miller*, Board President, Lassen County Arts Council
Los Angeles City – *Danielle Brazell*, General Manager, City of Los Angeles Depart. of Cultural Affairs
Los Angeles County - *Laura Zucker*, Executive Director, Los Angeles County Arts Commission
Madera County – *Rochelle Noble*, Executive Director, Madera County Arts Council
Marin County – *Pamela Morton*, Board President, MarinArts.org
Mariposa County - *Cara Goger*, Executive Director, Mariposa County Arts Council
Mendocino County - *Alyssum Wier*, Executive Director, Arts Council of Mendocino County
Merced County – *Colton Dennis*, Executive Director, Merced County Arts Center
Modoc County – *C. Michelle Ray*, Executive Director, Modoc County Arts Council
Mono County – *Kendra Knight*, Executive Director, Mono Arts Council
Monterey County - *Paulette Lynch*, Executive Director, Arts Council for Monterey County
Napa County - *Olivia Everett*, President and CEO, Arts Council Napa Valley
Nevada County – *Eliza Tudor*, Executive Director, Nevada County Arts Council
Orange County - *Richard Stein*, Executive Director, Arts Orange County
Placer County – *Robert Reich*, Executive Director, PlacerArts
Plumas County - *Roxanne Valladao*, Executive Director, Plumas Arts
Riverside County - *Patrick Brien*, Executive Director, Riverside Arts Council
Sacramento County - *Shelly Willis*, Executive Director, Sacramento Metropolitan Arts Commission
San Benito County - *Jennifer Laine*, Executive Director, San Benito County Arts Council
San Bernardino County – *Danielle Giudici Wallis*, Interim Executive Director, Arts Connection
San Diego City – *Dana Springs*, Executive Director, San Diego Commission for Arts and Culture
San Francisco City and County - *Tom DeCaigny*, Director of Cultural Affairs, S.F. Arts Commission
San Luis Obispo County – *Angela Tahti*, Executive Director, ARTS Obispo
San Mateo County – *Andrea Temkin*, Commission Director, San Mateo County Arts Commission
Santa Barbara County – *Sarah York Rubin*, Executive Dir., Santa Barbara Co. Office of Arts & Culture
Santa Clara County - *Connie Martinez*, Chief Executive Officer, Silicon Valley Creates
Santa Cruz County - *Michelle Williams*, Executive Director, Arts Council Santa Cruz County

Shasta County - *Debra Lucero*, Executive Director, Shasta County Arts Council
Sierra County – *B.J. Jordan*, Executive Director, Sierra County Arts Council
Siskiyou County – *Lauri Sturdivant*, Executive Director, Siskiyou County Arts Council
Solano County – *Carmen Slack*, Board President, Solano County Arts Council
Sonoma County – *Kristen Madsen*, Director, Creative Sonoma
Sutter County – *David Read*, Executive Director, Yuba Sutter Arts Council
Tehama County – *Robert Bird*, Chairman, Tehama County Arts Council
Trinity County - *Jill Richards*, Executive Director, Trinity County Arts Council
Tulare County - *Caroline Koontz*, Executive Director, Tulare County Arts Council/Arts Consortium
Tuolumne County - *Constance O'Connor*, Executive Director, Tuolumne County Arts Alliance
Ventura County - *Margaret Travers*, Executive Director, Ventura County Arts Council
Yolo County – *Alison Flory*, Interim Executive Director, YoloArts
Yuba County – *David Read*, Executive Director, Yuba Sutter Arts Council



ENABLING LEGISLATION - AB 189

“state-designated cultural district” means a geographical area certified pursuant to this chapter with a concentration of cultural facilities, creative enterprises, or arts venues that does any of the following:

- (1) Attracts artists, creative entrepreneurs, and cultural enterprises.
- (2) Encourages economic development and supports entrepreneurship in the creative community.
- (3) Encourages the preservation and reuse of historic buildings and other artistic and culturally significant structures.
- (4) Fosters local cultural development.
- (5) Provides a focal point for celebrating and strengthening the unique cultural identity of the community.
- (6) Promotes opportunity without generating displacement or expanding inequality.

CAC CHARGE (in the legislation)

The Arts Council shall establish criteria and guidelines for state-designated cultural districts.

- (1) Establish a competitive application system by which a community may apply for certification as a state-designated cultural district.
- (2) Provide technical assistance for state-designated cultural districts from, among others, artists who have experience with cultural districts and provide promotional support for state-designated cultural districts.
- (3) Collaborate with other public agencies and private entities to maximize the benefits of state-designated cultural districts.





CULTURAL DISTRICTS

Across the United States.....

- Thirteen states have established statewide cultural district programs
- Arkansas and California have enacted cultural district policies but have yet to launch programs
- Legislation for new programs is under consideration in several other states.

- Rhode Island has the oldest program (1998)
- Newest is South Carolina (2014)
- Number of districts **per state** range tremendously from 78 in Louisiana to under 10 in a number of states

OVERVIEW BY STATE

State	Number of Districts (Year Program Began)	Certification Cycle	Recertification Process	Decertification	Evaluation/Metrics Method
CO	18 (2010)	Biennial (pending)	Yes (every 5 years)	n/a	Annual report
IA	35 (2005)	Ongoing	Yes (every 10 years)	No	Periodic evaluation by the department of revenue
IN	6 (2008)	No policy; in practice about every other year	n/a	Yes, but no formal process	Annual report
KY	6 (2011)	Annual	Yes (each year district files public value report)	Yes	Annual report, site visits
LA	78 certified (2008)	Annual	n/a	Yes	Annual report
MA	32 (2010)	Rolling applications	Yes (every 5 years)	No formal process	Annual report, site visits
MD	24 (2001)	Biannual	Yes (every 10 years)	n/a	Annual report
NM	8 (2008)	Biennial (districts in cities with population over 50,000 can self-designate)	Yes (every 5 years)	Yes	Annual report, site visits
OK	7 (2013)	Triennial	Yes (every 3 years)	n/a	Annual report, site visits
RI	9 (1999)	Ongoing (legislation necessary to certify)	n/a	No formal process	State tax office collects data on tax incentives; state arts agency has conducted one survey
SC	6 (2014)	Ongoing	Yes (every 5 years)	No	Annual report
TX	28 (2009)	Annual	Yes (every 10 years)	n/a	n/a
WV	8 (2005)	Ongoing	Can be evaluated every 3 years	Yes	State arts agency evaluation any time after first 3 years of designation

WHAT DO MOST STATE PROGRAMS OFFER?

- Technical assistance
- Joint marketing
- Convening
- Access to selected state resources

EMERGING THEMES FROM RESEARCH

- Goal – leverage California’s assets of culture, creativity, and diversity
- Cultural Districts - a helpful tool and also call for concern
- California’s Cultural Districts program
 - an opportunity to:
 - build something that pre-emptively addresses issues and concerns
 - tailor program mechanisms to places and goals

TYPES OF CULTURAL DISTRICTS

Potential classifications:

- **District type:**
 - Production
 - Consumption
 - Heritage
- **District context:**
 - Urban
 - Rural
 - Suburban

WHAT MAKES FOR A SUCCESSFUL DISTRICT?

- Pre-existing density
- Cultural asset mapping
- Cohesive identity
- Multi-sector leadership
- Partnerships
- Data

WHAT IS EVIDENCE OF A SUCCESSFUL DISTRICT?

- It's a destination
- Economic influx and revitalization
- Retention of artists and arts organization
- Retention of homegrown assets and uses
- Inclusive development

WHAT ARE THE BENEFITS OF A CULTURAL DISTRICT PROGRAM?

- Most often cited benefit is imprimatur
 - Translates to leverage and focus
- Access to funding
- Technical Assistance
- Convening

WHAT PROBLEMS HAVE PEOPLE ENCOUNTERED IN IMPLEMENTATION?

At both the state and district level:

- Lack of clear purpose/goals
- Lack of dedicated leadership/staffing
- Lack of data

At the district level:

- Lack of retention of pre-existing assets
- Escalating real estate values
- Loss of authenticity



BREAKOUT SESSION QUESTIONS

- At its best, what would be the benefits of cultural district designation?
- Do you have any concerns about a cultural district program?

CALIFORNIA CULTURAL DISTRICTS PRESENTATION

Q & A

NEXT STEPS

- Consider convening a meeting and providing structured feedback to a set of questions
- Take the survey and share it with your colleagues and members
www.surveymonkey.com/r/CAC-CD
- Speak on the topic at an upcoming California Arts Council meeting

REMINDER - PROCESS OVERVIEW

- Research: interviews, program & document review – July/August/September, 2016
- Community input: public meetings & survey – September/October, 2016
- Development of consultant recommendations – October, 2016
- CAC review and approval – November, 2016
- Program implementation – likely early 2017

TAB D

Artists Activating Communities

Background

Program Description

AAC supports sustained artistic residencies in community settings, demonstrating that the arts are a central component of civic life, and that artists are vital in shaping society. Projects must be artist-driven, tailored to and appropriate for the specific community, and should engage community members as active participants in the planning and/or implementation of the project.

Program Distinctions

- Artist-driven projects: application is submitted by a nonprofit organization, but project must be developed in partnership with one or more California-based artists, and the artists' work must be the focus of the project.
- Applicant can be a nonprofit arts organization OR community/social service nonprofit organization.
- Grant requests for up to \$15,000 with a 1:1 matching requirement (cash and in-kind)

2015-16 Statistics

- Funding Allocation: \$500,000
- 85 Applicants, Total amount requested: \$1,155,812
- 47 Grantees, Total amount funded: \$559,968
- Funded ranks: 10, 9, 8
- Maximum grant request: \$15,000 with 1:1 match
- Average grant size: \$11,914

Relationship to Strategic Plan

AAC strongly underscores the CAC's commitment to Pillar II: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all* as well as Pillar III: *Establish the CAC as a leading authority and champion for the arts in California, regionally, and nationally.*

Artists Activating Communities

Recommendations & Key Factors for Council Consideration

- Based on the high demand for this program in the pilot year, Programs Committee recommends increasing the program allocation to \$800,000.
- Programs Committee recommends a consistent increase in the maximum grant request amount for the 3 project-based grant programs (AIS, LI, AAC) to \$18,000.
- Program guidelines have been revised to further emphasize the centrality of the artist in project design and implementation.
- Based on the augmentation to AIS (see AIS Funding Allocation Rationale), and in the interest of clarity, Programs Committee recommends restricting school-site based arts education programs or after-school arts education programs serving preK-12 students from applying in AAC.

Artists in Schools

Background

Program Description

The CAC's signature arts education grant program, the Artists In Schools (AIS) program supports arts education projects that integrate community arts resources—artists and professional art organizations—into comprehensive, standards-based arts education at school sites.

Key Program Distinctions

- *AIS Student Engagement Grants*: support teaching artist residencies in K-12 classrooms.
 - Partnership grant supporting collaborative projects developed between arts organization, schools and teaching artists
 - Focused on teaching standards-based, sequential arts learning to students through long-term (3-9 months) artist residencies
 - Programs must take place on school sites, whether during the school day or after school
 - 75% of funds, including match, must go to cover teaching artist fees
- *AIS Planning grants*: assists the arts organization and a school partner to plan a teaching artist residency at school sites.
- *AIS Professional Development Grants*: new in the 2016-17, supports co-learning opportunities for classroom teachers and teaching artists in order to extend the reach of arts learning.

2016-17 Statistics

- 162 AIS Applicants - Total amount requested: \$1,847,162
- 141 Student Engagement, 22 Professional Development and 2 Planning Grantees: \$1,309, 448
- Funded Ranks 10, 9, 8, 7, 6, 5
- Maximum grant request:
 - Student Engagement: \$12,000 with 1:1 matching requirement (cash, but not in-kind)
 - Professional Development: \$2,500 with 1:1 matching requirement (cash or in-kind)
 - Planning: \$2,500 with no matching requirement

Relationship to Strategic Plan

Underscored by Pillar IV, objective to “*maintain commitment to arts education.*”

Artists in Schools

Recommendations & Key Factors for Council Consideration

Investment and Program Alignment:

The Programs Committee provides the following key factors for Council consideration:

1) Investment amount

Nationwide in the 2015-16 grant cycles, state arts agencies allocated an average of 43% of all grant funds to arts education programs. Conversely, during this period, the CAC allocated just under 21% of its grant funds to its two arts education programs: Artists in Schools and JUMP StArts. Especially given the prioritization by our constituents of “improving the state of arts education in California schools” in our statewide listening tour, along with the priorities of our state elected officials, this area seems primed for increased investment.

2) How the CAC invests in arts education

Currently, there is a significant amount of overlap between AIS and other grant programs that are supporting arts education projects both on and off school sites. In FY 2015-2016, the following allocations were made to K-12 arts education projects:

- Local Impact (LI) - \$421,400 (43 projects)
- Creative California Communities (CCC) - \$235,141 (6 projects)
- Artists Activating Communities (AAC) - \$202,500 (15 projects)

As LI, CCC and AAC are not specifically arts education-focused, this crossover dilutes the evidence of investment by the CAC in arts education. Furthermore, these programs’ review criteria do not weigh student assessment and evaluation as rigorously as does the Artists in Schools criteria.

3) Key types of arts education activities

The majority of the arts education projects funded in the LI, CCC, and AAC programs occur outside of school hours. While **afterschool programs** do currently receive funding through AIS Student Engagement grants, their state standards and logistical frameworks are so different from school-day programs that these applications are challenging for applicants to compose and for panels to assess, and often are not ranked highly.

Unlike many of our counterparts in other states, the CAC currently offers no program that focuses on broad-based exposure to professional arts experiences for students, such as **field trips and assemblies**. Though exposure programs tend to be briefer and more contained in scope, they can nevertheless be profoundly formative and impactful for young people, and are more easily scalable to whole schools and even entire districts.

Finally, the current AIS guidelines restrict funding to projects that serve students in kindergarten through the twelfth grade, but do not offer opportunities for **pre-school arts learning**. This is despite a growing body of research which demonstrates that many of the most egregious and irreparable contributors to achievement gaps have already been established by the time children enter kindergarten.

Recommendations:

- Pre-K:
 - Programs Committee recommends that all CAC arts education grant programs be open to projects serving pre-school-age children (pre-K through 12).
- Extension Grants:
 - Programs Committee recommends the addition of an Artists in Schools Extension grant category to be included in the FY 2016-17 grant portfolio. The AIS Extension would fund Pre-K through 12 arts education programs that occur after school and during the summer, both on and off school sites, specifically for communities underserved in arts education.
 - Since the AIS Extension would provide funding for virtually all of the types of arts education programs that are currently applying under LI, CCC and AAC, Programs Committee recommends that school-site-based programs and those specifically providing arts education for Pre-K through 12 students be restricted from applying in other programs.
- Exposure Grants:
 - Additionally, Programs Committee recommends the addition of an AIS Exposure grant category for field trips and assemblies. Grants will be made directly to arts organizations to bring schools to their sites for performances and/or to tour performances to schools sites free of charge to students.
- Additional program allocation:
 - Programs Committee recommends an additional allocation of \$400,000 to support the AIS Extension and AIS Exposure programs in FY 2016-17.
- Allowing organizations to receive grants in multiple categories:
 - Given these expanded funding opportunities, Programs Committee recommends that grantees be allowed to submit applications and be funded in multiple categories simultaneously (though not to submit multiple applications in the same category) if they meet the grant eligibility criteria. This will ensure continued support for organizations that operate both in-school and out-of-school programs and that have been supported via AIS and LI, CCC or AAC.
- Increasing grant amount:
 - Many state arts agencies offer grants up to \$25k for arts education residency programs. Programs Committee recommends that the maximum grant for the AIS be set at \$18,000. This figure represents an aggressive yet sustainable level of increased investment on the project level.

Funding Cycle:

For all grant programs except AIS, the Council makes funding allocations from the current fiscal year budget for projects to be executed during the following calendar year. In other words, grants are allocated from the 2016-17 budget for work to be done from June 2017-June 2018. This model ensures that CAC program funding is secured by the legislature and governor before grant agreements are made.

The Artists in Schools program budget is the one exception. AIS grants have historically been allocated one budget cycle ahead of all other CAC programs (e.g. 2016-17 moneys are used to fund projects that occur from June 2016-June 2017). This exception has a number of consequences, both for the CAC and for our grantees, the most significant of which is that the AIS allocation is based on anticipated, rather than actual budget, compromising the Council's ability to extend or amend allocations to this program.

Recommendations:

- In order to successfully augment the AIS program as recommended above, Programs Committee recommends using 2016-17 one-time funds to make a second allocation to the AIS Engagement program this fiscal year. This will align AIS with the same funding schedule as the rest of CAC programs and will allow Council to approve grant amounts based on an actual state budget. Grantees will submit applications and awards will be approved on the same schedule as they have been in the past, but funds will come out of the 2016-17 budget for June 2017-2018 projects, rather than being allocated from the anticipated 2017-18 budget.
- Programs Committee recommends that the second allocation be for \$1.3 million, an amount similar to the first allocation, with the assumption that a similar number of worthy projects will be proposed for programs occurring from June 2017-June 2018. This \$1.3 million will be in addition to the \$400,000 increased investment to support the AIS Extension and Exposure programs.

Arts and Accessibility

Background

Program Description

The purpose of the Arts and Accessibility Technical Assistance Program (AATAP) is to *enhance opportunities for participation in the arts by people with disabilities in California*. This is accomplished through small, but critical grants to artists with disabilities and arts organizations through the National Arts and Disability Center (NADC), a program of the Tarjan Center at the University of California, Los Angeles (UCLA).

Key Program Distinctions

- Grants for artists with disabilities support those who are committed to furthering their craft and advancing their careers. Applications are encouraged from artists in all artistic disciplines.
- Arts organization grants are used to increase an organization's capacity to hire/work with artists with disabilities or to improve their physical and programmatic accessibility for audience members.
- NADC provides Technical Assistance to both artists with disabilities and arts organizations throughout the application process.

2015-16 Statistics

- 16 individual artists with disabilities received grants ranging from \$500 - \$1,000. Of those funded, 8 were new applicants. Examples of support include: production and recording time for a musical audio book; specialized teaching certification and training in a unique dance discipline; and professional editorial assistance to support a book publishing project.
- 11 arts organizations received grants ranging from \$1,000 - \$1,500. Of those funded, 5 organizations were new applicants. Examples of support include: purchase of art materials to mount a visual art exhibition featuring artists with disabilities; ASL and real-time text description for a theatrical presentation; theater training and mentorship for teens and young adults with autism.
- 68 requests for technical assistance were fielded within a 5 month period, from 31 individuals and 37 organizations.
- 5,497 artists with and without disabilities, organizations, and members of the general public were reached through technical assistance and grantee activities.

Relationship to Strategic Plan

While AATAP is supported by all four Pillars of the Strategic Plan, this program strongly underscores the Arts Council's commitment to Pillar Two: Ensuring the CAC's work is reflective of California's diverse populations and accessible to all. In addition, AATAP is supported by Pillar Four: Ensure programmatic excellence, effectiveness, and relevance in all of the CAC's programs and services.

Key Factors for Council Consideration

NADC is one of several projects and programs within the Tarjan Center, a federally designated University Center for Excellence in Disabilities at UCLA. The NADC Programs Committee¹ administers and promotes the AATAP mini-grants program, reviews applications, and collects final report information. Currently, demand for support is not met. This grant is administered on a rolling basis, and every year, NADC distributes a year's worth of funding within 3-4 months.

The CAC/NACD Arts and Accessibility program is seen as a national model. While funding has increased from a low of \$10,000 in 2004-2005, the current allocation of \$35,000 is significantly lower than allocations towards recent pilot programs/initiatives (ex. \$150,000 for the pilot year of FY14-15 Veterans Initiative in the Arts).

An increase in funding would extend the reach of the program throughout the state, and would significantly bolster the number of hours of technical assistance that NACD is currently able to provide.

