

NOTICE OF PUBLIC MEETING

**Tuesday, September 19, 2017
9 a.m. to 4 p.m.**

**California African American Museum
600 State Dr.
Los Angeles, CA 90037
(213) 744-7432**

- | | | | |
|----|-----------------|--|--|
| 1. | 9:00
10 min | Call to Order
Welcome from California African American Museum | D. Harris |
| 2. | 9:10
15 min | Museum Tour | C. Montoya |
| 3. | 9:25
5 min | Roll Call and Establishment of a Quorum | L. Baza |
| 4. | 9:30
10 min | Approval of Minutes from June 7 and July 10, 2017 (TAB 11) | D. Harris |
| 5. | 9:40
20 min | Introduction of 2017-2018 Programs Budget from Programs Committee | L. Baza
P. Beasley |
| 6. | 10:00
15 min | Grant Programs Overviews (TAB 12) | A. Kiburi
S. Gilbride |
| 7. | 10:15
10 min | Proposed Programs Budget—Voting Item (TAB 13) | L. Baza
P. Beasley |
| 8. | 10:25
10 min | Programs Informational Updates:
a. Programs Calendar (TAB 14)
b. Panelist Call Update | A. Kiburi
S. Gilbride |
| 9. | 10:35
2:20 h | Programs Guidelines—Voting Items
a. Standard Changes to Guidelines (TAB 15)
b. Artists Activating Communities (TAB 16)
c. Arts Education (Artists in Schools, Extension and | S. Gilbride
J. Bonillo
J. Miller |

- Exposure) (**TAB 17**)
- d. Cultural Pathways (**TAB 18**)
- e. JUMP StArts (**TAB 19**)
- f. Professional Development (**TAB 20**)

10.	12:55 60 min	Grant Program Allocations—Voting Item a. State Local Partnership (TAB 21) b. Poetry Out Loud (TAB 22)	S. Gilbride J. Bonillo J. Miller
11.	1:55 20 min	Chair’s Proposals and Director’s Report (TAB 23)	D. Harris
12.	2:15 40 min	Legislative Overview for Council	K. Margolis
13.	2:55 25 min	Public Comment (may be limited to 2 minutes per speaker)	D. Harris
14.	3:20 30 min	Council Member Updates and Reports (3 minutes each)	D. Harris
15.	3:50 10 min	Adjournment: In memory of Ebony McKinney and Dr. James Catterall (TAB 24)	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, Lariza Barcena, at (916) 322-6335 or lariza.barcena@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.

All minutes are drafts until approved by vote of the Council

MINUTES OF PUBLIC MEETING

June 7, 2017

10:30 a.m. to 3:00 p.m.

Sebastopol Center for the Arts

282 S. High Street

Sebastopol, CA 95472

(707) 829-4797

PRESENT:

Council Members

Donn K. Harris, Chair
Nashormeh Lindo, Vice Chair
Larry Baza
Phoebe Beasley
Kathleen Gallegos
Louise McGuinness
Steve Oliver

Council Members absent: Christopher Coppola, Juan Devis, Jaime Galli, and Rosalind Wyman

Arts Council Staff

Ayanna Kiburi, Interim Executive Director
Caitlin Fitzwater, Communications Director
Shelly Gilbride, Programs Officer
Josy Miller, Arts Education Program Specialist
Mariana Moscoso, Arts in Corrections Program Analyst

Invited Attendees

Linda Galletta, Sebastopol Center for the Arts
Kristen Madsen, Creative Sonoma
Bill Schinsky, Panel Representative for Veterans Initiative in the Arts
Santhosh Daniel, Panel Representative for Arts and Public Media
Judge Luckey, Panel Representative for JUMP StArts
Amanda Chiado, Panel Representative for Artists in Schools-Engagement

Other Attendees / Members of the Public

Suzanne Saucy, Artstart
Ben Taylor, Santa Rosa Symphony
Amanda Chiado, San Benito Arts Council
Leslie Fay Marks, Oakland Symphony

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Alyssum Wier, Arts Council of Mendocino County
Debra Lucero, Shasta County Arts Council/CFTA/CAA
Ashley Holmberg, Performing Arts Advocate/Santa Rosa Symphony
Ray Garland, Luther Burbank Center for the Arts
Ruth Mankin, Arts Education Consultant
Robin Seltzer, Luther Burbank Center for the Arts
Linda Churchill, Artstart
Catherine Devriese, Sebastopol Center for the Arts
Gloria Rubio-Verduzco, Creative Sonoma
Samantha Kimpel, Creative Sonoma
Stephan Stubbins, Transcendence Theatre Company
Ray Hoy, Performing Artist
Robert Brent, Sebastopol Center for the Arts
Isabel Lopez, Collective of Arts Educators

I. Welcome From Host

At 10:30 a.m., the Chair introduced Linda Galletta, the Executive Director of the Sebastopol Center for the Arts who provided a background on the Center. She noted the help Oliver offered when the center was in financial trouble during the 2008 recession. Galletta shared that the center used to be a veteran hall and renovations revitalized the space. She also noted that the center gives priority to veteran meetings. Galletta thanked Oliver for supporting the center.

Kristen Madsen, the Director from Creative Sonoma, welcomed the Council to Sonoma County. She thanked Galletta for all of her work. Madsen acknowledged and thanked her staff, Gloria Rubio and Samantha Kimpel. Madsen shared her thoughts about the arts and as a philosopher/artist that included her three-part mantra of her office: 1) Leverage and distribute to the local arts ecosystem; 2) allow others to develop; and 3) trust in art and artists. She concluded her statements by introducing one of Creative Sonoma's grant recipients, Black Sheep Brass Band.

At 10:44, the Black Sheep Brass Band performed.