Recommendations

- Programs Committee recommends an additional allocation of \$115,000 for a total of \$150,000 in program funds, to be provided in the following manner for FY 2016-17:
 - \$100,000 to support grants to artist and arts organizations with increased grant amounts.
 - \$50,000 to support expanded grant program administration. This would enable NADC staff to support the increased grants administration, enhance assistance to the field and increase overall outreach and marketing efforts.
- Programs Committee recommends a grant cycle of 10/1/16 – 9/30/17. A 12-month grant cycle would allow for more comfortable planning and marketing of grant opportunities, wider year-round support for programs, and an extended arc for professional development and technical assistance.
- Programs Committee recommends that with the joint approval of National Arts and Disability Center, to simplify the title of the program to **Arts and Accessibility (AA)**; streamlining references to the program, and in recognition that the program encompasses much more than technical assistance alone.

¹ Current staffing represents between 5-20% of NADC Programs Committee's overall time for AATAP operations.

Creative California Communities

Background

Program Description

CCC supports large-scale, collaborative projects that harness arts and culture as key creative placemaking strategies in order to build and nourish California's robust creative economy. Projects present a vision for enhancing the social or economic livability of a community through arts and cultural activities.

"In creative placemaking, partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, city or region around arts and culture. Creative placemaking rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire and be inspired."— NEA Creative Placemaking Executive Summary

Key Program Distinctions

- New in 2015-16, the concept of creative placemaking was defined explicitly in the guidelines and applicants were provided with related resources via the CAC website.
- Supports long-term, high-impact projects that promote sustainable, creative community vitality by bringing together partners from different sectors of the community.
- One of the CAC's most competitive grant programs, funding only 42% of applications in 2015-16.
- Largest projects supported by CAC with grants up to \$70,000 in 2015-16.

2015-16 Statistics

- 117 Applicants, Total amount requested: \$5,552,218
- 50 Grantees, Total amount funded: \$1,953,707
- Funded ranks 10, 9, 8
- Maximum grant request: \$70,000 with 1:1 match
- Average grant size: \$55,429

Relationship to Strategic Plan

Strongly supported by Pillar I: *Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers*, and Pillar II: *Ensuring that the CAC's work is reflective of California's diverse populations and accessible to all.*

Creative California Communities

Recommendations & Key Factors for Council Consideration

- Based on high demand and feedback from the panel and the field, Programs Committee recommends increasing the budget allocation to this program while making the following adjustments to the CCC guidelines:
 - In order to achieve a more equitable distribution of grants for small and mid-sized organizations, Programs Committee recommends splitting this program into 2 funding award categories based on budget size.
 - Category 1: Organizational annual operating budget over \$750,000 - Award up to \$150,000 total, \$75,000 a year. Recommended allocation of \$2M for approximately 15-20 grantees.
 - Category 2: Organizational annual operating budget under \$750,000 - Award up to 20% of annual organizational operating budget with a max of \$100,000 total, \$50,000 a year. Recommended allocation of \$1.4 M for approximately 15-20 grantees.
 - In order to effectively support the successful execution of these complex partnership projects, Programs Committee recommends changing CCC to a 2-year grant period, from June 2017-June 2019, giving grantees adequate time and support to implement these projects well and achieve their desired outcomes.
 - Based on the augmentation to AIS (see AIS Funding Allocation Rationale), and in the interest of clarity, Programs Committee recommends restricting school-site based arts education programs or after-school arts education programs serving K-12 students from applying in CCC.

Cultural Pathways

Background

Program Description

The purpose of the Cultural Pathways (CP) program is to strengthen the capacity of small, new and emerging arts groups that serve and represent the diversity of California and to anchor the creative work of these groups in the cultural landscape of the state. In the 2015-16 pilot year, CP focused on small and emerging arts groups that are rooted in communities of color, recent immigrants and refugees, and tribal groups.

Key Program Distinctions

- In this first year of a two-year pilot, CP grant funding is for two years of general operating support.
- CAC is implementing a “Grants plus” strategy for the first time, allocating \$200,000 in additional resources to create a learning program for these grantees in which they participate in a schedule of technical assistance, professional development, and co-learning activities over the course of the two-year program.
- Eligible organizations must be rooted in communities of color, recent immigrants and refugees, and tribal groups.
- Eligible organization must have an annual operating budget of less than \$150,000 for the past two completed fiscal years.

2015-16 Statistics

- \$250,000 total program allocation for grants in FY 15-16.
- 69 Applicants, Total Amount Requested: \$690,000
- 28 Grantees, Total Amount Funded in grants: \$280,000
 - \$100,000 additional funding allocated for learning activities
- Funded ranks 10, 9, 8, consistent with other pilot grant programs.
- Grantees receive \$5,000 per year in grant funding for a total of \$10,000 over the two-year program cycle.
- Grantees also receive training, technical and travel assistance, and professional development services with a total \$200,000 CAC investment over the course of 2 years.

Relationship to Strategic Plan

While CP is supported by all four Pillars of the Strategic Plan, this program strongly underscores the Arts Council’s commitment to Pillar Two: Ensuring the CAC’s work is reflective of California’s diverse populations and accessible to all. In addition, CP is supported by Pillar Four: Ensure programmatic excellence, effectiveness, and relevance in all of the CAC’s programs and services.

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NOTE: At the Chair's request, two scenarios are presented for the Council's review.

Scenario 1 Considerations:

Maintain a non-overlapping 2-year grant program structure for Cultural Pathways: 1 cohort of grantees from June 2016-June 2018 and every two years thereafter.

Inspired by the previously funded Multi-Cultural Entry grant program, Cultural Pathways was approved by Council in September of 2015 as a 2-year “grants plus” program, meaning that the CAC will support the 2- year grant cohort through grant funding but also comprehensive technical assistance and professional development services tailored to the identified needs of the grantees. With this structure, the second cohort of Cultural Pathways grantees would not begin until June 2018, in keeping with how the Multi-Cultural Entry Program was historically managed by the CAC.

The 2-year non-overlapping grant structure allows for staff commitment to implement a robust technical assistance and professional development plan; but more critically, r Council and staff to learn from lessons of the previous cohort and adjust/improve the program guidelines and technical/professional development activities for the next cohort. By the fall of 2017, Council and staff will have the benefit of a year of experience implementing this “grants plus” program for the first time, and can implement improvements to the program based on that experience.

Scenario 1 would entail an augmentation to the current CP allocation of \$84,000 (awarding an additional \$3,000 to each grantee) to positively impact the ability of these organizations to increase their institutional capacity.

As a reminder to Council, an additional \$100,000 has already been allocated to cover the cost of the technical assistance and professional development activities that are currently planned for these grantees.

Key Considerations

- 2-year grant program with an application cycle open once every 2 years following past practice.
- Maximizes financial and human resources toward implementation of the tailored technical assistance and professional development activities for the inaugural grantee cohort intended to strengthen their organizational infrastructure.
- Augmentation allows the Council to invest new funding in Cultural Pathways while maintaining the concepts of the non-overlapping 2-year program.
- Allows Council and staff time to implement program improvements for the benefit of future grantee cohorts based on experience and evaluation.
- Does not open the application for another cohort of Cultural Pathways grantees until 2017 to begin in June 2018.

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Scenario 2 Considerations:

Make Cultural Pathways a 2-year overlapping grant program that funds a new 2-year cohort each year.

This scenario will allow the CAC to add another cohort of 25 Cultural Pathways grantees with a grant period from 2017-2019 that overlaps with the current 2016-2018 cohort. Implementing this overlapping grant cycle for Cultural Pathways allows for more significant investment in the program from the Governor's FY 2016 one-time budget increase and extends the reach of the program.

The "grants plus" activities can be modified to be less robust in order to accommodate staff capacity to manage both technical assistance/professional development of current grantees, assist program applicants, and administer more administratively complex grants.

This overlapping structure does not afford enough time between grant periods to incorporate lessons learned from the 2016-2018 pilot cohort into the program guidance and technical assistance/professional development plan for the next cohort.

Scenario 2 would entail funding CP at \$280,000 for a 2-year grant cycle offering \$10,000 grants for general operating support (\$5,000 a year for 2 years).

Key Considerations

- Increases the investment in the Cultural Pathways program with the funding from the FY 2016 Governor's one time-budget increase.
- Extends the reach of the program to more grantees, but decreases the depth of planned "grants plus" services provided to all grantees to increase their institutional capacity.
- 2-year grant cycle with application opening every year, creates an overlapping cycle grant program and staff resources will be dedicated primarily to the administration of overlapping grant cycles.
- Does not supplement current grantees with an extra \$3,000.

JUMP StArts

Background

Program Description

JUMP StArts supports quality arts education and artists-in-residence programs for youth engaged in the juvenile justice system. Activities take place in classroom, after-school, social services or incarceration settings throughout the many diverse communities in California.

Key Program Distinctions

- Only arts education grant program specifically targeted for at-risk youth
- Collaboration between juvenile justice agencies, teaching artists and arts organizations

2015-16 Statistics

- 32 Applicants, Total amount requested: \$749,862
- 26 Project Grantees, 1 Planning Grantee, Total amount funded: \$603,071
- Funded Ranks: 10, 9, 8, 7, 6
- Maximum Grant Request: \$30,000
- Average Grant Size: \$23,099

Relationship to Strategic Plan

Strongly supported by Pillar II: *Ensuring that the CAC's work is reflective of California's diverse populations and accessible to all*, and Pillar IV: *the CAC's ongoing commitment to arts education*.

Recommendations & Key Factors for Council Consideration

- Due to the relatively small application set in the 2015-16 grant cycle, Programs Committee recommends maintaining the allocation at the current level of \$750,000. Given the specific, rigorous skill sets required to implement a successful arts program in a juvenile justice setting, staff plans to increase outreach to identify potential future grantees.
- In April, Council approved \$20,000 in funding for an external review of the JUMP StArts program. The evaluators, Dr. James Catterall and Julie Kendig from the Centers for Research on Creativity, were identified through a competitive Request for Proposal process. The six-month evaluation period began in July. Staff will be presenting guidelines for Council approval at the December meeting in order to incorporate feedback from that evaluation.

Local Impact

Background

Program Description

The Local Impact (LI) program fosters equity, access, and opportunity by providing project and partnership support for small to mid-sized arts organizations reaching underserved communities. All projects must extend the reach of the arts to populations that have limited access to the arts.

Key Program Distinctions

- Project grant program for organizations with annual operating budgets of \$1M or less that directly serve communities underserved by the arts.
- Underserved is self-defined by applicant, but can include inner city, low income, or rural communities, historically underserved ethnic and cultural communities, people with disabilities, etc.

2015-16 Statistics

- 198 Applicants, Total amount requested: \$2,257,285
- 149 Grantees, Total amount funded: \$1,434,753
- Funded ranks 10, 9, 8, 7
- Maximum grant request: \$12,000 with a 1:1 matching requirement
- Average Grant Size: \$9,638

Relationship to Strategic Plan

Most strongly supported by Pillar II: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

Recommendations & Key Factors for Council Consideration

- Demand for the Local Impact grant program continues to increase. Funded projects include festivals, cultural celebrations and multigenerational arts learning programs. Based on demand, the Programs Committee recommends increasing the allocation to this program in 2016-17, as per the proposed programs budget, to \$2,200,000.
- Programs Committee recommends a consistent increase in the maximum grant request amount for the 3 project-based grant programs (AIS, LI, AAC) to \$18,000.
- Based on the augmentation to AIS (see AIS Funding Allocation Rationale), and in the interest of clarity, Programs Committee recommends restricting school-site based arts education programs or after-school arts education programs serving PreK-12 students from applying in LI.

Professional Development and Consulting

Background

Program Description

Building arts organizations' capacity for success through small grants to support professional development activities and consulting services.

Key Program Distinctions

- Institutional capacity building grant for organizations of all sizes
- Direct support of business growth and professional development

2015-16 Statistics

- 15-16 Funding Allocation: \$300,000
- 168 Applicants, Total amount requested: \$454,145
- 122 Grantees, Total amount funded: \$328,500
- Utilizing a two-point ranking system consistent with our current planning grant and professional development categories in other CAC grant Programs, "fund" or "not fund." was used for the staff panel review of this program.
- Grant support is in 2 categories. There is no matching requirement for this grant.
 - Maximum grant request for consulting services: \$3,000
 - 107 Grantees, Average grant: \$2,969
 - Maximum grant request for professional development: \$750
 - 60 Grantees, Average grant: \$722

Relationship to Strategic Plan

Strongly supported by Pillar III: *Thought-Leadership*, and its objectives of *providing leadership and facilitating conversation about the arts, and providing practical services and resources to artists and arts organizations.*

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Professional Development and Consulting

Key Factors for Council Consideration:

- The PDC program increases access to professional development resources. PDC supports nonprofit organizations to work with consultants, coaches, and provides opportunities to enroll in workshops and conferences to build the administrative skills and strengthen the business acumen of administrative and artistic staff.
- In the second year of this program, there was an overwhelming continued positive response and a high demonstration of desire and need in the field.
- The PDC program proved to be a unique entry point for new grantees to the CAC and for grantees that have not been engaged with the CAC for many years.

Recommendations:

- Programs Committee recommends a semi-annual grant cycle (Fall and Spring deadlines), increasing the ability of applicants to appropriately schedule for conferences and professional development opportunities.
- Additionally, Programs Committee recommends increasing the maximum grant amounts for this program in FY16-17: \$5,000 for Consulting Services – allowing for more robust engagement with consultants; and \$1,000 for Professional Development – allowing for more than one staff to attend workshops, conferences, and trainings.
- Programs Committee recommends an increase in the program allocation, as per the proposed programs budget, to \$500,000 to accommodate the increase in maximum grant amounts.

Poetry Out Loud

Background

Program Description

Poetry Out Loud (POL) is an initiative of the National Endowment for the Arts (NEA) entering its twelfth year. In partnership with the NEA and The Poetry Foundation, the California Arts Council coordinates the largest state-wide POL program in the nation. POL helps students master public speaking skills, build self-confidence, learn about their literary heritage, and compete for college scholarship funding.

Key Program Distinctions

- POL brings literary arts programming directly into the lives of high school students throughout the state.
- POL involves Partner Agencies, including local arts agencies, county offices of education, California Poets in the Schools (CPITS), and local non-profit organizations across California.
- POL competitions first happen in the classroom, then at the school level. Winners then progress to county competitions, and county champions compete at the State Finals Competition. State Finals is produced by CAC staff and occurs over two days in Sacramento at the Crest Theatre and State Capitol.
- FY15-16 support was for Partner Agency project coordination and travel stipend for county champions to compete at the State Finals Competition

2015-16 Statistics

- 39 participating counties
- Award amounts were for between \$1,000 and \$3,000, averaging \$1,500 (for administrative fees only)
- Total to county partners: \$68,000
- Total to CPITS administrative partnership: \$46,000
- Total production cost for State Finals: \$20,000
- Total allocation: \$134,000

Relationship to Strategic Plan

POL is a key component of CAC's portfolio of arts education programs, underscoring the commitment to arts education in Pillar Four. POL also serves Pillar One objectives of *activating public will and building visibility for the arts*.

Poetry Out Loud

Recommendations & Key Factors for Council Consideration

- In order to make Poetry Out Loud scalable to all 58 of California's counties, the Council approved changes to the POL structure in June of 2016. Restructuring includes increasing the allocation to County POL partners to accommodate training and coaching, rather than have all training and coaching funds distributed through CPITS. This re-allotment will ensure more equal access to coaching and training resources to teachers and students across the state.
- Based on the demand from participating counties and the success of last year's program, the Programs Committee recommends increasing the POL allocation to \$150,000.

Statewide and Regional Networks

Background

Program Description

The Statewide and Regional Networks program supports culturally-specific, multicultural and discipline-based statewide and regional arts networks and arts service organizations.

Key Program Distinctions

- Operational support for arts service organizations with regional or statewide reach
- Our partnership relationship with SRN grantees ensures that the CAC remains relevant to various arts networks at all levels throughout the state

2015-16 Statistics

- Funding Allocation: \$500,000
- 29 Applicants, Total amount requested: \$578,108
- 28 Grantees, Total amount funded: \$490,984
- Funded ranks 10, 9, 8, 7, 6
- Maximum grant request: \$25,000 for statewide networks; \$15,000 for regional networks, both with a 1:1 matching requirement (cash and in-kind)
- Average Grant Size: \$17,535
- Statewide Networks: 15
- Regional Networks: 13

Relationship to Strategic Plan

Strongly supported by Pillar I: *building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decisions makers.*

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Statewide and Regional Networks

Recommendations & Key Factors for Council Consideration

- Current Status: For the 2015-16 grant cycle, we revised and clarified the definition of a regional network. As a result, there was an increase in the number of applications and the total amount funded (an increase from 19 grantees, total amount funded: \$286,000 in 2014-15; to 28 Grantees, total amount funded: \$480,885 in 2015-16). Due to the clarification of the “regional” category, more organizations were eligible to apply. Staff expects a 5-10% increase in applicants in the 2016-17 grant cycle as more networks are aware of the revision.
- Based on feedback from the field, the Programs Committee recommends increasing the grant amounts for this program in 2016-17 as follows: \$30,000 for statewide networks; \$20,000 for regional networks, consistent with State-Local Partnership funding. This is an increase of \$5,000 in each category from 2015-16.
 - For the 2016-17 grant cycle, Programs Committee recommends revising the review criteria to be more consistent with the State-Local Partnership general operating grants:
 - Statewide and Regional Arts Networking
 - Access, Equity and Constituent Engagement
 - Fiscal Leadership and Management
 - (See full guidelines in Tab G)

Veterans Initiative in the Arts

Background

Program Description

VIA seeks to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences. VIA provides project and partnership support for nonprofit arts organizations, local arts agencies, and veterans' assistance agencies to reach veterans, active military, and their families.

Key Program Distinctions

- Funding is for project and partnership support for programs bringing arts activities directly to the veteran community.
- Eligibility includes veterans' assistance agencies as well as California-based nonprofit arts organization or local arts agencies.

2015-16 Statistics

- 35 Applicants, Total Amount Requested: \$339,002
- 33 Grantees, Total Amount Funded: \$300,268
- Funded ranks 10, 9, 8, 7, 6, 5
- Average grant size: \$9,099
- Through identified program partners, approximately 90 organizations will be involved in delivering arts programs and services to veterans and their families across the state

Relationship to Strategic Plan

This work is supported by all four Pillars of the Strategic Plan and most strongly underscores the CAC's commitment to Pillar Two (diversity, access, and partnerships), and Pillar Four's goal of creating valuable programs that improve the lives of Californians.

Recommendations & Key Factors for Council Consideration

- Programs Committee recommends maintaining allocation at the current level of \$350,000.
- We did not receive as many applications as anticipated in 2015-16 for this program. Based on feedback from the panel and the field, the Programs Committee believes that with expanded outreach and some clarification in the program guidelines, demand for this program will grow to better match the funding allocation.
- Based on panel feedback, staff will clarify the intended community for this program, in consultation with the CA Veterans Affairs Department. Staff will:
 - Explore the continued inclusion of "active-military" as an eligible target population reached through funded project activities and services
 - Clarify the definition of veteran for this application
- Recognizing a need to reach more veterans, staff is working to develop a relationship with the CA Veterans Affairs Department to help reach more deeply into the veterans community.
- While this program is modest in scope, it continues to have significant impact on a priority community for the Legislature and the Council.

State-Local Partnership Program

Background

Program Description

The State-Local Partnership program (SLP) fosters community development through the arts at the county level via partnerships between the California Arts Council and a local arts agency.

Key Program Distinctions

- General Operating support for State-Local Partnership organizations
- SLPP provides an essential connection to the CAC's constituents, often serving as the "eyes and ears" of the Arts Council. Support to our State-Local Partners ensures that the work of the CAC remains relevant at all levels throughout the state.

2015-16 Statistics

- Funding Allocation: \$1.4 Million
- 54 Grantees, Total Amount Funded: \$1,400,000
 - 53 County Partners: \$1,384,682
 - 2 Planning Grants (Siskiyou and San Joaquin): \$15,318
- Funded ranks 10, 9, 8, 7, 6, 5, 4
- Average Grant Size: \$26,126 with 1:1 match (cash and in-kind)

Relationship to Strategic Plan

SLPP strongly underscores the Arts Council's commitment to Pillar One: *Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers.* In addition, SLPP is strongly supported by Pillar Two: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

State-Local Partnership Program

Recommendations & Key Factors for Council Consideration

- As a reminder to Council, our State-Local Partnership Program is one of the first programs administered each year. At the June 2016 Council Meeting, Council approved the guidelines for the 2016-17 grant cycle.
- Staff revised the 2016-17 online grant application in two key ways:
 1. To mirror the review criteria for general operating grants:
 - Local Arts Networking and Facilitation
 - Access, Equity and Community Engagement
 - Fiscal Leadership and Management
 2. As a larger, two-year transition plan to make Poetry Out Loud (POL) more formalized, consistent and equitable, a POL application was added to the 2016-17 SLP online application as indicated in the approved SLP guidelines.
- The 2016-17 panel has already met. Their recommendations are included in Tab H of this Council book. The Council will vote on the panel recommendations under Tab H.
- Based on feedback from the field and as proposed in the 2016-17 Grants Program Budget, Program Committee recommends an augmentation of \$5,000 to each grantee in 2016-17 for a total allocation of \$1,743,700
 - Grantees will only need to match up to \$30,000 based on their original request amount as permitted in the application developed prior to the upcoming finalization of the 2016-17 budget.

TAB E

Arts and Public Media Program

Background

Council voted to suspend the Arts on the Air program in 2015-16 in order to analyze the success of the program and develop recommendations based on input from the field for a more sustainable and relevant inclusion of media arts in CAC activities that better serves the nonprofit media arts field.

In June of 2016, the CAC hosted an Arts and Public Media Summit in Oakland to discuss the current challenges and opportunities regarding nonprofit media coverage of the arts in California. Participants from a variety of media organizations throughout the state were invited, in an attempt to get a wide sweep of opinions and experiences, from stations large and small, urban and rural, North, South and Central. Phone interviews were also conducted with several stakeholders. Funders' surveys were collected from California Humanities, The California Endowment, the National Endowment for the Arts, and the James Irvine Foundation.

Participation from the nonprofit media field was robust and supportive. The proceedings of the summit and these follow-up sources provide much of the content of a report which will be published in October. Early findings of the report have been utilized in the following Programs Committee recommendations and considerations. Key excerpts from the draft report are provided for the Council's review on the pages that follow.

Relationship to Strategic Plan: Supported by Pillar I: *building public will for the arts*, and Pillar III's objective to *highlight and promote the value of the arts and successful arts programs*.

Recommendations for Program Structure

- Based on the feedback and report from the Arts and Public Media Summit and evaluation of the prior Arts on the Air program, the Programs Committee recommends the reinstatement of a distinct arts and public media grant program, specifically designed to support nonprofit media coverage and engagement with arts and culture in California.
 - The Programs Committee recommends a total program allocation of \$200,000
 - Guidelines will be developed by staff in consultation with the Programs Committee, with input from key advisors from the field. Guidelines will be presented to Council for review and approval at the December meeting.
 - The program will follow a similar structure as Arts on the Air, with several key changes to reflect the realities of the field, such as:
 - deemphasizing "reach" as key review criteria to allow small and mid-size stations to be more competitive
 - broadening applicant eligibility to include non-traditional media organizations (online platform organizations, public access stations, etc)
 - greater fostering of station partnerships and content exchange
 - Maximum request amount: \$15,000
 - Expected number of grantees: 13 to 17

DRAFT EXCERPT:
COMPLETE REPORT TO BE
PUBLISHED IN OCTOBER 2016

Recommendations from Forthcoming Arts + Public Media Report

Nonprofit media coverage of the arts plays an important role in California’s cultural life, serving a need that is not met by commercial media. With advances in technology and the proliferation of new platforms for media consumption, the field is confronting new challenges and opportunities. In light of this, funders, including the California Arts Council, must take innovative approaches to supporting the nonprofit organizations creating and broadcasting this essential content.

1. Develop new methods for determining which organizations qualify for funding

Audience size is no longer a viable metric to determine a station’s success. Stations in smaller markets will have smaller raw audience numbers than larger stations; however, the content they produce may have a significant impact in their communities. Impact and depth of engagement must be considered when determining grant eligibility, and grant applicants should be given the opportunity to define impact as it relates to the needs of their local community.

Additionally, the multiplicity of platforms creates challenges for measuring engagement, especially when content may not be consumed via traditional broadcast networks, or even on stations’ websites, but on Facebook or YouTube. A much broader network of platforms should be considered. This also extends beyond broadcasts, to view “events as content,” acknowledging the role that community events and performances can play in deepening audience engagement, outreach and promotion. As such, a rigid definition of reach should be avoided.

2. Vary the sizes of grants

One of the frustrations with the first two years of the Arts on the Air Program was the fact that only a small percentage of applicants could be supported. Providing a larger number of smaller grants would allow smaller organizations to participate and benefit from a grant program, while continuing to support larger organizations as part of a network of funders investing in large-scale projects.

3. Foster partnerships and networking

Separate from grants, there are other ways that funders can contribute to nonprofit media coverage of the arts. Connecting different organizations for mutually beneficial partnerships is a way to support the

field, without simply giving grants to individual stations. Supporting the development of initiatives that support content exchange, resource sharing, and consistent networking is a prime opportunity for funders.

4. Utilize the existing breadth of expertise and diversity in the field

Another non-fiscal avenue for support would be the facilitation of mentorships and other opportunities for direct organizational interchange. Such interchange might include pairing more mature organizations with those who could learn from their successes. It could also include pairing organizations with different constituent demographics, disparate geographies, and/or varying tactics for impact to exchange knowledge and resources. These exchanges could be mutual beneficial for organizations both large and small, emerging and established, by utilizing the rich diversity present in California.

5. Embrace the role of innovation and new technology

Digital and social media are at the forefront of the programmatic and promotional priorities of nonprofit media organizations. But these priorities, and the realities of doing business in a technology-driven society, do not exist for the media sector alone. It is imperative for funders to continue to educate themselves on emerging technologies and innovation as their grant investments affect both the content and delivery of arts and culture programming in California.

6. Encourage participation of nonprofit media organizations in broader grant programs

The final recommendation is for funders to encourage awareness and participation in other grant programs for which nonprofit media organizations are eligible and could benefit. The Arts on the Air grant program was specifically created to fund nonprofit media coverage of the arts; however, there are numerous other resources and grant programs that are open to these types of organizations, opportunities of which they may not be aware. Promoting grant opportunities that fall under separate arts and media categories would allow nonprofit broadcast stations to take full advantage of the funding networks available to them.

Research in the Arts Grant Program

Proposed Program Description

In collaboration with the Programs Committee and Executive Committee, staff has researched the development of a new grant program for the cultivation of original California-based research on the value and impact of the arts. The program would grant 4 to 8 research projects up to \$50,000 each, utilizing a total of \$200,000 from the 2016-17 grant programs budget. This pilot program would extend the capacity of California institutions to contribute meaningfully to an international body of scholarship in the arts, and would be the only grant program of its kind administered by any state in the nation.

Background Research and Information

Council has expressed a desire to utilize a portion of the “one-time” budget increase to develop a pilot grant program for 2016-17. In investigating areas of work that are not supported by existing programs, research has emerged as a particularly generative field for further investment. A growing body of international scholarship illustrates the profound impact that the arts have in a multitude of aspects of human experience. This scholarship is utilizing both experimental and analytical methodologies to construct data sets that measure, assess, and defend the vital impact of the arts.

As has already been demonstrated by our current investment in the Otis Report on the Creative Economy of CA, research can lead to the development of crucial tools for the field, and for the education of our legislators and other key decision makers. However, impact studies of this kind are only one example of how research can work to deepen public will and support for the arts.

Survey of the Field

In conducting initial investigations into national research programs, staff interviewed the NEA Director of the Office of Research and Analysis Sunil Iyengar regarding his agency’s Art Works research program. In addition to expressing enthusiastic support and alerting us to the uniqueness a CAC program would hold nationwide, Mr. Iyengar provided staff with key pieces of insight and guidance on how a successful program might be structured in our state.

First and foremost, Mr. Iyengar confirmed that there is a vibrant and diverse body of scholars in California that are ready—and some already engaged in—this research, primarily via institutions of higher learning, although also at independent research firms. Since the NEA launched their research grant program in 2012, they have received between 60 and 70 applications a year, approximately 20-25% of which are funded. Requests are made for between \$10,000 and \$100,000 total for projects ranging in scope from 1-3 years. Each of these grantees submits a final paper for publication through the NEA at the end of the grant period. The following are examples of funded California-based research projects (a link to the full final paper library is below):

- continued on next page -

Sundance Institute

Pieper, Katherine M., Marc Choueiti, & Stacy L. Smith. "Race and Ethnicity in Independent Films: Prevalence of Underrepresented Directors and the Barriers They Face" (2014).

California State University, Northridge

Kim, Ah-Jeong, & David Boyns. "Joining the Spectrum: An Interdisciplinary Inquiry into Theatre as an Intervention for Autism Diagnosed Teens" (2015).

University of Southern California

Shannon, Brittany, & David C. Sloane. "Your Local Media Arts Organization: The Intersection of Media Arts, Organizational Mission, and Community Development" (2015).

Mr. Iyengar also noted that, in the four years that the program has been in existence, their staff has discerned increased benefit in leaving the specific goals of the proposals open, rather than restricting projects to specific sectors (e.g. education, health care, corrections, etc.).

Staff also has been in contact with the Sponsored Research Department at the University of California, Davis, to gain clarification on funding restrictions of state agencies to support research projects headed by faculty at state universities. Danielle Sherwood, the department's Cost Policy Analyst, provided us with both overall funding frameworks and specific examples of Calls for Proposals by other California state agencies, assuring us that there is precedent in California for a grant program of this kind.

Recommendations for Program Structure

- Given the above considerations, Programs Committee recommends establishing a research in the arts grant program with an overall pilot year allocation of \$200,000, and with the intent to award 4-8 grants of up to \$50,000 for projects taking place over 1 to 2 years.
- Guidelines will be developed by staff in consultation with the programs committee, with input from key advisors from the field. Guidelines will be presented to Council for review and approval at the December meeting.
- Lead applicants must be non-profit, tax-exempt entities or units of government, including but not limited to institutions of higher learning. Applicants will take full responsibility for the administration of grant funds, but may partner with additional organizations to facilitate the project.
- Eligible projects may include individual scholars or teams of researchers, and must focus on the value and impact of the arts in dedicated artistic and/or interdisciplinary contexts.
- At the end of the grant period, the applicant must produce at least one article-length research paper ready for publication and dissemination by the California Arts Council.

Additional Resources:

<https://www.arts.gov/grants-organizations/research-art-works>

<https://www.arts.gov/artistic-fields/research-analysis/research-art-works-grants-final-papers>

http://www.artscouncil.org.uk/sites/default/files/download-file/Research_Grants_round_two_Guidance.pdf

<http://www.artscouncil.org.uk/funding/research-grants-programme>

TAB F

NOTE:

At the request of the Chair, TAB F contains 2 different FY2016-17 budget scenarios. Please see the Cultural Pathways Funding Rationale in TAB D for further explanation of the considerations and rationale for these different scenarios.

CALIFORNIA ARTS COUNCIL
 FY16-17 GRANT PROGRAMS BUDGET OVERVIEW
 SCENARIO 1

The governor's 16-17 budget includes an additional \$5.8M in funding for grant programs. As directed by legislative committee leadership, the additional funding is intended to augment the Arts Council's current programs. The proposed augmentations are based on demand for grants, Council and Legislative priorities, panel and applicant feedback, as well as staff and field capacity considerations.						
GRANT PROGRAM	15-16 APPROVED PROGRAM BUDGET:	FINAL 15-16 FUNDING ALLOCATION	TOTAL 15-16 REQUEST	2016-17 PROPOSED PROGRAM BUDGET	Considerations	Approx. Numbers
Artists Activating Communities	\$ 500,000.00	\$ 559,968.00	\$ 1,155,812.00	\$ 800,000.00	Increase based on demand for the program in its pilot year. Increase grant amount to \$18,000	50 - 100 grantees
Artists in Schools*	\$ 1,210,917.00	\$ 1,210,917.00	\$ 1,558,778.00	\$ 3,000,000.00	Adjustment to accomodate a need to make the timeline for AIS consistent with all other project-based grant programs so that Council can invest more in arts education, as well as an expansion to include off-site and on-site after school and summer programs as well as field trips and assemblies. Will construct guidelines to ensure that field trips and assembly funding going to schools in need (Title 1). Increase AIS max. grant amount from \$12,000 to \$18,000.	30-50 new grantees, total of 180-200 grantees
Arts & Accessibility*	\$ 35,000.00	\$ 35,000.00	\$ 35,000.00	\$ 150,000.00	People with disabilities is a priority community for the Legislature: This is a partnership with The National Arts and Disabilities Center at the Tarjan Ctr, UCLA: Increase to \$100,000 for grants to the field and \$50,000 to Tarjan Ctr for technical assistance to the field. The current budget only provides for 3 months of funding.	
Creative California Communities	\$ 2,000,000.00	\$ 1,953,707.00	\$ 5,552,218.00	\$ 3,400,000.00	Based on demand as well as feedback from the panel and the field, split program into 2 funding award categories based on budget size, and award as a 2 year grant. This will result in a more equitable distribution of grants for small and mid-sized organizations. Category 1: Organizational annual income over \$750,000 - Award up to \$150,000 total, \$75,000 a year. Category 2: Organizational annual income under \$750,000 - Award up to 20% of annual organizational income with a max of \$100,000 total, \$50,000 a year	Large Budget: 15-30 grantees Small -Mid Budget: 15-30 grantees
Cultural Pathways (2yr grant)*	\$ 250,000.00	\$ 280,000.00	\$ 690,000.00	\$ 84,000.00	2nd year of 2 year grant cycle: \$3000 grant augmentation for each grantee.***	28 grantees
JUMP StArts	\$ 750,000.00	\$ 623,071.00	\$ 749,862.00	\$ 750,000.00	No change, based on demand. Increase outreach and promotion.	40 grantees
Local Impact*	\$ 1,345,000.00	\$ 1,434,753.00	\$ 2,257,285.00	\$ 2,200,000.00	Increase max. grant amount to \$18,000 from \$12,000.	120-180 grantees

**CALIFORNIA ARTS COUNCIL
FY16-17 GRANT PROGRAMS BUDGET OVERVIEW**

SCENARIO 1

Poetry Out Loud	\$ 134,000.00	\$ 134,000.00	\$ 134,000.00	\$ 150,000.00	Small increase to accommodate change in structure approved at the last meeting.	40 grantees
Professional Development & Consulting	\$ 300,000.00	\$ 328,500.00	\$ 454,145.00	\$ 520,000.00	Increase grant amounts: consulting max request amount from \$3,000 to \$5,000, PD grant max from \$750 to \$1000	130-200 grantees
State-Local Partnership	\$ 1,400,000.00	\$ 1,400,000.00	\$ 1,400,000.00	\$ 1,800,000.00	\$5,000 augmentation for each grantee	54 grantees
Statewide & Regional Networks	\$ 500,000.00	\$ 490,984.00	\$ 578,108.00	\$ 700,000.00	Increase grant amounts to \$30,000 for Statewide and \$20,000 for Regional (in line with SLP)	30 grantees
Veteran's Initiative in the Arts	\$ 350,000.00	\$ 300,268.00	\$ 339,022.00	\$ 350,000.00	No change in allocation, based on demand. Increased outreach and promotion, establishing partnership with State Veterans Affairs Dept.	35 grantees
REVISED: Arts and Public Media	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00	\$ 200,000.00	Based on outcomes of Summit, reintroduce a revised Arts and Public media program: \$10,000-\$15,000 grants	15 - 20 grantees
NEW: Research Grant Program				\$ 200,000.00	Following the NEA's model, the CAC would be the first State Arts Agency in the Country to have a research grant category. The NEA's program is extremely successful and this is a documented need in the field. Would increase our profile as a thought leader to be at the forefront of research and evaluation in the field.	4-8 grantees
TOTALS	\$ 8,274,917.00	\$ 8,191,200.00	\$ 13,748,418.00	\$ 14,304,000.00		
16-17 GRANTS BUDGET**	\$ 14,505,000.00					
			<i>remainder</i>	\$ 201,000.00		
*Allocations to AIS, LI and the Accessibility grant program have not been significantly increased in many years.						
**\$15,305,000 - \$800,000 for reentry programs and other contracts						
*** This budget does not include the \$100,000 for professional development and technical assistance in 15-16 that is allocated from the operations budget and is a non-grant expenditure.						

CALIFORNIA ARTS COUNCIL
 FY16-17 GRANT PROGRAMS BUDGET OVERVIEW
 SCENARIO 2

The governor's 16-17 budget includes an additional \$5.8M in funding for grant programs. As directed by legislative committee leadership, the additional funding is intended to augment the Arts Council's current programs. The proposed augmentations are based on demand for grants, Council and Legislative priorities, panel and applicant feedback, as well as staff and field capacity considerations.						
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Cultural Pathways (2yr grant)*	\$ 250,000.00	\$ 280,000.00	\$ 690,000.00	\$ 280,000.00	New 2-year grantee cohort in 16-17. Funding allocation remains consistent with FY15-16 based on capacity.	28 grantees
JUMP StArts	\$ 750,000.00	\$ 623,071.00	\$ 749,862.00	\$ 750,000.00	No change, based on demand. Increase outreach and promotion.	40 grantees
Local Impact*	\$ 1,345,000.00	\$ 1,434,753.00	\$ 2,257,285.00	\$ 2,200,000.00	Increase max. grant amount to \$18,000 from \$12,000.	120-180 grantees

CALIFORNIA ARTS COUNCIL
FY16-17 GRANT PROGRAMS BUDGET OVERVIEW
SCENARIO 2

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<i>**\$15,305,000 - \$800,000 for reentry programs and other contracts</i>						
<i>*** This budget does not include the \$100,000 for professional development and technical assistance in 15-16 that is allocated from the operations budget and is a non-grant expenditure.</i>						

TAB G



Memorandum

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

Date: September 22, 2016

To: Council Members

From: Programs Committee Members: Larry Baza, Phoebe Beasley
Programs Committee Staff: Ayanna Kiburi, Shelly Gilbride

Re: Informational Memo on Guidelines Changes

The Programs Committee has approved the following changes to all grant programs guidelines. These changes will be reflected in all of the 2016-17 guidelines that follow in Tab G. Program specific changes on the guidelines in Tab G are highlighted in red.

1. Panel Ranking System

BACKGROUND

The expert peer review panels currently rank CAC grant applications on a scale from 1-10. A 10 point system was originally devised because of a limitation in the design of our online grant portal, cac.culturegrants.org. Currently staff provides the following scoring parameters in order to guide panelists in assessing the consistency of their ranks:

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

CONSIDERATIONS

The current parameters are problematic for a number of reasons, first and foremost that funding allocations rarely are able to reach below the level of a 6. This means that many of the applications that panels are ranking within the “Good” category—the majority of those scoring a 5—are not being funded.

Staff recently discovered that we no longer have the limitation of a 10-point system within cac.culturegrants.org. Moving to a 6-point scale in which each category is numerically discrete would

allow panelists to assign ranks that more clearly and consistently reflect the merits of the applications, streamline the funding allocation process, and allow for effective policy to be implemented regarding minimum funding ranks across programs.

RECOMMENDED REVISION

Programs Committee therefore recommends the following changes to the review criteria ranking language and numeration:

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

6	Exemplary	Meets all of the review criteria to the highest degree possible
5	Strong	Meets all of the review criteria in a significant manner
4	Good	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
3	Marginal	Does not meet the majority of the review criteria in a significant manner
2	Weak	Significant inadequacies in addressing review criteria
1	Ineligible	Inappropriate for CAC support. Incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements are deemed ineligible.

2. Eligibility and Funding Restrictions

All new guidelines clarify and make more prominent the section titled: “What the CAC Does not Fund”:

CURRENT:

What the CAC Does Not Fund

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

REVISION:

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant

This section will be moved closer to the beginning of the guidelines and “Eligible Funding and Request Amount”.