After the performance, Harris asked if the band members identify or work solely as artists. Band members said that many have day jobs. The Council thanked the band for their performance.

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

The Chair called the meeting to order at 10:52. Moscoso took the roll at 10:52 and a quorum was established.

III. ACTION ITEM: Minutes of Meeting on May 9, 2017

Beasley noted that there was a mistake on the first page: Watson should be removed from staff and Kiburi's title should be changed to Interim Director. Baza noted a few names in the Public Comment section were incorrect and said he would send Moscoso the correct names by email.

ACTION ITEM: At 10:54, Oliver moved to approve the minutes as amended. Lindo seconded. The motion passed 7-0 with yes votes from Baza, Beasley, Gallegos, Harris, Lindo, McGuinness and Oliver.

IV. Chair's Report

At 10:55, Harris initiated the Chair's Report. He commented on the social justice lens of the arts and the 50th anniversary of the Summer of Love in San Francisco. Harris shared an anecdote from September 11, 2001, and noted the changes in art since then. He said that there was an upsurge of art dealing with the topic of 9/11 and social justice. Harris also noted that art is powerful and can make us feel alive as individuals, acknowledging Madsen's earlier statement.

Harris proposed three new ideas for the Council's consideration and vote to implement at a future meeting: 1) Council to determine a set of priority project areas and provide additional funding to certain projects that meet those criteria; 2) Council creates awards for exceptional organizations and 3) Council to implement internship program could build the leadership skills of "minorities" and underserved communities in an effort to improve leadership diversity of the field.

V. Interim Director's Report

At 11:02, Kiburi introduced her Interim Director's Report. She began by noting that the CAC is still awaiting the final budget outcomes. Kiburi shared that the SB 503 was approved with amendments. She said that the Arts in Corrections program was now providing arts programs in all 35 state adult correctional institutions. Kiburi added that there will be research to evaluate the program. Kiburi noted that the program went from 11 to 13 contractors. She added the contracts are through 2020.

Kiburi commented on the change to a new grants management system. Gilbride added that the new system will make positive changes and make grant making more efficient. She noted that there will be a different interface and use less paper. Gilbride added that the system will be more user-friendly. Gallegos asked if there will be staff support and Gilbride replied that there will be support.

Kiburi shared the recent HR changes. She stated Moscoso was promoted from the Council Liaison to the Arts in Corrections Program Analyst. Kiburi also noted there are two vacancies at the CAC: an Accountant and an Arts Program Associate position.

Harris asked the Council if they had any questions. Lindo commented there is an exhibition at the de Young on the Summer of Love.

VI. Panel Recommendations 2016-2017

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At 11:11, Beasley introduced the Programs Committee. She introduced the committee members: herself, Baza, Kiburi, and Gilbride. Beasley and noted that the Programs Committee focused on implementing an equitable and consistent process for grant allocations. Beasley stated at the previous meeting the Council allocated \$9.2 million to grants. She added that at this meeting an additional \$1.8 million will be allocated. Beasley introduced each of the programs that the Council is voting on at this meeting. Beasley noted each of the programs will be presented by its respective Arts Program Associate and a panel representative.

Veterans Initiative in the Arts

Gilbride introduced the Veterans Initiatives in the Arts (VIA) program. Gilbride noted that Jong was unable to join the Council meeting and introduce VIA because both of his children were sick. Gilbride noted the VIA program is in its second year, and there was an effort to increase outreach which resulted in a large application pool. Gilbride introduced the panel reviewer, Bill Schinsky, founder of the Coachella Valley Art Center.

Schinsky provided introductory comments about the program and the panel. He said his experience within the panel was unique because he was the only combat veteran of the group. He noted the panel process was very organized.

Schinsky said that the main question he and the other panelists had through the process was whether the applicants worked with veterans or have veterans in the program structure. He said that the panel came to the consensus that the programs that dealt directly with veterans were very important. Schinsky said that the geographical locations of the applicants were an important element that the panel had to consider. He said that the recommendations represent strong programs and that these programs are vital because the creative process helps keep veterans alive. He hoped the program will grow and concluded that he will be a cheerleader for the program.

Harris thanked Schinsky for his service. He noted that as the Summer of Love initiated, veterans were on their way to war.

Gallegos asked why there were so many theater programs in the recommendations. Schinsky said that the level of program involvement with veterans greatly determined the score. Gallegos asked for more information about the unfunded programs. Gilbride said the panelist notes are available for reference and could be provided to Gallegos at another time. Gilbride reminded the Council that the applicants provide work samples. Schinsky added some applicants did not provide samples or had great ideas, but lacked in execution.

Harris asked if the number of applicants had increased. Gilbride noted there was a 50 percent increase in programs.

Harris asked if all the applicants were military oriented. Schinsky said about 90 percent were and added that the strongest programs help veterans express and work through pain. Harris thanked Schinsky for his comments.

Gallegos expressed her desire to vote on individual program awards.

FOLLOW-UP ITEM: Gilbride to provide panelist notes to Gallegos regarding the applicant that was not funded in the VIA program.

ACTION ITEM: At 11:43, Gallegos moved to approve the Veterans Initiative in the Arts recommendations. Oliver seconded. The motion passed with 7-0 with yes votes from Baza, Beasley, Gallegos, Harris, Lindo, McGuinness, and Oliver.

Arts and Public Media

At 11: 43, Gilbride introduced the Arts and Public Media (APM) program lead, Fitzwater. Fitzwater began by noting that media organizations of many types will be funded under the new iteration of the program. She informed the Council and members of the public that the panel occurred in April. She introduced the panel representative, Santhosh Daniel.