3. Clarify the Definition of In-Kind Contributions

Current: “Value of non-cash donations provided by non-federal and non-state third parties. These can be in the form of space, vehicles, training, equipment, supplies, services and other expendable property.”

Revise to: “Value of non-cash donations provided by non-state third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property. In-kind goods and services may not be provided by either the applicant organization, or any individual or organization that is being compensated as part of the grant contract.

4. Standardize Review Criteria for project-based grant programs

The Programs Committee and programs staff have standardized review criteria across all of the CAC project-based grant programs, integrating documentation and evaluation into Project Design and Implementation. When applications and guidelines become available, we will also publish a specific ranking rubric for each program. This rubric will give applicants specific guidance about how each review criterion will be assessed for that program.

Standardized Project Grant Review Criteria

Project Design and Implementation: Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.

Artistic Merit: Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.

Community Impact: Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.

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



Artists Activating Communities

2016-2017 Grant Guidelines

Deadline: February 1, 2017 – (online submission)



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

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

Edmund G. Brown Jr.

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Chair

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FAX: (916) 322-6575

Website: www.arts.ca.gov

Office Hours

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

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

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

Mission: To advance California through the arts and creativity.

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

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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.

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

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

ARTISTS ACTIVATING COMMUNITIES

Program (AAC)

GRANT GUIDELINES

DEADLINE: XXX, 2017 5:00 PM

Apply at cac.culturegrants.org



Background

The California Arts Council (CAC) is pleased to offer grants through the Artists Activating Communities Program (AAC), a program that centralizes artists and their artistic processes -as vehicles for community vitality. The second year of this -pilot program is rooted in the California Arts Council's recognition that artists are integral to healthy communities and that the arts are a societal cornerstone that brings people together, builds community, and fosters social progress.

Purpose

AAC supports sustained artistic residencies in community settings, demonstrating that the arts are a central component of civic life, and that artists are vital in shaping society. ~~Artist residency activity must include artistic practice that is characterized by deep interaction with a specific community.~~ Projects must be artist-driven, tailored to and appropriate for the specific community, and should engage community members as active participants in the planning and/or execution of the project, ~~and should activate participants to develop and express their own creativity.~~ Professional artists will work closely with organizational partners and community members to produce creative projects that are tailored to the community. The lead artist(s) and their artistic process must be central to the project-design and implementation. Each artistic residency must be locally developed, with one or more artists, in partnership with an arts/community organization or social institution, and the targeted community to be served by the project. Community settings may include but are not limited to libraries, housing agencies, senior centers, hospitals or parks. All residencies require matching funds.

Projects should:

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

Available Funding and Request Amount:

The Council has allocated \$XXX for the AAC Program. Requests may be made for up to \$18,000. The request plus match cannot exceed 50% of the applicant organization's total organizational income for the last completed fiscal year.

Matching

All grant recipients must provide a dollar-for-dollar (1:1) match. The cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. A combination of cash and in-kind contributions may be used to match the AAC request, with a maximum of 50% in-kind contributions permitted, with the approval of the AAC Arts Program Specialist (see Staff Assistance).

Eligible In-Kind Match:

- Value of non-cash donations provided by third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property.
- In-kind goods and services may not be provided by either the applicant organization or any individual or organization that is being compensated as part of the grant contract. In-kind donations by state entities are ineligible.

Applicant Eligibility

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

An applicant must be one of the following:

- California-based nonprofit arts organization with a history of arts programming for a minimum of three years prior to the time of application.
 - Local arts agency or unit of government with a history of arts programming for a minimum of three years prior to the time of application.
 - California-based nonprofit organization (non-arts or multi-genre) with significant arts programming as a part of the mission, vision and budget of the organization. Non-arts nonprofit organizations must have a history of significant arts programming for a minimum of three years prior to the time of application. Organizations such as libraries, housing agencies, senior centers or hospitals may be eligible to apply as long as they meet all eligibility requirements.
- All applicant organizations must have a history of arts programming for a minimum of three years prior to the time of application.
 - The applicant must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
 - An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, 501 (c) (3), which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal sponsor becomes the legal contractor. The fiscal sponsor must also demonstrate consistent arts programming in California for a minimum of three years prior to the time of application, and have compatible organizational goals to the applicant organization.

- All applicants, including non-arts non-profit organizations, must complete a DataArts CAC Funder Profile at the time of application.
- Artists working with the applicant organization must show professional experience of at least three years in the artistic discipline of the project, or equivalent teaching-artist experience if applicable to project; must be residents of California; may not be engaged in project as students in a degree program; and can only be a part of one AAC application in any one grant cycle.
- The applicant must develop and complete by June 30, 2018 a project addressing the program's purpose.
- Application can include more than one artist if all collaborating artists meet eligibility requirements and all participating artists are compensated accordingly.
- Applicants to this program are not restricted from applying for and receiving funding from other CAC grant programs as long as those funds are used for different purposes.
- Projects that include multi-generational or life-long arts learning components may apply.
- School-site based arts education programs, or after-school or summer arts education programs serving PreK-12 students may not apply.

Project Requirements

- Project must be driven by the creative vision of participating artists.
- Project must include sustained contact between the artist(s) and the community over a period of time determined by the needs and priorities of the community and the parameters of the project. This could mean intensive daily interaction over the course of 1-2 weeks, weekly interaction over months, or other regular interaction over a period of time.
- Budget must include professional fees for the artist, commensurate with experience and local rates.
- Project must be free of charge for community participants.
- Project must include a designated project coordinator to act as a facilitator and liaison between the organizational partner, the community, the artist and the California Arts Council, and to handle other project management duties.
- Project must include the development of a thorough project plan that includes a detailed timeline indicating a thoughtful approach to engaging the community, as well as space, time and equipment requirements.
- Project must identify a community need, circumstance or priority to be addressed and desired outcomes of creative activities undertaken in grant period.
- Letter of Agreement between Applicant organization and Lead Artist must be submitted.

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)

- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant

Application Process

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

Review criteria

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project's team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists' ranks are averaged to obtain the final score.

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

6	Exemplary	Meets all of the review criteria to the highest degree possible
5	Strong	Meets all of the review criteria in a significant manner
4	Good	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
3	Marginal	Does not meet the majority of the review criteria in a significant manner
2	Weak	Significant inadequacies in addressing review criteria
1	Ineligible	Inappropriate for CAC support. Incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements are deemed ineligible.

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

Council Decision-making

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

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

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

Timeline

November 1, 2016	Application available
February 1, 2017	Application deadline (online)
April 2017	Funding decisions
May 2017	Funding notifications
June 2017 – May 31, 2018	Funded activity period

Grantee Requirements

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

Staff Assistance

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

Contact: Andrea Porras, Program Specialist

andrea.porras@arts.ca.gov or 916-322-6385



Artists in Schools

2016-2017 Student Engagement Grant Guidelines

Deadline: April 5, 2017, 5:00 PM – (online submission)



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ARTISTS IN SCHOOLS

2016-2017 Engagement

GRANT GUIDELINES

DEADLINE: April 5, 2017 5:00 PM

Apply at cac.culturegrants.org



Background

The arts play a critical role in shaping students' overall well-being and academic achievement. Promoting and supporting arts education is a cornerstone of the California Arts Council's (CAC) mission. Since 1976, the CAC has supported in-school and after-school arts programs that engage local arts organizations, teaching artists and school communities through the Artists in Schools (AIS) grant program.

In FY16-17, there are four Artists in Schools grant opportunities:

- AIS Engagement supports teaching artist residencies taking place during the school day at school sites.
- AIS Professional Development supports co-learning opportunities between teaching artists and classroom teachers or school staff.
- AIS Extension supports teaching artist residencies after school and during the summer months, on both school sites and in community settings.
- AIS Exposure supports field trips and assemblies for underserved students.

These guidelines are for AIS **Engagement** projects.

Purpose

The Artists in Schools (AIS) Engagement program supports projects that integrate community arts resources—local artists and non-profit arts organizations—into comprehensive, standards-based arts-learning for [PreK-12 students during the school day](#). It is the intent to augment and enhance the work of classroom teachers and school-based arts programs by bringing arts resources from within the local community into the school culture, not to supplant certificated teachers. **Applicants' projects must take place during regular school hours at the school site, and should address the unique circumstances of the school environment [\(for after-school and off-site program support, please see the Artists in Schools Extension Guidelines\)](#).** All projects should be designed to cultivate learning in, through and/or about the arts. AIS projects focus on hands-on participant learning that takes place over a period of time with an identified group of students.

Applicants should address one or more of the following goals:

- Develop the artistic abilities and creativity of students through sequential, hands-on arts learning.
- Promote life skills such as problem-solving, collaboration and positive self-expression through the arts.
- Develop long-term, in-depth partnerships between schools, local arts organizations and local teaching artists.
- Create mutually beneficial relationships between classroom teachers and teaching artists, and contribute to overall arts-rich school environments.
- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and to support students' positive self-identification and respect for diverse cultures.

Eligible Grant Request Amount and Matching Requirements

- Requests for support may be made for up to \$18,000. All grant recipients must provide a dollar-for-dollar (1:1) match. The match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match.
- In-kind contributions may not be used as matching funds.
- Project budget (request plus match) cannot exceed 50% of the applicant organization's total income from the last completed fiscal year.

Applicant Eligibility

- The applicant must be one of the following:
 - California-based nonprofit arts organization with a history of arts programming for a minimum of three years prior to the time of application.
 - Local arts agency with a history of arts programming for a minimum of three years prior to the time of application.
 - California-based nonprofit organization (non-arts or multi-genre) with significant arts programming as a part of the activities and budget of the organization. Non-arts nonprofit organizations must have a history of significant arts programming for a minimum of three years prior to the time of application.
- The partnering school(s) must be in California.
- Artists working with the applicant arts organization must show professional experience of **at least three years** in the artistic discipline to be taught or equivalent teaching artist experience; must be residents of California; and may not be participating in this project as student in a degree program.
- The nonprofit arts organization must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, 501(c)(3), and which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal sponsor becomes the legal contractor. The fiscal sponsor must also demonstrate consistent arts programming in California for a minimum of three years prior to the time of application, and have compatible organizational goals to the applicant organization.

- Applicants to this program are not restricted from applying for, and receiving funding from, other CAC grant programs (including AIS Exposure, AIS Extension, and AIS Professional Development) as long as those funds are used for different purposes.
- Organization can submit only one AIS Engagement application per funding cycle.
- All Applicants must complete a Data Arts Cultural Data Profile and CAC DataArts Funder Report at the time of application.

Project Requirements

- Project must enable students to understand and participate in specific art forms and to develop their creativity, skills and knowledge. Applicant should present well-developed project goals, learning objectives and assessment tools.
- Project must be locally designed and developed in partnership between an arts organization, participating artists and the school(s). The project should demonstrate significant planning and should reflect a collaborative relationship between the arts organization and the school, and between the participating teaching artists and classroom teachers.
- Project must include one or more artist residencies on a school site(s).
- Project should be of sufficient frequency and duration to foster sequential learning. Project must include sustained contact between the Teaching Artist(s) and the students over a period of time determined by the needs of the students and the parameters of the project. This could mean intensive daily interaction over the course of 1-2 weeks, weekly interaction over months, or other regular interaction over a period of time. A larger group of students **may** participate in less-structured, non-sequential or more limited activities that expose them to the art forms as a part of the project.
- Instruction must be free of charge to students.
- Project activities must explicitly align to National Core Arts, California Visual and Performing Arts, and/or Common Core Standards.
- Project must include a Project Coordinator from the arts organization and a Coordinator from each participating school, with shared responsibility for project planning and implementation.
- Project must take place on a school site(s) during regular school hours and must consistently reach a core group of students over time.
- Professional fees for artists must be included: artist fees should be commensurate with experience and comparable to fees for other local skilled workers, and must be at minimum 75% of the Engagement Grant request plus the match.
- Matching funds requirement for this program must be met.

Duties and Responsibilities should include, but are not limited to:

Arts Organization Coordinator should:

- Develop a specific plan for space, time, equipment and participation with artists and school staff
- Act as facilitator and liaison between the arts organization, school(s), artists, and the CAC

- Comply with CAC reporting requirements

School Site Coordinator should:

- Assure that the school provides supplies, materials and equipment necessary for the project
- Reserve an appropriate space for the arts program activity
- Ensure that the students are able to participate

Joint Responsibilities should include:

- Providing on-going assistance to the artists and teachers
- Publicizing the project to parents, school administration, county superintendents of education and local governmental officials

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
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activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.

Artistic Merit: Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.

Community Impact: Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.

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Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists’ ranks are averaged to obtain the final score.

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

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5	Strong	Meets all of the review criteria in a significant manner
4	Good	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
3	Marginal	Does not meet the majority of the review criteria in a significant manner
2	Weak	Significant inadequacies in addressing review criteria
1	Ineligible	Inappropriate for CAC support. Incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements are deemed ineligible.

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

California Arts Council Decision-making

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Timeline

November 15, 2016	Application available
April 5, 2017, 5:00 PM	Application deadline (online)
May 2017	Funding decisions
June 2017	Funding notifications
July 1, 2017 – June 30, 2018	Funded activity period

Grantee Requirements

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

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact: Josy Miller, Arts Education Programs Specialist at josy.miller@arts.ca.gov or (916) 322-6385.**



Artists in Schools

2016-2017 Exposure Grant Guidelines

Deadline: April 5, 2017, 5:00 PM – (online submission)



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

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

Edmund G. Brown Jr.

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Address

1300 I Street, Suite 930
Sacramento, CA 95814

(916) 322-6555
Toll Free (800) 201-6201
FAX: (916) 322-6575

Website: www.arts.ca.gov

Office Hours

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

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

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

Mission: To advance California through the arts and creativity.

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

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

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

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.

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

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

ARTISTS IN SCHOOLS

2016-2017 Exposure

GRANT GUIDELINES

DEADLINE: April 5, 2017 5:00 PM

Apply at cac.culturegrants.org



Background

The arts play a critical role in shaping students' overall well-being and academic achievement. Promoting and supporting arts education is a cornerstone of the California Arts Council's (CAC) mission. Since 1976, the CAC has supported in-school and after-school arts programs that engage local arts organizations, teaching artists and school communities through the Artists in Schools (AIS) grant program.

The AIS Exposure program expands opportunities for underserved students to experience professional art and performance. This program funds field trips for students to experience the arts in professional settings, as well as in-school assemblies that host performances and demonstrations by professional artists.

In FY16-17, there are four Artists in Schools grant opportunities:

- AIS Engagement supports teaching artist residencies taking place during the school day at school sites.
- AIS Professional Development supports co-learning opportunities between teaching artists and classroom teachers or school staff.
- AIS Extension supports teaching artist residencies after school and during the summer months, on both school sites and in community settings.
- AIS Exposure supports field trips and assemblies for underserved students.

These guidelines are for AIS **Exposure** projects.

Purpose

The purpose of the AIS Exposure program is to support attendance at professional performances and exhibitions for students who may have limited access to these experiences. The impact of student attendance at these events should be complemented by pre- and post-attendance activities that align to National Core Arts Standards, VAPA Standards, and/or Common Core Standards.

Successful projects will address the following goals:

- Cultivate students' appreciation for the arts, and understanding of themselves as capable and consequential arts patrons and participants, in a diverse array of genres and disciplines.

- Foster students' ability to respond to high-quality professional art and performance, and to connect those experiences to learning in other subjects and to their own lives.
- Promote culturally engaged learning through the arts, using cultural assets of the local community to support students' positive self-identification and respect for diverse cultures.
- Develop long-term, mutually beneficial relationships between arts and educational organizations, and the youth and families in the communities they serve.

Eligible Grant Request Amount and Matching Requirements

Requests for support may be made for up to \$18,000. All grant recipients must provide a dollar-for-dollar (1:1) match. The match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. Grant requests—including the match—cannot exceed 50% of an organization's total income from its last completed fiscal year.

Applicant Eligibility

- The applicant must be an organization with a history of arts programming for a minimum of three years prior to the time of application.
- Applicant organization must be a California-based nonprofit arts organization or local arts agency.
- The organization must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, 501(c)(3), and which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal sponsor becomes the legal contractor. The fiscal sponsor must also demonstrate consistent arts programming in California for a minimum of three years prior to the time of application, and have compatible organizational goals to the applicant organization.
- All Applicants, **including non-arts organizations**, must complete a Data Arts Cultural Data Profile and CAC DataArts Funder Report at the time of application.
- Applicants to this program are not restricted from applying for, and receiving funding from, other CAC grant programs (including AIS Engagement, AIS Extension, and AIS Professional Development) as long as those funds are used for different purposes.
- Organization can submit only one AIS Exposure application per funding cycle.

Project Requirements

- Programming must occur between July 1, 2017 and June 30, 2018.
- Project must include exposure to a professional-quality performance or art exhibit for a dedicated cohort of students.
- This cohort must also engage in related educational activities including, but not limited to pre- and/or post-show discussions, workshops, or in-school seminars.
- All aspects of the program, including performances and exhibits, must be free of charge for students.

- Applicants must outline a transportation plan for program activities that occur off the school campus in order to ensure equal access for all students. Transportation costs covered by the school or district may be included as part of the match.
- Applicant must develop and distribute a study guide to each classroom teacher whose students will be engaged in the project.
- Applicant must demonstrate that the majority of student attendees are underserved in terms of their access to high-quality arts experiences.
- Professional fees for artists must be included, commensurate with experience.
- Project educational materials must demonstrate alignment with state and/or national education standards, including National Core Arts Standards or California Visual and Performing Arts Standards, and/or Common Core Standards.
- Matching funds requirement for this program must be met.

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
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Review Criteria

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

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

articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.

Artistic Merit: Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.

Community Impact: Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.

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

Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists’ ranks are averaged to obtain the final score.

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

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Artists in Schools

2016-2017 Extension Grant Guidelines

Deadline: February 8, 2017, 5:00 PM – (online submission)



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ARTISTS IN SCHOOLS
2016-2017 Extension
GRANT GUIDELINES
DEADLINE: February 8, 2017 5:00 PM
Apply at cac.culturegrants.org



Background

The arts play a critical role in shaping students' overall well-being and academic achievement. Promoting and supporting arts education is a cornerstone of the California Arts Council's (CAC) mission. Since 1976, the CAC has supported in-school and after-school arts programs that engage local arts organizations, teaching artists and school communities through the Artists in Schools (AIS) grant program. The AIS Extension program expands opportunities for funding to include arts education programs that take place in venues other than school sites; that occur during the summer or after school; and/or that are tailored to Pre-K learners.

In FY16-17, there are four Artists in Schools grant opportunities:

- AIS Engagement supports teaching artist residencies taking place during the school day at school sites.
- AIS Professional Development supports co-learning opportunities between teaching artists and classroom teachers or school staff.
- AIS Extension supports teaching artist residencies after school and during the summer months, on both school sites and in community settings.
- AIS Exposure supports field trips and assemblies for underserved students.

These guidelines are for AIS **Extension** projects.

Purpose

The purpose of the AIS Extension program is to support arts education programs for Pre-K through 12th grade students that operate after school and during the summer, on school sites, in artistic venues, and in community settings. The intention of this program is to offer young people sequential, hands-on training in artistic disciplines, including dance, literary arts, media arts, music, theatre, and visual arts, that align to National Core Arts, California Visual and Performing Arts, Common Core, and/or Expanded Learning Standards.

Successful projects will address the following goals:

- Develop the artistic abilities of students through sequential, hands-on arts learning, that includes creation, presentation, and reflection components.
- Promote life skills such as critical thinking, problem-solving, collaboration and positive self-expression through the arts.

- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and to support students' positive self-identification and respect for diverse cultures.
- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve

Eligible Grant Request Amount and Matching Requirements

- Requests for support may be made for up to \$18,000. All grant recipients must provide a dollar-for-dollar (1:1) match. The match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match.
- In-kind contributions may not be used as matching funds.
- Project budget (request plus match) cannot exceed 50% of the applicant organization's total income from the last completed fiscal year.

Applicant Eligibility

- The applicant must be one of the following:
 - California-based nonprofit arts organization with a history of arts programming for a minimum of three years prior to the time of application.
 - Local arts agency with a history of arts programming for a minimum of three years prior to the time of application.
 - California-based afterschool or summer education organization (non-arts or multi-genre) with significant arts programming as a part of the activities and budget of the organization. Non-arts nonprofit organizations must have a history of significant arts programming for a minimum of three years prior to the time of application.
- Artists working with the applicant arts organization must show professional experience of **at least three years** in the artistic discipline to be taught or equivalent teaching artist experience; must be residents of California; and may not be participating in this project as student in a degree program.
- The organization must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, 501(c)(3), and which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal sponsor becomes the legal contractor. The fiscal sponsor must also demonstrate consistent arts programming in California for a minimum of three years prior to the time of application, and have compatible organizational goals to the applicant organization.
- All Applicants must complete a Data Arts Cultural Data Profile and CAC DataArts Funder Report at the time of application.
- Applicants to this program are not restricted from applying for, and receiving funding from, other CAC grant programs (including AIS Exposure, AIS Engagement, and AIS Professional Development) as long as those funds are used for different purposes.

Organization can submit only one AIS Extension application per funding cycle.

Project Requirements

- Project must enable students to understand and participate in specific art forms and to develop their creativity, skills and knowledge. Applicant should present well-developed project goals, learning objectives and assessment tools.
- Project must include one or more California-based Teaching Artists.
- Project should be of sufficient frequency and duration to foster sequential learning. Project must include sustained contact between the Teaching Artist(s) and the students over a period of time determined by the needs of the students and the parameters of the project. This could mean intensive daily interaction over the course of 1-2 weeks, weekly interaction over months, or other regular interaction over a period of time.
- Project activities explicitly align to National Core Arts, California Visual and Performing Arts, Common Core, and/or Expanded Learning Standards.
- Arts programs integrated into general tuition-based afterschool or summer programs may not require an additional fee for student participation in the arts program. Tuition-based programs must demonstrate a robust equity and accessibility plan that includes significant scholarship opportunities.
- Professional fees for artists must be included: artist fees should be commensurate with experience and comparable to fees for Teaching Artists statewide (\$60/hour of direct instruction is the current average across California).
- Matching funds requirement for this program must be met.

Application Process

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

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Artistic Merit: Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.

Community Impact: Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.

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

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- Expenses incurred before the start or after the ending date of the grant

Timeline

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Artists in Schools

2016-2017 Professional Development Grant Guidelines

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(916) 322-6555
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FAX: (916) 322-6575

Website: www.arts.ca.gov

Office Hours

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

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

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

Mission: To advance California through the arts and creativity.

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

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

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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.

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

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

ARTISTS IN SCHOOLS

2016-2017 Professional Development GUIDELINES

DEADLINE: April 5, 2017, 5:00 PM

Apply at cac.culturegrants.org



Background

The arts play a critical role in shaping students' overall well-being and academic achievement. Promoting and supporting arts education is a cornerstone of the California Arts Council's (CAC) mission. Since 1976, the CAC has supported in-school and after-school arts programs that engage local arts organizations, teaching artists and school communities through the Artists in Schools (AIS) grant program.

In FY16-17, there are four Artists in Schools grant opportunities:

- AIS Engagement supports teaching artist residencies taking place during the school day at school sites.
- AIS Professional Development supports co-learning opportunities between teaching artists and classroom teachers or school staff.
- AIS Extension supports teaching artist residencies after school and during the summer months, on both school sites and in community settings.
- AIS Exposure supports field trips and assemblies for underserved students.

These guidelines are for AIS **Professional Development** projects.

Purpose

Awards of \$2,500 will support nonprofit arts organizations and teaching artists to plan and deliver Professional Development (PD) in arts integration to educators and administrators. Professional Development projects should be designed to cultivate student learning in, through and/or about the arts. The Professional Development project can stand alone, or can be in conjunction with an AIS Engagement project at the school. The project must be planned and implemented in collaboration between a nonprofit arts organization, teaching artists, and the school, with full commitment from all participants.

Professional Development objectives could include, but are not limited to:

- Integrating standards-based, hands-on arts instruction with other core academic area content and curriculum.
- Developing team teaching activities for teaching artists and instructional staff, or between teachers in different disciplines at the school site

- Developing and implementing specific arts-integrated curriculum activities to differentiate educational opportunities based on student needs and abilities.
- Increasing understanding of the Visual and Performing Arts Content Standards and /or National Core Arts Standards amongst teaching staff in other core academic areas.
- Develop culturally responsive arts-based curriculum that supports the cultural assets of the local school community, and fosters students' positive self-identification and respect for diverse cultures.

Eligible Grant Request Amount and Matching Requirements

- Requests for support should be made for \$2,500. All grant recipients must provide a dollar-for-dollar (1:1) match. The match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match.
- In-kind contributions may not be used as matching funds.

Applicant Eligibility

- The applicant must be one of the following:
 - California-based nonprofit arts organization with a history of arts programming for a minimum of three years prior to the time of application.
 - Local arts agency with a history of arts programming for a minimum of three years prior to the time of application.
 - California-based nonprofit organization (non-arts or multi-genre) with significant arts programming as a part of the activities and budget of the organization. Non-arts nonprofit organizations must have a history of significant arts programming for a minimum of three years prior to the time of application.
- The partnering school(s) must be in California.
- Artists working with the applicant arts organization must show professional experience of **at least three years** in the artistic discipline to be taught or equivalent teaching artist experience; must be residents of California; and may not be participating in this project as student in a degree program.
- The nonprofit arts organization must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, 501(c)(3), and which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal sponsor becomes the legal contractor. The fiscal sponsor must also demonstrate consistent arts programming in California for a minimum of three years prior to the time of application, and have compatible organizational goals to the applicant organization.
- Applicants to this program are not restricted from applying for, and receiving funding from, other CAC grant programs (including AIS Exposure, AIS Engagement, and AIS Extension) as long as those funds are used for different purposes.
- Organization can submit only one AIS Professional Development application per funding cycle.

- All Applicants must complete a Data Arts Cultural Data Profile and CAC DataArts Funder Report at the time of application.

Project Requirements

- Project must be locally designed and developed in partnership between an arts organization, participating artists and the school(s).
- The project should demonstrate significant planning and should reflect a collaborative relationship between the arts organization and the school (or school district), and between the participating teaching artists and school-based teachers.
- Matching funds may be allocated to stipends for teachers and staff, supplies, and/or other expenses necessary for successful completion of PD.
- Applicant must submit a letter of support from the partnering school, demonstrating commitment from school leadership to the project.
- Professional fees for artists must be included: artist fees should be commensurate with experience and comparable to fees for other local skilled workers. **At least \$3,750 (75% of \$2,500 grant plus match) must be allocated to artists fees.**
- Project activities must explicitly align to National Core Arts, California Visual and Performing Arts, and/or Common Core Standards.
- Matching fund requirement for this program must be met.

Project Coordinator Duties and Responsibilities should include, but are not limited to:

- Develop a specific plan for space, time, equipment and participation with artists and school staff
- Act as facilitator and liaison between the arts organization, school(s), artists, and the CAC
- Comply with CAC reporting requirements
- Assure that the school provides supplies, materials and equipment necessary for the project
- Reserve an appropriate space for the arts integration program activity(ies)
- Ensure that the intended staff is able to participate

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes

- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant

Application Process

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Review Criteria

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

Project Design and Implementation: Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.

Artistic Merit: Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.

Community Impact: Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.

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

California Arts Council Decision-making

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

Timeline

November 15, 2016	Application available
April 5, 2017, 5:00 PM	Application deadline (online)
May 2017	Funding decisions
June 2017	Funding notifications
July 1, 2017 – June 30, 2018	Funded activity period

Grantee Requirements

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

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact: Josy Miller, Arts Education Programs Specialist at josy.miller@arts.ca.gov or (916) 322-6385.**



Creative California Communities

2016-2017 Grant Guidelines

Deadline: March 6, 2017 5:00 PM – (online submission)



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

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

Edmund G. Brown Jr.

Arts Council Members

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Chair

Nashormeh Lindo,

Vice Chair

Larry Baza

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Christopher Coppola

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Steve Oliver

Rosalind Wyman

Executive Staff

Director

Craig Watson

Deputy Director

Ayanna Lalia Kiburi, MPH

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Shelly Gilbride, PhD

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CREATIVE CALIFORNIA COMMUNITIES

2015-2016 PROJECT GRANT GUIDELINES

DEADLINE: March 6, 2017, 5:00 PM

Apply at cac.culturegrants.org



Background

The Creative California Communities program is rooted in the California Arts Council's (CAC) commitment to build and nourish California's robust creative economy and support of arts-focused creative placemaking.

"In creative placemaking, partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, city or region around arts and culture. Creative placemaking rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire and be inspired." – NEA Creative Placemaking Executive Summary

Purpose

The Creative California Communities (CCC) program supports collaborative projects that harness arts and culture as a creative placemaking strategy. Creative placemaking projects animate, activate or revitalize a communities –neighborhoods, streets, blocks, city, region – using arts as the central project activity and artists as key participants in that effort. Projects bring together local arts, business and/or government entities to build capacity for arts and culture through collective action, and mobilize public will in the community for the arts and culture. Projects stimulate increased participation/engagement in arts and cultural activities by residents and visitors, and activate community members to engage in civic life of the community. Projects should include three features: strategic action by cross-sector partners, a place-based orientation, and a core of arts and cultural activities.

Projects must:

- Develop arts –based approaches to address specific community identity, needs, circumstances or priorities
- Represent the distinct character and quality of a community.
- Present a vision for enhancing the social or economic livability of a community through the arts that honors the residents, history and culture of that community.
- Include community members in project design and implementation.
- Be designed and developed in partnership between the applicant (non-profit arts) organization and at least one partnering public-sector agency, non-arts nonprofit or local business.
- Include California artists and their work as integral to project design and implementation.

Eligible Funding and Request Amounts:

In FY 16-17, the CCC program will have a 2-year grant cycle, for projects taking place between June 2017 and June 2019. Council has allocated a total of \$XXX for the CCC Program. To distribute grants equitably to organizations of all sizes, there are two funding categories based on organizational size.

- Category 1: Organizational annual operating budget over \$750,000 – requests for support may be made for up to \$150,000 total (\$75,000 a year). Council has allocated \$XXX in this category.
- Category 2: Organizational annual operating budget under \$750,000 – requests for support may be made for up to 20% of annual organizational income with a maximum request of \$100,000 total, (\$50,000 a year). Council has allocated \$XXX in this category.

Council expects to fund approximately 15-20 grantees in each funding category of CCC.

Matching Funds

All grant recipients must provide a dollar-for-dollar (1:1) match. The match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. A combination of cash and in-kind contributions may be used to match the CCC request, with a maximum of 50% in-kind contributions permitted with the approval of the CCC Arts Program Specialist (see Staff Assistance).

Eligible In-Kind Match:

- Value of non-cash donations provided by third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property.
- In-kind goods and services may not be provided by either the applicant organization or any individual or organization that is being compensated as part of the grant contract. In-kind donations by state entities are ineligible.

Applicant Eligibility

- The applicant must be a California-based nonprofit arts organization, local arts agency, or unit of government with a history of arts programming for a minimum of three years prior to the time of application.
- The applicant must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- Use of fiscal sponsors is not allowed.
- The partnering organization must be California-based.
- Artists working with the applicant arts organization must show professional experience of **at least three years**; must be residents of California; and may not be engaged in the project as full-time students in a degree program.
- Applicants must complete a California Cultural Data Project Funder Report at the time of application.
- Matching funds requirement for this program must be met.

- In order to spread our limited grant dollars, organizations may not apply to the Local Impact (LI) and CCC grant program in the same funding cycle. Applicants to this program are not restricted from applying to and receiving funding from competitive CAC grant programs other than LI, as long as those funds support distinctly different projects or activities.
- Projects that include multi-generational, or life-long arts learning components may apply.
- School-site based arts education programs, or after-school or summer arts education programs serving PreK-12 students may not apply.

Project Requirements

- By June 30, 2018, the applicant must develop and complete a project addressing the program's purpose.
- Project plan must include California artists and arts as a central component of activities, and must include evidence of appropriate compensation for professional artists.
- Project activities must demonstrate high artistic quality and be tied to specified creative placemaking goals and objectives for the applicant, partnership and/or community.
- A public component must be included. Examples may be a culminating presentation, a performance, special event, etc.
- Financial plan must show project viability, community support, and leveraging of assets.
- Project plan must describe activities, partnership responsibilities, intended artistic and creative placemaking outcomes, and an evaluation/documentation strategy.
- The project must be designed and developed in partnership between an arts organization (applicant) and at least one other partnering organization, each of which has defined project and decision-making responsibilities. Potential partner(s) may include local government agencies, business leaders, nonprofit organizations, or universities. Partners must include a letter of intent describing its role and resources to be contributed to the project. If unclear about appropriate partner(s), contact CCC Arts Program Specialist, (see Staff Assistance).

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments

- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant

Application Process

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

Application Cycle:

- **Deadline:** March 6, 2017, 5:00 PM (online submission)
- **Grant Dates:** Starting late June 2017 - June 30, 2019. A funding request for a distinct phase of a larger project is allowable as long as all proposed activities of the phase are completed by June 30, 2019.

Review Criteria

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project's team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists' ranks are averaged to obtain the final score.

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

6	Exemplary	Meets all of the review criteria to the highest degree possible
5	Strong	Meets all of the review criteria in a significant manner
4	Good	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
3	Marginal	Does not meet the majority of the review criteria in a significant manner
2	Weak	Significant inadequacies in addressing review criteria
1	Ineligible	Inappropriate for CAC support. Incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements are deemed ineligible.

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

California Arts Council Decision-making

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

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

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

Timeline

December 2016	Application available
March 6, 2017, 5:00 PM	Application deadline (online)
April 2017	Funding decisions
May 2017	Funding notifications
Late June 2017 – June 30, 2019	Funded activity period

Grantee Requirements

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

Staff Assistance

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

Contact Shelly Gilbride: Programs Officer shelly.gilbride@arts.ca.gov or 916-324-0075.



Local Impact

2016-2017 Grant Guidelines

Deadline: February 15th, 2017 5:00PM – (online submission)



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Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

Edmund G. Brown Jr.

Arts Council Members

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Nashormeh Lindo,
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2. Incorrect processing of the required application material such that it negatively influenced the panel’s assessment of the applicant’s request for funding.

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

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

LOCAL IMPACT

2015-2016 GRANT GUIDELINES
DEADLINE: February 15th, 2017 5:00PM
Apply at cac.culturegrants.org



Background

The Local Impact program is rooted in the California Arts Council's (CAC) vision to create a state where the arts are a central component of daily life and accessible to all, reflecting contributions from all of California's diverse populations and fostering civic engagement.

Purpose

The Local Impact (LI) program fosters equity, access, and opportunity by providing project and partnership support for small arts organizations reaching underserved communities. All projects must extend the reach of the arts to populations that have limited access to the arts.

Applicants may seek funding for projects addressing one or more of the following program goals:

- Provide greater access to the arts for individuals, families and communities by reducing barriers to arts participation or exploring strategies for new or increased participation in the arts.
- Activate community participants to develop and express their own creative and artistic abilities.
- Embed arts activities in community spaces or organizations such as libraries, parks, senior centers, teen centers, or hospitals.
- Celebrate local artistic or culturally specific traditions.

Eligible Funding and Grant Request Amount

The Council has allocated \$ XXX to the LI program. Requests for support may be made for up to \$18,000. The request plus match cannot exceed 50% of the applicant organization's total organizational income for the last completed fiscal year.

Matching

All grant recipients must provide a dollar-for-dollar (1:1) match. The cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. A combination of cash and in-kind contributions may be used to match the AAC request, with a maximum of 50% in-kind contributions permitted, with the approval of the AAC Arts Program Specialist (see Staff Assistance).

Eligible In-Kind Match:

- Value of non-cash donations provided by third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property.

- In-kind goods and services may not be provided by either the applicant organization or any individual or organization that is being compensated as part of the grant contract. In-kind donations by state entities are ineligible.

Applicant Eligibility

An applicant must be one of the following:

- California-based nonprofit arts organization with a history of arts programming for a minimum of two years prior to the time of application with an annual income of \$1M or less.
- Local arts agency or unit of government with a history of arts programming for a minimum of two years prior to the time of application with an annual arts budget of \$1M or less.
- California-based nonprofit organization (non-arts or multi-genre) with significant arts programming as a part of the mission, vision and budget of the organization. Non-arts nonprofit organizations must have a history of significant arts programming for a minimum of two years prior to the time of application and must have an arts programming budget of \$1M or less. Organizations such as libraries, housing agencies, senior centers or hospitals may be eligible to apply as long as they meet all eligibility requirements.
- The nonprofit arts organization must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, 501(c)(3), and which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal sponsor becomes the legal contractor. The fiscal sponsor must also demonstrate consistent arts programming in California for a minimum of two years prior to the time of application, and have compatible organizational goals to the applicant organization.
- All applicants, including non-arts non-profit organizations, must complete a DataArts CAC Funder Profile at the time of application.
- Artists working with the applicant organization must show professional experience of at least three years in the artistic discipline of the project, or equivalent teaching-artist experience if applicable to project; and may not be engaged in project as students in a degree program..
- In order to spread our limited grant dollars, organizations may not apply to both the LI and Creative California Communities (CCC) grant program in the same funding cycle. Applicants to this program are not restricted from applying to and receiving funding from competitive CAC grant programs other than CCC, as long as those funds support distinctly different projects or activities.
- Projects that include multi-generational or life-long arts learning components may apply.
- School-site based arts education programs, or after-school or summer arts education programs serving PreK-12 students may not apply.

Project Requirements

The LI program supports California arts organizations serving underserved communities.

Underserved includes inner city, low income, or rural* communities, historically underserved ethnic and cultural communities, people with disabilities, etc.

- All project activities must serve the underserved community specified in the application.
- The applicant must provide an explanation of how the community they are targeting is underserved and how this project serves a need or priority of that community.
- A public component must be included. Examples may be a culminating presentation, a performance or exhibit.
- Project activities must demonstrate high artistic quality and address one or more program goals.
- Project must include the development of a thorough project plan that includes a detailed timeline indicating a thoughtful approach to engaging the community, as well as space, time and equipment requirements.
- If proposing to work with additional project partners, submit letters of intent for each potential partner.
- Matching funds requirement for this program must be met.

*The term “rural” is defined in various ways: population density, population size, demographics, economic data or cultural identity. The applicant must provide an explanation of the rural area that they are serving.

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant

Application Process

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

Review Criteria

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists’ ranks are averaged to obtain the final score.

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

6	Exemplary	Meets all of the review criteria to the highest degree possible
5	Strong	Meets all of the review criteria in a significant manner

4	Good	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
3	Marginal	Does not meet the majority of the review criteria in a significant manner
2	Weak	Significant inadequacies in addressing review criteria
1	Ineligible	Inappropriate for CAC support. Incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements are deemed ineligible.

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

California Arts Council Decision-making

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

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

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

Timeline

November 1, 2017	Application available
February 15th, 2017 5:00PM	Application deadline (online)
April, 2017	Funding decisions
May, 2017	Funding notifications
June 2017 – May 31, 2018	Funded activity period

Grantee Requirements

- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include--with your approved grant agreement-- photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use CAC logo on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.

- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- When discussing the project and activities supported by this grant, verbal credit must be given to the CAC.
- Additional acknowledgement and credit to the National Endowment for the Arts (NEA) may be required to be specified in grant materials.
- A Final Report summarizing grant-funded activities and accomplishments will be required at the end of the grant period.

Staff Assistance

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

Contact Andrea Porras, LI Arts Program Specialist at andrea.porras@arts.ca.gov or (916) 322-6395.



Professional Development and Consulting

2016-2017 Grant Guidelines and Application Instructions

Fall Deadline: December 14, 2016, 5:00 PM (Online Submission)

Spring Deadline: April 5, 2017, 5:00 PM (Online Submission)



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

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

Edmund G. Brown Jr.