Daniel thanked the Council for the invitation. He noted that he has participated in numerous panels and that it was the first time he sat in a panel for a state agency. Daniel said that he learned about the arts field at the state government level. He added the panelists felt it was an important panel because it is the reintroduction of the program. Daniel shared there was not a redundancy of perspectives because each of the panelists came from different backgrounds. He also added that the panelists learned from each other.

He noted the pool of applicants was small but the range of applications demonstrated a widened definition of media arts. Daniel added that all of the applications were interesting but the ones recommended for funding were exemplary. Daniel noted some programs had very interesting approaches—intending to demonstrate the therapeutic and restorative aspects of public media. Daniel added that oftentimes artistic submovements are not considered in the grant review processes and this round of applicants pushed the panel to expand their definition of public media arts. He added that there were probably more interesting programs across the state and hopes the program will become more robust. Fitzwater asked the Council for questions.

Beasley asked about the meaning of “zines”. Fitzwater described “zines” as mini-magazines.

Harris asked if this grant program focused on electronic distribution. Fitzwater said distribution was diverse but that the main goal of the program had to focus on media. Daniel added that storytelling has been diversified in the form of podcasts.

Gallegos acknowledged the World Beat program with a San Diego/Tijuana project and asked if it was possible to do such an exchange with artists outside of California. Fitzwater responded it is allowed as long as the organization and artists are also based in California. She also referred to a similar exchange program funded under Local Impact. Baza noted there is a tradition in San Diego with artist exchanges with artists on the other side of the border.

Harris asked about the factors involved in some applicants ranking low (in unfundable range). Daniel responded there were a number of factors. He noted that some applications did not provide a strong narrative, stating why they were doing the project. Daniel said that if an application was unable to express the importance of the project, it was not considered a strong application. He also said there were applications that were marketing focused and that the panelists felt in good faith they could not fund such projects. He also added that there were applicants that were apparently applying for the first time and did not know how to present themselves. He concluded his presentations stating that there are regions in California that may not have media access but may need support.

ACTION ITEM: At 12:08 p.m., McGuinness moved to approve the Arts and Public Media recommendations. Oliver seconded. The motion passed at 12:18, 7-0 with yes votes from Baza, Beasley, Gallegos, Harris, Lindo, McGuinness, and Oliver.

12:18 Break

JUMP StArts

At 12:20, Miller introduced Jump StArts. Miller noted that the CAC is currently undergoing an outside evaluation of this program, and that will hopefully lead to an even more impactful program. Miller introduced Judge Luckey and provided information about his background.

Luckey shared his experiences in the panel, highlighting that the panel worked very well together. He also explained the reasoning behind the recommendations, noting that the programs that are recommended for funding the exemplary applications. He concluded his remarks by stating these programs provide an education that will help students academically and that the programs were diverse. Miller asked the Council for questions.

Harris asked what the challenges were in reviewing these applications. Miller answered that these programs are all managed very differently by different communities. She added that programs need to demonstrate they are very collaborative with the county government.

Lindo asked how outreach was done for the program, noting that she was aware of programs that did not know about the grant program. Miller noted that there are 70,000 children in the juvenile system in California and acknowledged that there will be room for the program to grow. Miller added that the evaluation will draw more public attention to the program.

Harris said there is a different mix in the high-ranking applications. He appreciated this difference. He also asked what other organizations do work outside juvenile hall. He highlighted a program for young pregnant girls.

ACTION ITEM: At 12:31, Beasley moved to approve the JUMP StArts recommendations. Baza seconded. The motion passed with 7-0 with yes votes from Baza, Beasley, Gallegos, Harris, Lindo, McGuinness, and Oliver.

Reentry Through the Arts

Gilbride introduced the Reentry Through the Arts Program. She said that unfortunately Katie McCleary, from 916 Ink, was not available to represent the panel due to an accident on the freeway.

Gilbride noted it was appropriate that the Reentry program is introduced after Jump StArts. She said it was modeled after the Jump StArts program. She added that Reentry programs help to reintroduce formerly incarcerated individuals back into the community in a holistic manner. She stated that the program received 15 applicants, mostly located in urban settings. Gilbride added that 10 are recommended for funding. Gilbride added that presently there is a Request for Proposal for the program's evaluation. She continued that it is important to add evaluation to this program because as more incarcerated people are being released into the community due to justice reform, there is a need to understand best practices. Gilbride noted that many of the applicants were for youth programs. She stated that the guidelines did not require the programs to focus on adults, But that the staff will be analyzing the overlap between Jump StArts and Reentry Through the Arts. She added that this is an important program because it helps previously incarcerated individuals adjust to being outside of incarceration. She noted an important aspect of the program is the art and learning more of the program's outcomes.

Beasley asked for the timeline of the arts program from incarcerated to outside of incarceration. Gilbride noted that this program is only for post-release. Oliver added that this program is designed for recently released incarcerated individuals. Gilbride said the Arts in Corrections program is very different from Reentry because of the program settings.

Kiburi stated there is an effort to bridge the programs in Arts in Corrections and the Reentry, particularly noting how the programs will work together. She added the goal is to keep previously incarcerated individuals from reentering the prison system.

McGuinness asked what organizations assist with the transition between incarceration and release. Gilbride stated that that is the goal of the program, to be the bridge between incarceration and release.

Harris asked about the evaluation of the program. Kiburi emphasized the importance of the evaluation of the program.

Gallegos asked how the program will reach the Latino and black communities that are largely affected by incarceration. Gilbride noted the social services applicants typically provided this information. She added it was very important how the applicants discussed the demographics of the populations served. Gilbride shared that Mary Sutton, the founder of Remake, helped the panel understand the challenges of the reentry programs.

Kiburi reminded the Council of the relationship the CAC is building with the Office of Health Equity and how they are positioned to assist with our training opportunities.

ACTION ITEM: At 12:52, Gallegos moved to approve the Reentry through the Arts recommendations. Oliver seconded. The motion passed 7-0 with yes votes from Baza, Beasley, Gallegos, Harris, Lindo, McGuinness, and Oliver.

Research in the Arts

At 12:53, Gilbride invited Miller to join her to speak about the Research in the Arts program. Miller provided a background about the program. Miller reminded the Council that it is a unique program nationally. She added that the program will facilitate research in universities and research firms, to study the value of the arts. Miller stated that the initial cohort was small, with 10 applications and the panel was administered telephonically. She added the research applicants were diverse and target different sectors in the arts.

Gilbride said the CAC had never done a virtual panel before. She added that there were not visual components in the applications and that the panel ran as a webinar with a screen share. Gilbride noted that the panelists were thoughtful and thorough. Harris asked the Council had any questions.

Gallegos commented that the program is important in the field but that she was underwhelmed with the recommendations. She said the applicants were not presenting cutting-edge research. Gilbride said that the applicants are providing scientific data that is currently not available. She added that the goal of the program is to quantify the qualitative things that we know of the arts. Gallegos expressed she wanted to know what other Council members think. Harris expressed the pool of applicants may become more interesting as the programs grow.

McGuinness said the recommended programs are certainly addressing topics dealing with health. Kiburi asked Gallegos to elaborate on her concerns. Gallegos explained she would like to have work that goes deeper into the science of the affect of the arts. Miller explained that at the end of the program there will be a journal-length paper that will be completed. Gilbride noted different fields applied to the grant and had different ways of expressing their methodology.

Baza emphasized the importance of this new program area and that once again the CAC is treading new ground. He noted that the new cohort will express how the field is being affected. Baza said that the National Endowment for the Arts is interested in the work we are doing in this area and that this program will be able to grow. Kiburi encouraged the Council to look at the guidelines.

Lindo asked why some organizations were not funded. She specifically noted a research project that works to study disability in the arts. Miller noted that the current application was for an evaluation of a specific program that cannot be broadly applicable. She added that there were applications that were in the early stages of the research.

ACTION ITEM: At 1:08, Baza moved to approve the Research in the Arts recommendations. McGuinness seconded. The motion passed 6-0 with yes votes from Baza, Beasley, Harris, Lindo, McGuinness, and Oliver. Gallegos abstained.

At 1:09, Gilbride noted that this was the end of the grant allocations for 2016-2017.

VII. Panel Recommendations 2017-2018: Artists in Schools-Engagement

At 1:11, Miller introduced the AIS Engagement and Professional Development. Miller noted that this is the longest standing program that the CAC currently has. She said that this program is for in-school arts programming. Miller noted that there was a robust group of applicants with strong applications. Miller noted that the program received 170 applications. She added that 20 percent of the applicants were new. Miller added there were a few applicants that work with 0- to 5-year-old kids, and highlighted a program that works with children 0-5 of incarcerated parents. She said the majority is for Title I schools to support programs for children that would not normally receive arts funding. Miller introduced panel representative Amanda Chiado.

Chiado said she found the panel very exciting, and that the panel process made her aware about the ways she can improve her own programs by understanding the work happening throughout the state. Chiado also noted the excellent facilitation and organization of the panel by Miller. Chiado noted that many of the programs have been very refined. She noted the importance of the collaboration between the artist teacher and the teacher. She added strong applications articulated the clear collaboration and stated that overall the work is crucial to California and our communities. Harris asked for questions.

Harris asked Miller to explain the four strands of the AIS program. Miller provided an explanation of the different strands of the program. Gilbride reiterated that the AIS Engagement is for 2017-2018.

Harris noted that there is Legislative Toolkit on the agenda. Fitzwater commented that Margolis was unable to attend because of the budget senate hearings.

ACTION ITEM: At 1:24, McGuinness moved to approve the Artists in Schools-Engagement recommendations. Oliver seconded. The motion passed with 7-0 with yes votes from Baza, Beasley, Gallegos, Harris, Lindo, McGuinness, and Oliver.

VIII. Informational Update on State Public Art Projects

At 14:25, Harris introduced the following item on the agenda. Fitzwater introduced the topic of Public Art. She noted the statute from the state government code that indicated the CAC's involvement related to the purchase, lease or commission of public art that resides on a state property. State Government code indicates that if a state building is being constructed and if there is a budget for art to be included in the development of that building, that the art work must be adjudicated and evaluated by a panel of multiple representatives.

Fitzwater continued noting that during the 2000s, the CAC was not actively engaged because it didn't have the capacity to do so and there wasn't a huge amount of State construction. Fitzwater stated that the previous CAC Executive Director, Craig Watson, spoke to the Chair of the California Air Resources Board and she had plans on reaching out to the CAC to formally assist with public art in a new building. This event reinstated the conversations around State public art for current construction projects.

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Fitzwater informed the Council that a Public Art Expert was hired. The consultant, Shelly Willis, was hired for a period of six months with a \$15,000 limited contract. Fitzwater directed the Council to her biography in the Council book, noting she was the previous Director of Public Art and the Director of the Sacramento Metropolitan Arts Commission. Fitzwater added that in the limited time as the consultant she had already done a lot and has been introduced to the teams that are managing the construction process to the high rises in Sacramento and the Air Resources Board campus in Riverside. She is currently acting on behalf of the CAC.

Lindo asked if the statute is different from the percent for art. Fitzwater said the state mandate is different. Percent for art is usually a local policy. Gallegos asked if this will work for existing buildings. Fitzwater said it does not.

Fitzwater provided information about the partnership with Caltrans and noted that Caltrans properties are places where murals can be installed. She added that this could potentially be an area of focus and that Willis would help coordinate stakeholder meetings for public art related to Caltrans.