Arts Council Members

Donn K. Harris,
Chair

Nashormeh Lindo,
Vice Chair

Larry Baza

Phoebe Beasley

Christopher Coppola

Juan Devis

Kathleen Gallegos

Jaime Galli

Louise McGuinness

Steve Oliver

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(916) 322-6555
Toll Free (800) 201-6201
FAX: (916) 322-6575

Website: www.arts.ca.gov

Office Hours

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

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

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

Mission: To advance California through the arts and creativity.

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

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

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

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.

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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PROFESSIONAL DEVELOPMENT AND CONSULTING

2016-2017 GRANT GUIDELINES AND APPLICATION INSTRUCTIONS

FALL DEADLINE: December 14, 2016, 5:00 PM

SPRING DEADLINE: April 5, 2016, 5:00 PM

Apply at cac.culturegrants.org



Background

The Professional Development and Consulting program is rooted in the California Arts Council's (CAC) desire to provide opportunities for the field to grow and thrive through professional development and practical services.

Purpose

The Professional Development and Consulting (PDC) program assists arts organizations in building their capacity for success in two areas:

- **Professional Development:** Funding will support professional growth and leadership training opportunities for individual staff members, artists, arts administrators or arts educators employed by the applying organization.
Professional development activities could include:
 - Tuition or registration fees for in-state conferences, seminars and workshops
 - In-State travel expenses for conferences, seminars or workshops
 - Fees to work directly with consultants and career coaches
- **Consulting Services:** Funding will support the hiring of consultants to work with staff to strengthen the operations of the applicant organization in areas related to programmatic, administrative, financial or technical capabilities. Consultant activities could include the assessment of, recommendations for and training related to:
 - Financial or strategic planning
 - Information technology
 - Program evaluation
 - Board or staff development
 - Audience development or marketing
 - Website

Available Funding and Request Amount

The Council has allocated \$XXXXXXX to the PDC program for FY 16-17. There are 2 application deadlines. The December 14th deadline is for activities occurring between February 1st, 2017 and June 30th, 2017. The April 5th, 2017 deadline is for activities occurring between June 1st, 2017 and January 31st, 2018. An organization can only submit one application per year to this program; that is, an applicant can submit one application for professional development activities or one application for consulting services only. If funded in PDC in the Fall of 2016, an applicant may not apply in the Spring of 2017. An applicant may apply at the next deadline if declined in the prior deadline.

- Professional Development requests may be made for up to \$1,000.
- Consulting Services requests may be made for up to \$5,000.

Matching Funds:

Matching funds are not required for this grant.

Applicant Eligibility

- The applicant organization must be a California-based nonprofit arts organization or local arts agency with a history of arts programming for a minimum of three years prior to the time of application.
- The arts organization must be in California.
- The arts organization must be a nonprofit arts organization, and must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, 501(c)(3), and which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal sponsor becomes the legal contractor. The fiscal sponsor must also demonstrate consistent arts programming in California for a minimum of three years prior to the time of application, meet eligibility requirements and have compatible organizational goals to the applicant organization.
- Applicants to this program are not restricted from applying to and receiving funding from other competitive CAC grant programs as long as those funds support distinctly different projects or activities.

Project Requirements

- Activities should demonstrate value and impact on the work of the individual or the health of the organization.
- Must provide documentation for proposed activity such as:
 - Meeting, workshop or conference description including date, time and registration information
 - Scope of work for consulting services
 - Resumes for consulting service providers
- State funds cannot be used for hospitality (food and beverage), purchase of equipment, or out of state travel. Please see page 7 for more detail on what the CAC does not fund.
- Ongoing or annual activities or projects are ineligible for funding.

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)

- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant

Application Process

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

Review Criteria

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

- *Impact:* Anticipated impact of learning activity or consulting services on individual or arts organization; ability to demonstrate the impact and benefits of the activity.
- *Quality of learning activity:* Bios/resumes from participants and consultants or information about professional development activity and institution.

Application Evaluation

A CAC staff review panel will review all applications and will recommend grants for applicants that strongly meet the review criteria.

Council Decision-making

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

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

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

Timeline

Fall, 2016

October 18, 2016	Application available
December 14, 2016 5:00 PM	Application deadline (online)
January 2017	Funding decisions
February 2017	Funding notifications
February 1, 2017 – June 30, 2017	Funded activity period

Spring, 2017

November 1, 2016	Application available
April 5, 2017 5:00 PM	Application deadline (online)
April, 2017	Funding decisions
May 2017	Funding notifications
June 1, 2017 – January 31, 2018	Funded activity period

Grantee Requirements

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

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact Jaren Bonillo, Arts Program Specialist at jaren.bonillo@arts.ca.gov or (916) 322-6584.**



Statewide and Regional Networks

2016-2017 Grant Guidelines

Deadline: February 1, 2017 5:00 PM – (online submission)



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Learn more at www.arts.ca.gov

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California Arts Council



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

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2. Incorrect processing of the required application material such that it negatively influenced the panel’s assessment of the applicant’s request for funding.

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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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STATEWIDE AND REGIONAL NETWORKS

2016-2017 GRANT GUIDELINES

DEADLINE: February 1, 2017, 5:00 PM

Apply at cac.culturegrants.org



Background

The Statewide and Regional Networks (SRN) program is rooted in the California Arts Council's (CAC) vision to nurture collaborative service organizations and networks that advance the arts and artists in the state. An arts service organization provides specialized, practical services to working artists, constituent organizations and cultural communities. Collectively, these networks help to activate CAC constituents, the arts community, stakeholders, and the public.

Purpose

The SRN program supports culturally specific, multicultural, discipline-based and multi-discipline statewide and regional arts networks and arts service organizations. Its goal is to strengthen organizational capacity and delivery of services to constituents through communications, professional development opportunities, networking and arts advocacy.

Eligible Funding and Request Amount

The CAC has allocated \$XXX to the SRN program. Grant requests plus match cannot exceed an organization's total income from its last completed fiscal year.

- Statewide Organizations may request up to [\\$30,000](#)
- Regional Organizations may request up to [\\$20,000](#)

Applicants must demonstrate statewide or regional reach in programs, services and constituency.

Program Definitions:

- **"Statewide"** is defined as an organizational network serving a constituency throughout the state, with significant programs, activities and participation in Northern and Southern regions.
- **"Regional"** is defined as an organizational network serving constituencies in an area with definable characteristics covering three or more counties OR an area with definable characteristics with a total population of over 3 million in multiple municipalities. Applicants must describe their region and demonstrate significant regional reach.
- **"Culturally specific"** and **"multicultural"** refer to organizational networks that are rooted in and reflective of underserved ethnic and cultural communities.

- “Network” is defined as an association or group of individuals or organizations with common interests, visions or organizational missions that works together to strengthen the collective group through communications, professional development opportunities, programs and advocacy.

Matching

All grant recipients must provide a dollar-for-dollar (1:1) match. The cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. A combination of cash and in-kind contributions may be used to match the AAC request, with a maximum of 50% in-kind contributions permitted, with the approval of the AAC Arts Program Specialist (see Staff Assistance).

Eligible In-Kind Match:

- Value of non-cash donations provided by third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property.
- In-kind goods and services may not be provided by either the applicant organization or any individual or organization that is being compensated as part of the grant contract. In-kind donations by state entities are ineligible.

Applicant Eligibility

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

- The applicant organization must be a nonprofit arts organization, and must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code; or the applicant must be a non-arts nonprofit organization with a significant history of arts services for a minimum of two years prior to the time of application.
- Applicant organization must have at least a two-year track record of developing its field and providing services to its constituent base.- Constituents can be members, service recipients or others with direct experiences with the applicant organization. Organizational membership, services or activities must be open and accessible to all members of constituency.
- An applicant without nonprofit status may use a California-based fiscal agent that has nonprofit status, and which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal agent becomes the legal contractor. The fiscal agent must also demonstrate consistent arts programming in California for a minimum of two years prior to the time of application, and have compatible organizational goals to the applicant organization.
- All applicants must complete a Data Arts Funder Report at the time of application.
- Matching funds requirement for this program must be met.
- Grantees of the State-Local Partnership Program (SLP) may not apply for SRN support, unless the SLP is acting as a fiscal agent for a distinct network that is not supported by the CAC through the SLP program.

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant

Application Process

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

Review Criteria

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

- *Statewide and Regional Arts Networking: Degree to which the organization serves as a network for working artists, constituent organizations and cultural communities; strength of statewide or regional reach in programs, services and constituency through communications, professional development opportunities, networking and arts advocacy.*
- *Access, Equity and Constituent Engagement: Programs and services are closely aligned with organization's mission and the needs of the intended constituency; organizational membership, services or activities are demonstrated to be open and accessible to all members of constituency; advance constituent base and field.*
- *Fiscal Leadership and Management: Strategies exist to strengthen organizational capacity and constituent base and to advance a statewide or regional arts agenda.*

Organization is able to demonstrate a diversity of income from both public and private sources; adequate artistic and administrative staff; appropriate levels of staff compensation with strong opportunities for staff development; effective governance policies and structure; active statewide or regional participation in the governance and services of the organization; a governing body that is diverse in professional skills; and ongoing strategic planning and implementation.

Peer Panel Evaluation and Ranking Process

A peer panel will review all applications and work samples in a multi-step process that involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists' ranks are averaged to obtain the final score.

6-Point Numerical Ranking System

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

6	Exemplary	Meets all of the review criteria to the highest degree possible
5	Strong	Meets all of the review criteria in a significant manner
4	Good	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
3	Marginal	Does not meet the majority of the review criteria in a significant manner
2	Weak	Significant inadequacies in addressing review criteria
1	Ineligible	Inappropriate for CAC support. Incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements are deemed ineligible.

California Arts Council Decision-making

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

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

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

Timeline

November 1, 2016	Application available
February 1, 2017	Application deadline (online)
May 2017	Funding decisions
May 2017	Funding notifications
June 1, 2017 – May 31, 2018	Funded activity period

Grantee Requirements

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

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. Be sure to contact staff far enough ahead of the deadline to ensure that you can be accommodated. **Contact Jaren Bonillo, SRN Arts Program Specialist at jaren.bonillo@arts.ca.gov or (916) 322-6584.**

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

Advocacy is the pursuit of efforts to influence outcomes (including public policy and resource allocation decisions within political, economic, and social systems and

institutions) that directly affect people's lives. **Lobbying** consists of communications intended to influence specific legislation or ballot initiatives.

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

TAB H



Memorandum

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

Date: September 22, 2016

To: Council Members

From: Jaren Bonillo, Arts Program Specialist
Shelly Gilbride, Programs Officer

Re: State-Local Partnership Program Panel Recommendations

Staff requests Council approval of panel recommendations to fund 53 local arts agencies through the 2016-17 State-Local Partnership Program. Support for 53 partners is for general operations. Total funding allocation is recommended at \$1,743,700.

Funding Allocation:

This request is based on a funding allocation of \$1.8 million as per the Program Committee recommendations in Tab F. The funding allocation above represents an approximate 25% increase in the SLP program budget from FY2015-16. The maximum grant request available to SLP applicants was \$30,000 and this recommendation includes a \$5,000 augmentation to each grantee above their recommended allocation based on their panel rank.

Funding and Panel Recommendations

The SLPP peer review panel met August 29-31, 2016 to evaluate FY2016-17 requests for funding. 53 applications were reviewed and deemed eligible designated county arts partners. As so, all applications are being recommended for funding.

This year the SLP guidelines and application were streamlined, and changes were made to the application to align with the following updated review criteria: Local Arts Networking and Facilitation; Access, Equity and Community Engagement; and Fiscal Management and Leadership. SLP staff members who served as panelists noted that the changes to the application were appreciated. The panel focused on ensuring the SLPs are clearly promoting and fostering the artistic and cultural diversity of their communities, and including the entire geography of their counties, and all community members regardless of income, backgrounds and disabilities in programs and services.

Staff developed funding recommendations based on a \$1.8M funding allocation with grant amounts corresponding to the ranking of the applications by the review panel. With this

allocation, the average grant is \$32,900 per county with a maximum grant size of \$35,000. This represents a 145.5% increase in funding over the last two years from a maximum grant size of \$14,250 in FY2014-15.

The recommendations reflect the SLPP county representation of 53; five counties short of the 58 county total. Siskiyou County is a newly-designated SLP and is receiving full support after last year's planning grant. San Joaquin County did not apply this year and is still in the planning and development of a county arts commissions status.

Applicant organizations represent two cities (Los Angeles and San Diego). Yuba and Sutter counties are jointly served by Yuba Sutter Arts, and Los Angeles is serviced through both City of Los Angeles Department of Cultural Affairs and Los Angeles County Arts Commission.

Panel Chair

Cara Goger joined the Mariposa County Arts Council in 2012 as Executive Director. She holds a graduate degree in Political Science/International Relations and has been working in the fields of arts education and art administration since 2004. Prior to joining the Mariposa County Arts Council, Cara worked with the AjA Project, a nonprofit arts based organization providing photography-based educational programming to refugee and displaced youth, and the Museum of Photographic Arts serving as the primary artist-in-residency for the Museum's senior programming (55+).

State and Local Partnership Program Overview.

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

The goals of the State-Local Partnership Program are:

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

Attachments

Attachments to this report include the ranked list of SLP applicants with funding scenario, SLP project descriptions, and panelist bios.



**2016-17 State-Local Partnership
Peer Review Panel
August 29-31, 2016**

Panelist Bios

Name **Field(s) of Expertise** **City/County**

Cara Goger **Multidisciplinary** **Mariposa/Mariposa**

Cara Goger joined the Mariposa County Arts Council in 2012 as Executive Director. She holds a graduate degree in Political Science/International Relations and has been working in the fields of arts education and art administration since 2004. Prior to joining the Mariposa County Arts Council, Cara worked with the AjA Project, a nonprofit arts based organization providing photography-based educational programming to refugee and displaced youth, and the Museum of Photographic Arts serving as the primary artist-in-residency for the Museum's senior programming (55+).

Lilia Gonzáles-Chávez **Performing Arts/Administration** **Fresno/Fresno**

Lilia Gonzáles-Chávez, Executive Director of the Fresno Arts Council, is a native of Fresno County, where she has been an active advocate for the arts. She served on the Board of the Fresno Art Museum and served on the Board of the Fresno Arts Council prior to being appointed Executive Director in August 2011. She is a performing artist with over twenty years teaching and performing Ballet Folklorico. With a degree in Child Development from California State University Fresno and a Masters Degree in Administrative Leadership/Public Administration from Fresno Pacific University, Lilia has worked in the education and the arts fields first starting as a teacher and advancing through management and leadership positions in public and nonprofit organizations. She has worked in Fresno County government as a Principal Administrative Analyst and Coordinator of the Inter-agency Council, where she oversaw the development of the first Fresno County report card on the wellbeing of children. Lilia is also a co-founder of Arte Américas, the Latino cultural arts center in Fresno and served as its principal administrator for nearly ten years. In her current capacity, she served on the Kennedy Center, Any Given Child, Fresno Unified Schools, assessment committee and continues to participate on the implementation team.

Jeremy Liu **Arts Services/Visual Arts** **Oakland/Alameda**

Jeremy Liu, Senior Fellow for Arts, Culture and Equitable Development, is an award-winning artist, urban planner, and real estate developer who has completed complex public-private projects as the former executive director of two community development corporations. He co-founded Creative Ecology Partners, a design and innovation lab for community development, and Creative Development Partners, a "Community Benefits by Design" real estate company. He also co-founded the National Bitter Melon Council which promotes the literal and poetic potential of Bitter Melon (*Momordica charantia*). For PolicyLink, he is guiding an initiative to integrate arts

and culture into the work of community development to accelerate equity. He is a board member of The Center for Neighborhood Technology, the New England Foundation for the Arts, and the Interaction Institute for Social Change

Rebecca Nevarez

Multidisciplinary

Pasadena/Los Angeles

Rebecca Nevarez is the Executive Director of the Latino Arts Network and brings over 15 years of experience in non-profit development, fundraising and capacity building to the field. She has worked at several Los Angeles arts institutions including Plaza de la Raza Cultural Center, the Latino Theatre Company, California Institute for the Arts and the Museum of Contemporary Art. She has earned BA in History and Art History from UCLA and her graduate studies include Public Art Studies at USC.

Roxanne Valladao

Arts Services/Visual Arts

Quincy/Plumas

Roxanne Valladao, Executive Director Plumas Arts. Roxanne has served as Director of Plumas Arts since November of 1986. In her tenure, Plumas Arts maintained, ranking as a model partner in the CAC State-Local Partnership Program; significantly increased the budget, organizational profile, county funding, earned income and memberships many times over bringing Plumas Arts a reputation as an innovative force shaping the future of Plumas County. Roxanne was awarded the Plumas County 2007 Golden Merchant Award by Plumas Corporation for "Outstanding Contribution to our Economy through the Arts." She has been a peer review panelist for CDE's Visual and Performing Arts Education Grant Programs and CAC State-Local Partnership and the one-time California Countrysides panels. She has served on the Board of Directors for the California Association of Local Arts Agencies (CALAA) as well as a District Chair in Region One. With a 28+ year record of work keeping a rural nonprofit agency thriving in the wake of funding crises, she serves informally by referral as a mentor to arts councils and nonprofit agencies. She has been a photographer for 30+ years and teaches a Black & White Darkroom Photography Class at Feather River College.