Fitzwater thanked Kiburi for allowing this topic on the agenda.

Gallegos asked how the percentage of the funding will work. Fitzwater responded that art work needs to be part of the initial budget of the design of the building.

Gallegos asked if the money will come through the CAC. Fitzwater said the money will not and noted Oliver's expertise on the subject of public art. Oliver said the process is very complicated and recounted an anecdote about a public artwork created for and by the UC Regents.

Lindo asked how artists that do not know the scope of work for a public art would be assisted. Fitzwater noted that the CAC website is the largest repository of artist calls in the state. Lindo said she is concerned with the diversity of artists chosen for the project. Gallegos noted that the County and Metro Arts of LA provide assistance for artists to answer calls for public art.

Baza noted that it is a step forward in this project and acknowledged Oliver is an excellent choice as a representative for the CAC.

Fitzwater noted that public art are typically funded privately or local governments.

IX. Public Comment

At 1:57, Harris called for the Public Comment. The following individuals provided public comment:

■ **Susanne Savoy, Artsmart**

Thanked the CAC for coming to Sonoma County and for awarding Artsmart a grant. She commented on the Reentry Through the Arts and asked if there is a chance for the program to work with the sheriff's department.

■ Gloria Rubio-Verduzco, Creative Sonoma

Rubio-Verduzco shared she grew up in the Central Valley. She said that it is important to support emerging arts leaders. She added that she received a scholarship from the Americans for the Arts for People of Color. Rubio-Verduzco concluded her comments noting that the CAC can help emerging arts leaders of color in arts administration is possible.

■ Steven Stubbins, Transcendence Theatre Company

Stubbins shared he is a Broadway performer that has worked to save public state arts. He shared that he is passionate about the area and is connecting tourism with the arts. Stubbins asked if there are other communities doing this work.

■ Ruth Mankin, Arts Education Consultant

Mankin shared she works with several arts organizations. She said she was glad to have attended the meeting and learn what is happening at the CAC. She added that people typically do not view artists as professionals and that the CAC is doing a good job at changing this perception.

■ Debra Lucero (Friends of the Arts—Upstate), Alyssum Wier (Arts Council of Mendocino County), and Kristen Madsen (Creative Sonoma)

Lucero shared she is the part of the True North Arts Alliance, noting that they are operating in the rural area and representing six counties. She said the State-Local Partners are the backbone in their respective areas. She shared examples of the unique work the State-Local Partners do across the state. She directed the Council to a letter signed by all of the State-Local Partners.

■ Alyssum Wier, Arts Council of Mendocino County

She thanked the CAC for its funding to the State-Local Partners. Wier referred to Nina Simon's (Executive Director, Santa Cruz Museum of Art & History) speech at Confluence to express emotion in a safe space at this time through the arts.

■ Ray Hoy, performing artist and board of director for a local nonprofit

He thanked the Council for coming and said he learned a lot throughout the meeting. He noted the importance of diversity in the arts in terms of art medium. Hoy teaches magic to children. He performed a magic trick. He finalized his comment by asserting the possibilities of teaching to a wider audience.

■ Robert Brent, Board of Directors at the Sebastopol Center for the Arts

Brent offered a tour of the building after the Council meeting. He acknowledged that Councilmember Oliver had offered to help finance the building but the community was able to raise funds for the Center. Brent noted that the building is leased because it is a veteran's hall that was not well-kept and the funding helped renovate the building.

■ Isabel Lopez, Collective of Arts Educators

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Lopez noted that Creative Sonoma has created a lot of workshops that have helped her build her organization. She noted the numerous positive impacts of the arts. She said she would like to know more about the CAC. Lopez said the majority of individuals in the collective are people of color and added the goal of the group is to do things collectively within the arts.

X. Council Member Updates

At 2:26, the Chair asked for the Council Member Updates.

Beasley shared about her work on the State Summer School for the Arts. She said it is a program for high school students to attend summer camp where several disciplines taught to the students. She added the Herb Alpert-Laney Foundation provides scholarships and they also offer \$75,000 to emerging artists.

Lindo noted the de Young Museum in San Francisco purchased a collection of artworks by contemporary Southern artists. The collection was received in February and it is currently on exhibition. The title of the exhibition is *Revelations: Art from the African American South*. She noted that it is open 10 months and encouraged everyone to attend the exhibition because of the excellence of the work.

McGuinness shared she attended a show about documentaries by girls from the Helen Gurley Brown Foundation. She noted that it is a program to encourage young women to participate in public media. She also shared that there is a Dorothea Lange exhibition at Oakland Museum.

Baza commented on issues related to the draconian funding cuts to National Endowment for the Arts by the current president's administration. He added that the local mayor of San Diego is also proposing cuts to the arts. Baza asked the Council and members of the public to send letters to the government to express the importance of funding for the arts.

Harris noted that the Council needed to start thinking about the officer chairs and committee positions on the Council.

Gallegos shared her experiences at the two Cultural Districts site visits she participated in. She noted that she visited Little Tokyo and Santa Ana. She said the Santa Ana district is requesting the designation to maintain the culture in Santa Ana.

Fitzwater thanked Gallegos, Lindo, Harris, McGuinness, and staff for visiting at some of the site visits for the Cultural Districts program. She noted that there will be a telephonic meeting to discuss the Cultural Districts Recommendations. Fitzwater added that the visits were a critical process of the site visits. She also noted that the process made it clear which applicants will move forward in the process. Gallegos asked to discuss the experience of the other members visiting the districts. Kiburi and Fitzwater noted that the topic was not agendaized.

Harris noted that it is time to start forming the committees for the Strategic Plan.

Kiburi thanked Oliver for inviting the Council and staff to Oliver Ranch.

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ACTION ITEM: Assign Committee for the new Strategic Plan.

XI. Adjournment

The meeting is adjourned at 2:45 p.m.

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MINUTES OF PUBLIC MEETING

July 10, 2017

12 p.m. to 1:30 p.m.

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

PRESENT:

Council Members

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

Council Members Absent: Steve Oliver and Rosalind Wyman

Arts Council Staff

Ayanna Kiburi, Interim Executive Director
Caitlin Fitzwater, Director of Public Affairs
Kristin Margolis, Director of Legislative Affairs
Jaren Bonillo, Arts Program Specialist
Jason Jong, Arts Program Specialist
Josy Miller, Arts Education Program Specialist
Andrea Porras, Arts Program Specialist
Mariana Moscoso, Arts in Corrections Program Analyst
Kimberly Brown, Public Affairs Specialist

Other Attendees / Members of the Public

Debra Lucero, Shasta Arts Council

MINUTES

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

Chair called the meeting to order at 12:03 p.m. Mariana Moscoso took the roll and a quorum was established.

II. Cultural Districts State Designation

At 12:04 p.m., Fitzwater introduced the topic of the pilot Cultural Districts state designation. She began noting the uniqueness of meeting by teleconference and the importance of completing the Cultural Districts designation in a timely manner given the legislative origin of the program.

Kiburi acknowledged Fitzwater as the interim program coordinator for Cultural Districts, and acknowledged the numerous individuals involved in the Cultural Districts site visit process, including seven staff members and five Council members. She also acknowledged the importance of highlighting the diversity of CAC staff and of the Cultural Districts applicants across California.

(At 12:09, Coppola joined the call.)

Fitzwater guided the Council through the Cultural Districts memo and the recommendations. She noted there was an hour to discuss Cultural Districts in the teleconference. Fitzwater explained that there were 14 recommended pilot Cultural Districts and provided information about the Cultural Districts program, its benefits, legislative history, application, and adjudication process. She also reminded the Council who the members of the initial review panel were: Beto Gonzalez, Brian Ulaszewski, Jessica Cusick, Jill Moniz, Keith Robinson, Larry Baza, and Libby Maynard, and panel advisor Moy Eng. Fitzwater read through the criteria used to adjudicate the applications, including throughout the site visits.

(At 12:15, Galli and Lindo joined the call.)

Beasley asked where the funding for the technical assistance for pilot Cultural Districts program would come from. Fitzwater responded that the funds came from the CAC's administrative budget.

Devis asked Fitzwater to provide a definition of each of the Cultural Districts types, aside from Urban, Suburban, and Rural. Fitzwater provided the explanations of the different Cultural Districts types. Devis asked for the subcategories to be designated during the voting process.

Fitzwater introduced the CAC staff members who conducted site visits to share their experiences, starting with Bonillo. Bonillo noted the Cultural Districts process was a wonderful experience. She also noted that she took part of the panel process by taking panel notes. Bonillo listed the Cultural Districts applicants she visited with Fitzwater and Porras. She noted that during her visits she was able to experience the cultural diversity of the state. Bonillo added that most of the site visits she attended were arts focused.

Fitzwater introduced Miller to share her experience during the site visits she performed. Miller began her comments by noting that it was a privilege to be a part of the Cultural Districts site visits and shared her experiences visiting the Northern Californian applicants with Jason Jong.

Fitzwater then introduced Porras and asked her to share her experiences. Porras noted it was also a privilege to be on the ground with our communities. Porras shared her first visit was to Visalia, listing her site visits. She concluded that she visited a total of eight potential district sites. She said she had

traveled with Bonillo, Gilbride, and Fitzwater, adding that it was amazing experience to see how communities work together. Porras said she also admired the ways many communities use restorative justice to heal and reinvigorate communities.

Fitzwater asked Jong to share his experiences. He lists the sites he visited and acknowledged the enthusiasm and anticipation of communities across the state.

Lastly, Fitzwater asked Kiburi to share her experiences. Kiburi said she would have liked to have visited more sites, noting she visited Oakland and Barrio Logan. Kiburi stated that the site visits demonstrated the numerous ways the CAC is relevant in California. She also added that the site visits also demonstrated the various stages of Cultural Districts across the state, and were invaluable to the process.

Fitzwater acknowledged that CAC Programs Officer Shelly Gilbride conducted site visits but was not present to share her experiences.

Harris asked if there were notes of the adjudication process for the applicants. Fitzwater replied that there are extensive notes for each of the applicants that will be provided to all applicants.

Fitzwater added that the program specialists got to know the semifinalists quite well throughout the adjudication process, then read the list of the recommended Cultural Districts.

Fitzwater reiterated the relevance of the CAC across the state, as Porras had mentioned in her statement. She noted that there were positive outcomes for applicants that were not recommended. Fitzwater also noted many districts that were not recommended receive CAC grant support for local projects. She specifically cited Creative California Communities grant examples for the East Oakland Black Cultural Zone, the Creamery in Arcata, and Chinatown in SF.

Beasley noted that there were no African-American culture or communities recommended in this pilot cohort. Gallegos asked why the one African-American cultural heritage community that applied for designation – the Oakland Black Arts and Business District – was not recommended. McGuinness stated she was a part of the Oakland site visit and did not think the district was organized enough to be designated at this time. She added that they may have the potential to become one later on.

Galli added that it would be more helpful to have a detailed executive summary. She requested to see the notes that were taken. Kiburi thanked Galli for the comment and said the notes are available if anyone wants them. Kiburi acknowledged Beasley's comment. Beasley reiterated her comment.