CALIFORNIA ARTS COUNCIL
2016-2017 State-Local Partnership Program
Panel Rankings and Funding Recommendations

Application Number	Legal Organization Name	County	Rank	Original Request	3% Reduction by Rank	3% Reduction + \$5,000
SL-16-00022	Los Angeles County Arts Commission	Los Angeles	10	\$30,000	\$30,000	\$35,000
SL-16-00046	San Benito County Arts Council	San Benito	10	\$30,000	\$30,000	\$35,000
SL-16-00016	San Francisco Arts Commission	San Francisco	10	\$30,000	\$30,000	\$35,000
SL-16-00023	Arts Council Santa Cruz County	Santa Cruz	9	\$30,000	\$29,100	\$34,100
SL-16-00015	City of San Diego Commission for Arts and Culture	San Diego	9	\$30,000	\$29,100	\$34,100
SL-16-00030	County of Sonoma Economic Development Board	Sonoma	9	\$30,000	\$29,100	\$34,100
SL-16-00018	Arts Council of Kern	Kern	9	\$30,000	\$29,100	\$34,100
SL-16-00042	Visalia Arts Consortium	Tulare	9	\$30,000	\$29,100	\$34,100
SL-16-00029	Yolo County Arts Council	Yolo	9	\$30,000	\$29,100	\$34,100
SL-16-00037	Alameda County Arts Commission	Alameda	8	\$30,000	\$28,200	\$33,200
SL-16-00024	Amador County Arts Council	Amador	8	\$30,000	\$28,200	\$33,200
SL-16-00038	Arts Collaborative of Nevada County	Nevada	8	\$30,000	\$28,200	\$33,200
SL-16-00047	San Bernardino County Arts Council	San Bernardino	8	\$30,000	\$28,200	\$33,200
SL-16-00033	Arts Council of Mendocino County	Mendocino	8	\$30,000	\$28,200	\$33,200
SL-16-00012	Contra Costa County	Contra Costa	8	\$30,000	\$28,200	\$33,200
SL-16-00019	Del Norte Association for Cultural Awareness	Del Norte	8	\$30,000	\$28,200	\$33,200
SL-16-00041	Fresno Arts Council Inc.	Fresno	8	\$30,000	\$28,200	\$33,200
SL-16-00040	Friends of the Arts Commission	Sacramento	8	\$30,000	\$28,200	\$33,200
SL-16-00053	Mariposa County Arts Council, Inc.	Mariposa	8	\$30,000	\$28,200	\$33,200
SL-16-00008	Plumas Arts	Plumas	8	\$30,000	\$28,200	\$33,200
SL-16-00045	Riverside Arts Council	Riverside	8	\$30,000	\$28,200	\$33,200
SL-16-00009	San Luis Obispo County Arts Council	San Luis Obispo	8	\$30,000	\$28,200	\$33,200
SL-16-00021	San Mateo County Arts Commission	San Mateo	8	\$30,000	\$28,200	\$33,200
SL-16-00057	Santa Barbara County Arts Commission	Santa Barbara	8	\$30,000	\$28,200	\$33,200
SL-16-00034	Shasta County Arts Council	Shasta	8	\$30,000	\$28,200	\$33,200
SL-16-00051	Sierra County Arts Council	Sierra	8	\$30,000	\$28,200	\$33,200
SL-16-00020	Solano County Arts Council	Solano	8	\$30,000	\$28,200	\$33,200
SL-16-00036	Trinity County Arts Council	Trinity	8	\$30,000	\$28,200	\$33,200
SL-16-00043	Ventura County Arts Council	Ventura	8	\$30,000	\$28,200	\$33,200
SL-16-00061	Arts Council for Monterey County	Monterey	7	\$30,000	\$27,300	\$32,300
SL-16-00052	Arts Council Napa Valley	Napa	7	\$30,000	\$27,300	\$32,300
SL-16-00014	Arts Council of Placer County dba PlacerArts	Placer	7	\$30,000	\$27,300	\$32,300

Rank	Percent
10	100
9	97
8	94
7	91
6	88
5	85
4	82

CALIFORNIA ARTS COUNCIL
2016-2017 State-Local Partnership Program
Panel Rankings and Funding Recommendations

Application Number	Legal Organization Name	County	Rank	Original Request	3% Reduction by Rank	3% Reduction + \$5,000
SL-16-00050	Arts Orange County	Orange	7	\$30,000	\$27,300	\$32,300
SL-16-00007	Calaveras County Arts Council	Calaveras	7	\$30,000	\$27,300	\$32,300
SL-16-00031	City of Los Angeles Department of Cultural Affairs	Los Angeles	7	\$30,000	\$27,300	\$32,300
SL-16-00044	El Dorado Arts Council	El Dorado	7	\$30,000	\$27,300	\$32,300
SL-16-00049	Humboldt Arts Council	Humboldt	7	\$30,000	\$27,300	\$32,300
SL-16-00013	Inyo Council for the Arts	Inyo	7	\$30,000	\$27,300	\$32,300
SL-16-00028	Merced County Arts Council, Inc.	Merced	7	\$30,000	\$27,300	\$32,300
SL-16-00011	Modoc County Arts Council, Inc.	Modoc	7	\$30,000	\$27,300	\$32,300
SL-16-00056	Mono Arts Council	Mono	7	\$30,000	\$27,300	\$32,300
SL-16-00035	Siskiyou County Arts Council	Siskiyou	7	\$22,000	\$20,020	\$25,020
SL-16-00039	The Madera County Arts Council	Madera	7	\$30,000	\$27,300	\$32,300
SL-16-00026	Tuolumne County Arts Alliance	Tuolumne	7	\$30,000	\$27,300	\$32,300
SL-16-00032	Upstate Community Enhancement Foundation	Butte	7	\$30,000	\$27,300	\$32,300
SL-16-00010	<i>Yuba-Sutter Regional Arts Council</i>	Yuba-Sutter	7	\$60,000	\$54,600	\$64,600
SL-16-00060	Colusa County Arts Council	Colusa	6	\$30,000	\$26,400	\$31,400
SL-16-00058	Lassen County Arts Council	Lassen	6	\$30,000	\$26,400	\$31,400
SL-16-00054	MarinArts.org	Marin	6	\$24,000	\$21,120	\$26,120
SL-16-00017	Silicon Valley Creates	Santa Clara	6	\$30,000	\$26,400	\$31,400
SL-16-00055	Tehama County Arts Council	Tehama	6	\$12,000	\$10,560	\$15,560
SL-16-00027	Lake County Arts Council	Lake	5	\$30,000	\$25,500	\$30,500
SL-16-00048	North County Coalition for the Arts	Imperial	4	\$30,000	\$24,600	\$29,600
				\$1,588,000	\$1,473,700	\$1,743,700

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

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RECOMMENDED FOR FUNDING

SL-16-00037

Alameda County Arts Commission

With support from the California Arts Council, Alameda County Arts Commission will provide a broad range of arts services to the dynamic arts community and diverse 1.6 million residents of Alameda County. The grant will provide essential support for staff positions and programs focusing on advocacy and building public will, developing partnerships, ensuring access to the arts for all, and expanding arts programs to enrich the quality of life and community health of this region for all.

SL-16-00024

Amador County Arts Council

With support from the California Arts Council AmadorArts will continue to create opportunities for our community to engage in the arts through school programs, free concerts, art classes, resources and events. SLPP funds will help pay rent for our office and gallery space, insurance and office expenses, and the salary of our Executive Director. This operational funding enables us to outreach throughout our rural county and connect all residents with diverse, high quality arts experiences.

SL-16-00038

Arts Collaborative of Nevada County

With support from the California Arts Council, Nevada County Arts Council will assign funds towards the salary of its Executive Director and a small stipend towards a much-needed Program Assistant and Newsletter, Social Media and Website Editor. Funds will also support operating and production expenses such as office rental, utilities and supplies; the hire of camera and videography equipment for special projects; and the printing and mailing of our most significant annual report yet later this year.

SL-16-00047

Arts Connection, The San Bernardino County Arts Council

With support from the California Arts Council, Arts Connection will fund the Interim Executive Director's salary, insurance costs, and accounting fees. We will continue actively supporting, promoting, and advocating for the arts in San Bernardino County while undertaking a capacity building program that will increase earned income through expanded membership.

SL-16-00061

Arts Council for Monterey County

With support from the California Arts Council, the Arts Council for Monterey County will improve quality of life for residents with the greatest needs through a comprehensive Arts and Healing Program that builds on the success of our CAC supported Juvenile Justice and Veteran's programs. We will provide specialized art classes at schools and community centers that

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culminate in murals or performances, deepen our impact with a summit and collaborations with health providers, and expand reach through grants and public awareness campaigns.

SL-16-00052

Arts Council Napa Valley

With support from the California Arts Council, Arts Council Napa Valley will: establish a new re-granting program; implement a PR and funding campaign for Education Alliance; kick-off a Leadership Network for local professionals; establish a free membership level with a basic Creative Directory profile; produce a 3rd annual State of the Arts; begin redesign of Arts in April to better serve diverse audiences; and, continue public art policy developments, esp. in American Canyon and Yountville.

SL-16-00033

Arts Council of Mendocino County

With support from the California Arts Council, the Arts Council of Mendocino County will continue to employ a professional executive director. CAC SLPP funding will be used to leverage matching support from the County of Mendocino and the Mendocino County Tourism Commission. This State Local Partner grant supports the Executive Director's paid position. The ED is compensated \$35/hour. (The position does not include benefits although it is hoped that might change in the future.)

SL-16-00014

Arts Council of Placer County dba PlacerArts

With support from the California Arts Council, the Arts Council of Placer County will maintain quality staff and support operations and education programming as part of the State Local Partnership for the benefit of citizens and visitors, independent and organizational cultural producers (artists), businesses and students and teachers of Placer County.

SL-16-00023

Arts Council Santa Cruz County

With support from the California Arts Council, the Arts Council Santa Cruz County will: 1. Award \$200,000+ to artists and arts organizations; 2. Provide arts education to 17,000 children and youth; 3. Introduce the community to over 300 Open Studios Art Tour artists; 4. Bring five exhibits to the Government Center, including the Children's Art Exhibit featuring works from 500+ students; and 5. Provide strategic guidance, technical assistance and financial oversight to artists and arts organizations.

SL-16-00050

Arts Orange County

With support from the California Arts Council, Arts Orange County will continue providing much needed programs and services to the arts community of the state's third most populous county by maintaining a full-time office and staff, operating an online arts calendar, offering professional development opportunities, presenting a month-long arts festival for children and

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families, and hosting an event to honor distinguished artists, arts leaders and arts patrons.

SL-16-00007

Calaveras County Arts Council

With support from California Arts Council, the Calaveras County Arts Council will pay for the basics: an executive director, rent, and operational support. We can then successfully implement the goals of both the SLP Program and those of our agency. The multi-disciplinary programs we produce range from arts education and public performances to art exhibits, website, artists' studio tour, community collaborations, and Arts Scholarships. Being in a small, rural county, we serve as many as we can by presenting the arts of all cultures as well as taking care of the specific needs of our artists.

SL-16-00031

City of Los Angeles Department of Cultural Affairs

With support from the California Arts Council, DCA will enrich its new website by creating a Digital Collections Management System. The pilot phase will focus on Frank Lloyd Wright's Hollyhock House. Externally, the system will provide online access for the public to explore original drawings and historic photographs. Internally, the system will provide DCA with the advanced data management capacity to develop a preservation plan needed to help obtain UNESCO World Heritage List designation.

SL-16-00015

City of San Diego Commission for Arts and Culture

With support from the California Arts Council, The City of San Diego Commission for Arts and Culture will improve public access to and awareness of artists' rights in the artworks in its 107-year old Civic Art Collection, the largest government-held art collection in San Diego County. A registrar will complete and verify art collection records, leading to online sharing of valid data for unprecedented access to these artworks by researchers and art appreciators anywhere in the world.

SL-16-00060

Colusa County Arts Council

With support from the California Arts Council, Colusa County Arts Council will be able to continue conducting our non-profit business in the County of Colusa. This grant allows us to pay our monthly rent, utilities, and office expenses. We are run solely by volunteers, with the only paid personnel being the instructors for the art classes. We are a source of information for upcoming art events, and we provide technical support to our local artists.

SL-16-00012

Contra Costa County

With support from the CAC, the Arts and Culture Commission of Contra Costa County (AC5) will serve as a resource to local cultural organizations by partnering with them to offer Arts Cafes. AC5 will foster diversity of artistic communities and ensure equity by expanding Public Arts

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programs. This grant will open opportunities for staff development and strategic planning. Finally, funding will allow AC5 to recognize our entire geography, embracing members of all cultural backgrounds by honoring individual artists and organizations at a special Arts Recognition Awards celebration.

SL-16-00030

County of Sonoma Economic Development Board

With support from the California Arts Council, Creative Sonoma will hire a full-time arts specialist to work on our arts education and professional development activities. The CAC funds will expand what is currently in our County allocation for a part-time position. These funds will increase our impact in core programs that have significant verbal support from the Supervisors. As a result, we should be able to leverage this "match" by the CAC to encourage an extension of financial commitment from the County and to potentially continue their history of increases in future years.

SL-16-00019

Del Norte Association for Cultural Awareness

With support from the California Arts Council, DNACA will provide a professional salary for an executive director, to help insure organizational and programmatic continuity. With this staff person in place, DNACA will be able to continue its various programs and services, which have a long reach into and around Del Norte County. A portion of our contract accountant's fees will also be supported by the CAC.

SL-16-00044

El Dorado Arts Council

With support from the California Arts Council, El Dorado Arts Council will continue to serve as the voice for arts and culture in rural El Dorado County, linking artists to the resources they need, working collaboratively with government agencies, and establishing innovating partnerships with organizations that represent the unique character of the region. Support will be directed to staffing costs, to enable this small local arts agency to make the most of its human capital and specifically expanding its Program Manager position from part-time to full-time.

SL-16-00041

Fresno Arts Council Inc.

With support from the California Arts Council the Fresno Arts Council will stabilize general operating support the hardest support to acquire. Funds will specifically be used to support the Executive Director and Program Coordinator.

SL-16-00040

Friends of the Arts Commission

With support from the California Arts Council, SMAC will create a 5-year strategic plan and

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improve outreach through public relations. Daniel Kaufman, Third Plateau, will pre-plan with staff, conduct internal data review and stakeholder interviews, draft a strategic plan, conduct stakeholder feedback interviews and prepare for implementation. The public relations consultant will assist with public relations and marketing related to the unveiling of the Golden 1 Center artwork, our 40-year anniversary, and outreach to the community about SMAC programs and services.

SL-16-00049

Humboldt Arts Council

With support from the California Arts Council, the Humboldt Arts Council will continue to provide leadership to enhance the arts in Humboldt County. The HAC works in partnership with county artists, arts organizations, community groups, businesses, governments and schools to enrich the cultural life of the community and to encourage the widespread appreciation of, support for, and involvement in the arts. The HAC offers educational programs, exhibitions, events and classes to youth, families and the general public. Funding will support such programming by supporting administrative salaries for community outreach and program development and will assist in re-granting to the artists and service providers that partner with the HAC annually on programming.

SL-16-00013

Inyo Council for the Arts

With support from the California Arts Council, ICA will continue to produce year round arts and cultural programming in our isolated, frontier region of California, ensuring that our programs are accessible to all residents of Inyo County. We will continue bringing numerous, high quality art education programs to all county school districts, providing stimulating cultural programming to our underserved communities, and supporting local artists and musicians.

SL-16-00027

Lake County Arts Council

With support from the California Arts Council, the Lake County Arts Council will be able to increase the compensation to the Executive Director from \$4,000 to \$10,000 in outlined in our Strategic Plan of succession planning. We will also be able to increase the rate of pay to the Board Treasurer/Office Manager and main organizer of our largest fundraiser the Spring Dance Festival. As a long time board member, she is an invaluable wealth of information on the history of our Council and the location of important files and records of the Council.

SL-16-00058

Lassen County Arts Council

If the grant for \$30,000 is funded to LCAC we will use approximately \$19,000 to hire office personnel to run the office and gallery for the year. \$6,000 will be used to hire local artists to teach our educational classes, and our summer arts program. \$5,000 will be used for help paying our utilities and administration costs.

CALIFORNIA ARTS COUNCIL
2016-17 State-Local Partners
Project Summaries

SL-16-00022

Los Angeles County Arts Commission

With support from the California Arts Council, LACAC will enhance and expand the professional development opportunities noted the Programs and Services section. It will continue partnerships with local nonprofit management experts to subsidize courses and workshops on nonprofit issues for grantees. It will also expand regional and in-house convenings with special attention paid to addressing themes of cultural equity and inclusion, as informed by the outcomes of the CEII initiative.

SL-16-00054

MarinArts.org

With support from the California Arts Council, MarinArts.org will continue to expand our Arts and Culture Calendar along with our social media and networking out reach to all of Marin's residents spread across our diverse county.

SL-16-00053

Mariposa County Arts Council, Inc.

With support from the California Arts Council, Mariposa County Arts Council will continue to provide Mariposa County with a broad range of creative programming and arts education initiatives designed to: served the creative interests of local residents; be an economic driver for the community; positively increase the visibility of Mariposa; build partnerships; leverage the arts for constructive community engagement; and support the many creative and vocational opportunities in the arts.

SL-16-00028

Merced County Arts Council, Inc.

With support from the California Arts Council, MCAC can continue providing public exhibits, programs and events at no or low cost. The Executive Director can spend time on outreach and developing new programs reflecting our population's diversity.

SL-16-00011

Modoc County Arts Council, Inc.

With support from the California Arts Council, the Modoc County Arts Council will have funding for general operations: pay for the director's part-time salary, facility expenses, and public outreach materials. Surplus funds will be applied to programs within the guidelines of the Modoc County Arts Plan, the expansion of our Arts in Education Programs, and the fostering of new programs that will work to bring the arts to every person in Modoc County.

SL-16-00056

Mono Arts Council

With support from the California Arts Council, Mono Arts Council will use the funds from the SLP Grant towards our passionate two full-time employees, the Executive Director and

CALIFORNIA ARTS COUNCIL
2016-17 State-Local Partners
Project Summaries

Executive Assistant. MAC's ED and Exec. Asst., Kendra Knight and Kristin Reese respectively, work diligently to serve Mono County through the arts. They strive to ensure all students in Mono County receive access to the arts. They both teach art to children in school and through after school programs. Kendra is the director of MAC's popular Kids Summer Art Camp in Mammoth, which she developed; She also helped to form MAC's successful Art & Wine Program. Kendra is also MAC's Summer Art Festival Director. In addition to her responsibilities as Executive Assistant, Kristin is also MAC's Bookkeeper, Gallery Director and Winter Art Festival Director.

SL-16-00048

North County Coalition for the Arts

With the support from the California Arts Council, NoCCA will continue to strive to support and promote the Arts in the northern communities of the Imperial County while serving the entire county as the Imperial County Arts Council. NoCCA will continue to support local artists and artist groups through consultations and sponsorships; work in partnership with the Imperial County Office of Education to bring Poetry Out Loud to the schools and incorporate POL into local academia. NoCCA will continue to inspire the community to pursue and support the Arts.

SL-16-00008

Plumas Arts

With support from the California Arts Council, Plumas Arts will supplement salaries for key administrative personnel. The persons in these positions are responsible for the development and execution of the multifaceted programs, projects and services provided to our constituents in the communities of our rural mountain county.

SL-16-00045

Riverside Arts Council

With support from the California Arts Council, the Riverside Arts Council will be able to provide services it would otherwise be unable to justify. Without SLP funding, it would not be possible for us to step in where there is unforeseen need. These funds support our staff. This program enables us to go into Starting Gate and Arc. It enables us to say yes to developing an artist vendor lot, serving hundreds of artists and thousands of people. The SLP program makes us better at what we do.

SL-16-00046

San Benito County Arts Council

With support from the California Arts Council, the San Benito County Arts Council will foster arts accessibility, cultural diversity and community engagement by expanding art programs, services and resources in San Benito County. SLPP funds will support organizational capacity and development.

CALIFORNIA ARTS COUNCIL
2016-17 State-Local Partners
Project Summaries

SL-16-00016

San Francisco Arts Commission

With support from the California Arts Council, the San Francisco Arts Commission will 1) provide arts education services to students, teaching artists and educators, as well as grants for arts learning and teaching artist residencies through an Arts Education Program Associate; and 2) serve as host to the Americans for the Arts convention in San Francisco, June 15-18, 2017, focusing on tours of local and regional cultural assets, and travel stipends for California artists and cultural workers.

SL-16-00009

San Luis Obispo County Arts Council

With the support of the California Arts Council, ARTS Obispo will retain experienced staff, contractors and systems, increasing capacity to advance visual, literary and performing arts, arts in education, and promotion of public programs and services countywide. From the heart of the California's Central coast, three plus hours north of Los Angeles, south of San Francisco, and west of Fresno, ARTS Obispo endeavors to serve 281K rural and small city residents and innumerable travelers who find themselves along California Highway 101.

SL-16-00021

San Mateo County Arts Commission

With support from the California Arts Council the San Mateo County Arts Commission will continue its successful growth of the last 3 years in supporting the diversity of the County's arts and cultural activities, increasing public awareness of the value of the arts in everyday life, and contributing to public understanding of the importance of arts learning as a way to foster creativity, innovation, and success for all students. Funds will be used primarily to respond to the significant increase in applications to the Local Arts Grants Program.

SL-16-00057

Santa Barbara County Arts Commission

SLP funding will be used to leverage staff salary support from the County and City of SB for 2.8 full-time employees that staff an office in SB M-F and now an office in North County 2 days per week to administer grant programs, serve as community convener, host Poetry Out Loud and promote exhibitions and public art projects. Funding will also be used for the acquisition of software to increase staff efficiency and maximize service to constituents.

SL-16-00034

Shasta County Arts Council

With support from the California Arts Council, we will fund our contract executive director position, office manager and gallery curator position and our event coordinator position.

CALIFORNIA ARTS COUNCIL
2016-17 State-Local Partners
Project Summaries

SL-16-00051

Sierra County Arts Council

With support from the California Arts Council(CAC), the Sierra County Arts Council(SCAC) will continue its mission to bring together community and art in the isolated rural communities of scenic Sierra County. The SCAC is an integral part of the communities we serve and we are committed to providing quality cultural programming and events to a largely underserved population. We are especially grateful for the opportunities and support provided by the CAC in pursuit of our mission.

SL-16-00017

Silicon Valley Creates

With support from the California Arts Council, SVCcreates staff will work to strengthen and expand our capacity building programs for the creative ecosystem. In addition to grant funding, we offer an annual series of workshops and conferences to explore issues of relevance to artists and creative professionals in Silicon Valley. Our future Creative Center at Japantown Square will provide a new level of service to the ecosystem, through below-market shared spaces and back office support.