Devis also noted there was a lack of representation of black districts. Kiburi responded that there was a general disappointment in the lack of applications from potential black Cultural Districts. Kiburi added that these communities could potentially be prioritized for outreach and increased technical assistance in the future in order to increase the applicant pool.

Devis provided an example of informal black districts in California. Fitzwater added several communities asked for information about the Cultural Districts program but ultimately did not apply. She added that staff hopes that as the program grows, the diversity of the program will grow as well.

Coppola asked if it was possible to conduct a second call to attempt to expand the representation of applicant communities. Devis said that prioritizing a particular group would be problematic. Kiburi agreed with Devis and said that this pilot is designed to serve as a learning experience. Gallegos asked if there could be a webinar for applicants in the future. Kiburi acknowledged Gallegos' comment, and stated that there was a webinar for applicants this year.

Coppola asked if there are values by which the CAC abides for the Cultural Districts program. Kiburi acknowledged there are values in the current iteration that were reviewed by Council and published in all materials. She said that the pilot program will be a learning experience to improve representation, among other aspects of the program. Coppola added the CAC could focus on grassroots movements in communities and he iterated the importance of representing all cultures. Harris said it was troubling that the pilot Cultural Districts program does not have a black district. Kiburi noted that the recommended districts are culturally diverse in many ways.

Lindo said that she was not aware that Oakland applied until they became semifinalists, and that it would have been helpful to know beforehand. She added that the gentrification of the area has had a profound impact on the applicant. Devis said that Boyle Heights did not apply because of fears of gentrification. He added that local organizations in Los Angeles possibly did not organize cohesively and the result was that the fractured aspects of the community sought to prevent further gentrification.

Galli reminded the Council that the Cultural Districts program is a pilot and only has a \$5,000 stipend. She emphasized the importance that the CAC should be using this pilot to gather data to improve future iterations of the program. Coppola again stated he wanted to bring attention to the issue of the lack of cultural representation. McGuinness agreed with Galli's statement regarding the pilot nature of the program.

Lindo asked about Chinatown, San Francisco. Fitzwater said generally any district not selected meant they did not excel in their application. Fitzwater referred to notes from the SF Chinatown site visit and said that there was not yet a strong vision for a cultural arts district, and that the district's arts efforts are still in its emergent stages. Galli added she was present at the Chinatown, San Francisco site visit. She noted that there was a lack of future planning. Harris asked if there was a prominence of art. Fitzwater said it is not the prominence of art that is relevant but rather the engagement, programming, and cohesiveness of arts efforts.

Devis said even though only \$5,000 will be granted to the new Cultural Districts designation, he asserted that there will be a ripple effect based off of the recommendations. He suggested for the Council prepare should there be backlash from the public. Harris reminded Devis the application notes can be made public upon request and the CAC will issue a release with the necessary awareness of the sensitivities around this program. Kiburi said she will work with Fitzwater to provide a public communication.

Fitzwater added that the summary available in the Council book was merely a thumbnail of the entire scope of notes of the process. She reminded the Council of the staff and Council's extensive role throughout a yearlong process.

Margolis added several members of the Legislature have been abreast of the Cultural Districts program, and they have acknowledged the thoroughness of the adjudication process.

Beasley wanted the minutes to note that the next Cultural Districts panel should not have a Council member on it.

Lindo asked if the applicants that were not recommended would get technical assistance and/or outreach. McGuinness asked if those that did not receive designation would be provided feedback about the process. Galli added that future mentorship from those that achieved Cultural Districts status with those that did not receive designation would be a great way to improve representation in the program. Fitzwater stated that detailed evaluative notes will be provided to all applicants.

Fitzwater responded to Lindo's comment by outlining that community cohesiveness and buy-in into the program was an important element in the adjudication process. Kiburi added that there seemed to be a split opinion in Oakland's community about pursuing the Cultural Districts designation. Kiburi shared that perceived lack of cohesiveness and tenuous nature of cultural assets played a factor in assessing readiness for Cultural District designation in this pilot phase.

Gallegos spoke about Little Tokyo and how the community's current efforts paired with the designation would protect their community. Fitzwater acknowledged that this is true and it is one of the reasons why the district was recommended.

Lindo asked if it is possible to go to Oakland in the next round, to obtain information from the community. Coppola again expressed concern whether the Cultural Districts program has representation from all over the state.

ACTION ITEM: At 12:55 p.m., Harris asked for a motion to approve the recommended Cultural Districts designations. McGuinness moves and Lindo seconds. The motion passed at 1:08 p.m. with 5-0 votes with "Yes" votes from Baza, Devis, Galli, Harris, and McGuinness. Beasley, Coppola, Gallegos, and Lindo abstained.

Harris shared he would like to discuss with Kiburi regarding the meaning of an "abstaining" vote.

Lindo requested the minutes to reflect that the Council did not "rubber stamp" the Cultural Districts pilot program but engaged in a thoughtful and robust discussion about this unique program prior to voting.

III. Review of Grant Appeal—Reentry through the Arts

All minutes are drafts until approved by vote of the Council

At 1:15 p.m., Kiburi introduced the Reentry through the Arts grant appeal received. She summarized the memo included in the Council book. Kiburi acknowledged that there was a discrepancy between the guidelines and the application. She added that due to this discrepancy the panel deemed the application ineligible.

Gallegos asked if the application was reviewed. Kiburi said it was reviewed. Gallegos asked if there would have to be a panel to review the application again. Kiburi responded that if the Council granted the appeal it would be reviewed again by a peer panel.

Beasley asked if there are funds to pay the grant. Kiburi confirmed there are funds available should the application receive a ranking eligible for funding.

Baza noted that the appeal was a unique situation because it rarely happens. Harris acknowledged Baza's comment.