SL-16-00035

Siskiyou County Arts Council

With support from the California Arts Council, the Siskiyou County Arts Council will fulfill our mission by hiring an executive director who will grow a board that represents all constituents in all regions of our rural county. We will continue to build on our newly formed nonprofit, so that we can support artists and residents with programs and services. We will continue to develop our Strategic Plan to include all of the arts, with the input and participation of the local county residents.

SL-16-00020

Solano County Arts Council

With support from the California Arts Council, Solano County Arts Council (SCAC) will use SLP grant funds to help us achieve our mission of art and culture for all. We rely heavily on the CAC State-Local Partnership Program grant as a stable source of income that makes it possible for us to continue important projects and programs vital to the community.

SL-16-00055

Tehama County Arts Council

With support from the California Arts Council, the Tehama County Arts Council will continue with our current set of services and events. A part-time Green Room Community Art Studio coordinator will be engaged to improve instructor and attendee participation. We will work towards broader cultural diversity in our events and activities, especially at the Green Room.

CALIFORNIA ARTS COUNCIL
2016-17 State-Local Partners
Project Summaries

SL-16-00018

The Arts Council of Kern

With support from the California Arts Council, the Arts Council of Kern will support, develop and partner in art programming specific to outlying culturally isolated communities through public meetings, grant research, and program implementation through the new Activating Communities program. The ACK will be the lead organization, meeting facilitator, funding researcher, fiscal agent, and grant manager/support for first time designated grantees throughout Kern County.

SL-16-00039

The Madera County Arts Council

With support from the CAC, MCAC will continue to offer a broad range of art education, visual & performing arts & community enrichment programs. The SLPP gives vital salary & rent support: \$22.5K towards salary of our new ED (deep roots in Madera, strong business/professional relations & extensive mgt & commercial art experience). She will focus on funding & act as a liaison between MCAC BOD, members, artists, & businesses. \$7.5K toward rent at Northpoint; a safe, ADA compliant space in Madera.

SL-16-00036

Trinity County Arts Council

With the support from the California Arts Council, the Trinity County Arts Council will produce the enriching programs noted in "Programs" incl: outreach to local arts networks with a Social Media Director; Launch 1st Trinity Ceramics Conference incorporating artists from northern counties; Create a "Youth Force Digital Entrepreneurs" to support events & businesses; Pay Operations expenses including salaries, communications, Contract Services- Artist/lecturers and Musicians for signature events.

SL-16-00026

Tuolumne County Arts Alliance

With support from the California Arts Council, Tuolumne County Arts Council will be able to continue impacting the community in a positive way, bringing quality arts and cultural programs and events while helping to financially support the Arts Community. Tuolumne County Arts Alliance feels strongly that the Arts can play a significant role in creating places of vitality and economic prosperity through the arts for our residents and visitors alike. The new source of funding will provide support for our long standing programs such as POL, our three new programs: KAAD Community Radio and First Friday Art Walk Wine and Music and the HandMadeParade events in 2016 - 2017.

SL-16-00032

Upstate Community Enhancement Foundation

With support from the California Arts Council, Upstate Community Enhancement Foundation will use these essential funds to support positions within our organization which include:

CALIFORNIA ARTS COUNCIL
2016-17 State-Local Partners
Project Summaries

contract executive director, office manager, intern coordinator, editor/videographer/instructional tech teacher.

SL-16-00043

Ventura County Arts Council

With support from the California Arts Council, the Ventura County Arts Council will continue making significant strides growing and diversifying, expanding our reach throughout the county and into underserved populations including the developmentally disabled. Recent work in the Mixteco community continues with several projects lined up for 2017. Our newest program, Arts In Recovery, has gained traction within the county's behavioral health agency and will blossom with the help of CAC funds.

SL-16-00042

Visalia Arts Consortium

With support from the California Arts Council, the Arts Consortium will continue providing opportunities for Tulare County residents to experience creativity. By building partnerships and collaborations, the Arts Consortium will offer excellent programming that appeals to diverse audiences. The Arts Consortium will support the creative sector through a Community Arts Grant, monthly networking meetings, and administrative assistance to start up projects.

SL-16-00029

Yolo County Arts Council

With support from the California Arts Council, YoloArts will serve the community of Yolo County as the state-local partner for the arts. This work will continue to promote access to the arts through arts education, operating a public art gallery, working with local jurisdictions on art initiatives that have the potential to ignite economic development, and providing educational and professional opportunities for artists. Grant funds will be used to support executive leadership and administrative support for this work.

SL-16-00010

Yuba-Sutter Regional Arts Council

With support from the California Arts Council Yuba Sutter Arts will assign funds towards the salary of its Executive Director and its Facilities Coordinator, and three new and much-needed part-time roles, a Program Administrator, a Visual Arts Liaison, and a Gallery Assistant. Equipment and art supplies will provide for a new series of multi-discipline classes, and an initiative to provide teaching grants. It will support the printing and distribution of our annual report, and provide a small but invaluable boost towards utilities.

TAB I



Memorandum

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

To: Council Members

From: Shelly Gilbride, Programs Officer
Jason Jong, Arts Program Specialist

Date: September 22, 2016

Re: Arts and Accessibility Technical Assistance Overview, Enhancements and Opportunities

Staff recommends Council approval of a grant of \$150,000 to The Regents of the University of California in support of the joint CAC and National Arts and Disability Center (NADC) Arts and Accessibility program. NADC will fund up to 60 grants, ranging from \$500 to \$1,500 for individuals and \$500 to \$2,000 for organizations, to make programs and/or services accessible to people with disabilities. Funds will also be used to support increased technical assistance, grants administration, and outreach and marketing efforts in order to advance the careers of artists with disabilities.

Overview: Since 2000, CAC has worked in partnership with the National Arts and Disability Center (NADC) to provide this essential grant and technical assistance opportunity. Arts and Accessibility fulfills a core part of the California Arts Council's (CAC) mandate to provide services and programs to all California artists.

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

Recommended FY16-17 Arts and Accessibility Program Budget:

A. Arts and Accessibility grants	\$100,000
B. Technical Assistance ¹	\$25,000
C. Grants Administration, Outreach and Marketing	<u>\$25,000</u>
Total	\$150,000

¹ Technical Assistance encompasses group and/or one-on-one training, assessment and professional development consultations.

TAB J



Memorandum

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

To: Council Members

From: Josy Miller and Jaren Bonillo: POL Program Coordinators

Date: September 22, 2016

Re: California Poetry Out Loud 2016-2017

Staff recommends Council approval of the 2017 California Poetry Out Loud (CA POL) budget totaling \$150,000: \$25,000 in grant support to California Poets in the Schools (CPITS) for poet-teacher residencies and assistance in program administration, \$95,000 in grant support for CA POL partners to coordinate county POL programs and competitions, and \$30,000 in funds to support the travel, event and hotel costs for the State Finals Competition.

Partners include State-Local Partners, county offices of education, nonprofit arts organizations and local school districts. County participation may include, but is not limited to: Alameda, Amador, Butte, Contra Costa, El Dorado, Fresno, Humboldt, Imperial, Inyo, Kern, Lake, Lassen, Los Angeles, Madera, Marin, Mendocino, Modoc, Mono, Monterey, Napa, Nevada, Orange, Placer, Plumas, Riverside, Sacramento, San Benito, San Bernardino, San Diego, San Francisco, San Luis Obispo, San Joaquin, Santa Barbara, Santa Clara, Santa Cruz, Shasta, Siskiyou, Solano, Sonoma, Stanislaus, Sutter, Tuolumne, Tulare, Ventura, Yolo, and Yuba. Grants to county partners are for \$2,300, including a \$1,500 administrative fee and \$800 in coaching and training funds.

The California Arts Council will participate in the 12th annual Poetry Out Loud Program (POL) in 2017. A program of the National Endowment for the Arts in partnership with the Poetry Foundation, POL is a free program that helps students master public speaking skills, build self-confidence and learn about their literary heritage by memorizing and performing great poems. Students first compete at the classroom and school level. Winners then advance to the county competition and then to the state final in Sacramento. The State Champion will then represent California at the National Finals in Washington D.C.

In the past decade, CA POL has grown from a local competition in the capitol region to a state-wide event. An estimated 40,000+ students in 39 counties participated in CA POL in 2016. For the 12th season, we hope to include participation of at least 46 of CA's 58 counties.

As Council approved in June, during this current grant cycle, we have included the POL application within the body of our State-Local Partnership application. Those SLPs that are already managing the

program in their counties, or those that chose to onboard a POL program this coming year, answered a brief set of questions regarding POL within their SLP grant application. Of 52 county SLP applications, 33 applied to receive funding to run POL in their counties.

For those current partners that are not SLPs, they will be asked to submit a brief application by the end of September, articulating a project plan, committed school partners, and anticipated county competition date. Staff has been in touch with the organizations that have run POL in these counties in the past and anticipates 100% retention of prior year programs, a total of 13 counties in addition to the 33 programs being run by the SLPs.

The CAC will facilitate the project and support partners who identify and work with teachers, poets, students, and parents. The state final competition will be on March 12th and 13th, 2017 in the State Capitol. The CAC will also partner with California Poets in the Schools, a statewide literary arts organization, to place poet-teachers in the classroom and work directly with teachers and students in preparation for competitions. In FY 2015-16, our grant to CPITS included all funds to support poetry teaching artists, as well as a portion of the costs for State Finals production expenses. In FY 2016-17, the majority of teaching artist funds will be going directly to the county partners. State Finals production costs are also a discrete allocation. These two factors make up the significant difference in grant amount to CPITS.

TAB K

**California Arts Council
2017 Programs Calendar**

PROGRAMS LIST	JULY	AUGUST	SEPTEMBER*	OCTOBER	NOVEMBER	DECEMBER*
<p>AAC: Artists Activating Communities</p> <p>AIS - ENG: Artists in Schools Engagement & Exposure</p> <p>AIS –EXT: Artists in School Extension</p> <p>CCC: Creative California Communities</p> <p>CP: Cultural Pathways</p> <p>JUMP: JUMP StArts</p> <p>LI: Local Impact</p> <p>PDC: Prof. Development and Consulting</p> <p>PM: Public Media</p> <p>POL: Poetry Out Loud</p> <p>RA: Research in the Arts</p> <p>SRN: Statewide and Regional Networks</p> <p>SLP: State Local Partnership</p> <p>VIA: Veterans Initiatives in the Arts</p> <p>AIC: Arts in Corrections</p> <p>Accessibility –managed by NADC</p>		<p>Grant Application Deadline</p> <ul style="list-style-type: none"> • SLP <p>Grant Review Panel</p> <ul style="list-style-type: none"> • SLP 	<p>Guidelines Approved by Council</p> <ul style="list-style-type: none"> • AAC • AIS –ENG • AIS -EXT • CCC • LI • PDC • SRN <p>Panel Recommend. to Council</p> <ul style="list-style-type: none"> • SLP <p>Other Programs Voting Items for Council</p> <ul style="list-style-type: none"> • Accessibility • POL <p>Application Deadline</p> <ul style="list-style-type: none"> • POL <p>Webinars/Workshops for the field</p> <ul style="list-style-type: none"> • Programs 	<p>Online call for Peer Review Panelists Open</p> <p>Guidelines and Application Available: Oct. 18th</p> <ul style="list-style-type: none"> • PDC 	<p>Guidelines and Applications Available: Nov. 1st</p> <ul style="list-style-type: none"> • AAC • LI • PDC • SRN <p>Guidelines and App Available: Nov. 15th:</p> <ul style="list-style-type: none"> • AIS-ENG • AIS-EXT • CCC <p>Webinars/Workshops for the field</p> <ul style="list-style-type: none"> • Programs –Santa Barbara 	<p>Guidelines Approved By Council</p> <ul style="list-style-type: none"> • JUMP • PM • RA • VIA <p>Webinars/Workshops for the field</p> <ul style="list-style-type: none"> • Programs • AIS –ENG, EXT • CCC <p>Application Deadline</p> <ul style="list-style-type: none"> • PDC <p>Accessibility Update to Council</p>

**California Arts Council
2017 Programs Calendar**

PROGRAMS LIST	JANUARY*	FEBRUARY	MARCH	APRIL	MAY*	JUNE*
<p>AAC: Artists Activating Communities</p> <p>AIS - ENG: Artists in Schools Engagement & Exposure</p> <p>AIS –EXT: Artists in School Extension</p> <p>CCC: Creative California Communities</p> <p>CP: Cultural Pathways</p> <p>JUMP: JUMP StArts</p> <p>LI: Local Impact</p> <p>PDC: Prof. Development and Consulting</p> <p>PM: Public Media</p> <p>POL: Poetry Out Loud</p> <p>RA: Research in the Arts</p> <p>SRN: Statewide and Regional Networks</p> <p>SLP: State Local Partnership</p> <p>VIA: Veterans Initiatives in the Arts</p> <p>AIC: Arts in Corrections</p> <p>Accessibility –managed by NADC</p>	<p>Guidelines and Applications Avail: January 18th:</p> <ul style="list-style-type: none"> • JUMP • PM • RA • VIA • PDC-Spring <p>Staff Panel Rec. to Council</p> <ul style="list-style-type: none"> • PDC <p>Panel Pool to Council</p> <p>Guidelines to Council</p> <ul style="list-style-type: none"> • SLPP <p>Call for Providers: Jan. 9th</p> <ul style="list-style-type: none"> • AIC <p>Webinars/Workshops</p> <ul style="list-style-type: none"> • Programs • AIC 	<p>Grant Application Deadline</p> <ul style="list-style-type: none"> • AAC: Feb 1 • SRN: Feb 1 • AIS-EXT: Feb 8 • LI: Feb. 22 <p>Webinars/Workshops:</p> <ul style="list-style-type: none"> • PM • RA <p>Peer Review Panels</p> <ul style="list-style-type: none"> • AAC 1: Feb 27-Mar 1 	<p>Grant Application Deadline</p> <ul style="list-style-type: none"> • CCC: Mar 6 • JUMP: Mar 8 • PM: Mar 8 • RA: Mar 29 • VIA: Mar 29 <p>Proposal Deadline</p> <ul style="list-style-type: none"> • AIC: Mar 28 <p>Grant Review Panel</p> <ul style="list-style-type: none"> • SRN: Mar 2-3 • AAC 2: Mar 6-8 • AIS-EXT 1: Mar 15-17 • AIS –EXT 2: Mar 22-24 • LI 1: Mar 20-23 • LI 2: Mar 27-30 <p><i>Poetry Out Loud State Finals: Mar 12-13</i></p>	<p>Grant Application Deadline</p> <ul style="list-style-type: none"> • PDC: Apr 5 <p>Grant Review Panel</p> <ul style="list-style-type: none"> • CCC 1: Apr 3-5 • CCC 2: Apr 10-12 • JUMP: Apr 17-18 • <i>PDC Staff: Apr 14</i> • <i>PM: Apr 20-21</i> <p>Proposal Review</p> <ul style="list-style-type: none"> • AIC: Apr 6-7 <p><i>Poetry Out Loud National Finals</i></p>	<p>Guidelines and Applications Available</p> <ul style="list-style-type: none"> • SLP <p>Grant Review Panel</p> <ul style="list-style-type: none"> • VIA: May 1-2 • AIS: ENG 1: May 8-10 • AIS: ENG 2: May 15-17 • AIS: ENG 3: May 22-24 • RA: May 12 <p>Panel Recommendations to Council</p> <ul style="list-style-type: none"> • AAC • AIS-EXT • CCC • LI • PDC • SRN 	<p>Panel Recommendations to Council</p> <ul style="list-style-type: none"> • AIS-ENG • JUMP • PM • RA • VIA <p>Grant Application Avail:</p> <ul style="list-style-type: none"> • SLPP 17-18

CALIFORNIA ARTS COUNCIL

FY 2016-17 Programs Calendar

As of 9/7/2016

Applications Available

October 18, 2016	Professional Development and Consulting (PDC)
November 1, 2016	Artists Activating Communities (AAC) Local Impact (LI) Statewide & Regional Networks (SRN)
November 15, 2016	Artists in Schools: Extension (AIS -EXT) Artists In Schools: Engagement & Exposure (AIS ENG) Creative California Communities (CCC)
January 18, 2017	JUMP StArts (JUMP) Public Media (PM) Research in the Arts (RA) Veterans in the Arts (VIA)
May, 2017	State Local Partnership (SLP) 2017-18 Cultural Pathways 2017-18

Call for Providers

January 9, 2017	Arts in Corrections (AIC) – Call for Providers
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Application Deadlines

December 14, 2016	Professional Development and Consulting (PDC)
February 1, 2017	Artists Activating Communities (AAC) Statewide & Regional Networks (SRN)
February 8, 2017	Artists in Schools Extension (AIS - EXT)
March 6, 2017	Creative California Communities (CCC)
March 8, 2017	JUMP StArts (JUMP) Public Media (PM)
March 29, 2017	Research in the Arts (RA) Veterans in the Arts (VIA)

CALIFORNIA ARTS COUNCIL

FY 2016-17 Programs Calendar

As of 9/7/2016

Application Deadlines (cont.)

April 5, 2017	Artists in Schools Engagement (AIS-ENG) Artists in Schools Exposure (AIS-EXP) Professional Development and Consulting (PDC)
July, 2017	State Local Partnership FY2017-18 Cultural Pathways FY2017-18

AIC Proposal Deadline (Proposal Process – non-grant program)

March 28	Arts in Corrections (AIC)
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Peer Review Panels 2017

January 12	Professional Development and Consulting (PDC) <i>Staff Panel</i>
February 27 - March 1	Artists Activating Communities (AAC) – Panel 1
March 2 - 3	Statewide & Regional Networks (SRN) – Panel 1
March 6 - 8	Artists Activating Communities (AAC) – Panel 2
March 15 - 17	Artists in Schools Extension (AIS-EXT) – Panel 1
March 20 - 22	Local Impact (LI) – Panel 1
Mar 23 – 24	Artists in Schools Extension (AIS-EXT) – Panel 2
March 27 - 29	Local Impact (LI) – Panel 2
April 3 -5	Creative California Communities (CCC) – Panel 1
April 10 - 12	Creative California Communities (CCC) – Panel 2
April 14	Professional Development and Consulting (PDC) <i>Staff Panel</i>
April 17 - 18	JUMP StArts (JUMP) – Panel 1

CALIFORNIA ARTS COUNCIL

FY 2016-17 Programs Calendar

As of 9/7/2016

Peer Review Panels 2017 (cont.)

April 20 - 21	Public Media (PM) – Panel 1
May 1 - 2	Veterans in the Arts (VIA)
May 8 - 10	Artists in Schools Engagement (AE) – Panel 1
May 12	Research in the Arts (RA) – Panel 1
May 15 - 17	Artists in Schools Engagement (AE) – Panel 2
May 22 - 24	Artists in Schools Exposure (AE) – Panel 1

CAC – CDCR Review Panel (non-grant program)

April 6 - 7	Arts in Corrections (AIC)
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TAB L



California Arts Council

OPEN CALL FOR PANELISTS

Are you an artist or arts professional looking for a rewarding professional development opportunity? Apply to serve on a California Arts Council peer-review grant panel! This is a chance to lend your support to the arts and culture community throughout the state, participate in cultural policy in action, and share your voice in shaping a creative California.

The California Arts Council is looking for panelists to serve on peer review panels for our grant programs in the spring of 2017. The peer review panel process is at the heart of California Arts Council grant program efforts, ensuring that our application review process is democratic and fair, and representative of the incredible cultural expertise in California. For many people, serving on a peer review panel is a powerful learning experience, giving them valuable insight about the grantmaking process.

HOW IT WORKS

Each spring, applications to our grant programs are reviewed by a panel of 3 to 5 arts and culture experts. Panelists independently read and review between 20-75 applications online and then come to the California Arts Council offices in Sacramento for 1 to 3 days to collaboratively rank applications. The rankings are then brought to the California Arts Council to inform funding decisions.

TO APPLY

For more information, or to apply online to be a California Arts Council panelist, go to www.arts.ca.gov/panelist



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