ACTION ITEM: Harris asked for a motion to approve the Reentry through the Arts grant appeal. At 1:22 p.m., Coppola moves and McGuinness seconds. The motion passed at 3:49 with 8-0 votes from Beasley, Coppola, Devis, Gallegos, Galli, Harris, Lindo, and McGuinness. Baza abstained.

IV. Public Comment

At 1:24, Harris calls for the public comment. The following individuals provided public comment:

■ Debra Lucero, Shasta County Arts Council

Thanked the Council for the Cultural District designation. She added that, even in her relatively small community of Redding, the application and planning process brought her community together in new ways.

The meeting adjourned at 1:27 p.m.



Council Book Review Instructions

The Programs Committee met bi-weekly over the summer to develop all of the content for the Programs Voting Items that are in this Council Book. The Programs Committee worked with staff to develop clear, thorough and concise materials to inform the Council about the recommendations that are included in the Council Book. Our mantra for the summer was “Consistency, Equity and Sustainability” – it is with those three ideas that the committee and the staff worked to develop the materials for these recommendations.

Tab 12: Grant Programs Overviews

These are included to give context for the Proposed Programs Budget and for the subsequent changes to the programs guidelines. It might be helpful to read these first before the proposed programs budget in Tab 13.

Tab 15: Standard Changes to Guidelines

Included in this tab are two documents, a memo with all of the changes and a sample guidelines in order to provide context for all of the changes. These standard changes are also inserted in all of the individual program guidelines that follow.

Tabs 16-20: Programs Guidelines

Substantive content changes from FY16-17 to FY17-18 are indicated with strikethroughs and underlines. Underlined sections are new language added to the guidelines and strikethroughs indicate language deleted from the guidelines.

Artists Activating Communities

Program Description

Artists Activating Communities (AAC) supports sustained artistic residencies in community settings, demonstrating that the arts are a central component of civic life and artists are vital in shaping society. Projects must be artist-driven, tailored and relevant to the specific community and should demonstrate community investment in the artist and the project.

Program Distinctions

- Specifically intended to support artists in residencies in community settings
- 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

Program Statistics for FY 16-17 Artists Activating Communities

- 99 applicants - Total amount requested: \$1,579,220
- 62 grantees - Total amount funded: \$925,690
- Funded ranks: 6, 5, 4
- Maximum grant request: \$18,000
- Average award amount: \$14,930 with 1:1 match

Advancing Diverse Access (Highlights)

- FY 16-17 Artist residency projects explore topics such as: the environment, gender equity, incarceration injustice, homelessness, gentrification, access to bilingual programming, anti-poverty, refugee and immigration re-education, human rights, border relations, LGBTQ identities, senior and youth advocacy, cultural preservation and indigenous perspectives.

Relationship to Strategic Plan

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

- Provides free and low-cost arts and culture activities such as performances, exhibits, workshops, mural exploration, dance, theater, site-specific public art, cultural folklore, music, and film
- Includes multiethnic, multigenerational, and multilingual projects, as well as those providing curatorial and performance opportunities for immigrant, LGBTQ communities, and bodies of all abilities.

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

- Nineteen collectives and companies are conducting workshops and performance opportunities for community participants. Forty-three lead artists are being supported

and paid to create original works of theater, visual art, multimedia work, dance, social-practice art, and music.

Key Factors for Consideration

- We have received feedback that the term “Activating” can have negative connotations in the title of the grant program, indicating that communities are not inherently and already activated.
- The demand for this program is strong, indicated by the increased number of applications each year.
- Review external evaluation of LI (funded through the UC Davis Mellon Public Scholars Program) and determine ways to revise guidelines to clarify the distinctions between AAC and LI project requirements.

Policy Recommendations

- Rename “Artists Activating Communities” to “Artists in Communities,” to align with the other CAC artist residency program, Artists in Schools, and to reflect that the artistic work is occurring from within the identified community.
- Revise guidelines to better differentiate AAC from Local Impact projects, and focus on the artist-driven nature of AAC.
- Revise guidelines to require community artistic participation only in ways that appropriately support the articulated artistic outcomes.
- Revise guidelines to better define the duties of the lead artist(s) in order to encourage clearer demonstration of artistic vision and processes.

Arts Education: Artists in Schools, Extension, Exposure and Professional Development

Program Description

The CAC has been investing in arts education for four decades through its signature Artists in Schools (AIS) residency program. AIS supports arts education projects that integrate community arts resources—artists and professional arts organizations—into comprehensive, standards-based arts education at school sites during regular school hours. In 2013, a Professional Development (PD) grant of \$2,500 was added to complement the residency program, supporting co-learning opportunities for classroom teachers and teaching artists.

Program Distinctions

- Projects funded in the arts education programs serve children and young people up to age 18 (or still enrolled in high school)
- All arts education programs directly engage and compensate artists
- All arts education programs provide opportunities for students to create and respond to works of art
- Arts education programs align with California Visual and Performing Arts Standards, National Core Arts Standards, California Expanded Learning Outcomes, and/or Creative Youth Development Frameworks

Program Statistics for FY 16-17 Extension and Exposure/ FY 17-18 AIS and PD

- 473 Arts Education applications - Total amount requested: \$6,909,670
- 361 grants - Total award amount: \$4,822,881
- Funded ranks: 6, 5, 4
- Maximum grant request: \$18,000 (\$2,500 for Professional Development)
- Average award amount: \$14,065 with 1:1 match

Advancing Diverse Access

- **Exposure** grants specifically target underserved student populations to give them access to professional arts experiences. For example, the Armory Center for the Arts provides a three hour-long field trip to their contemporary art galleries, followed by a hands-on art making session, for all 5th graders in the Pasadena Unified School District (95% of whom attend Title 1 schools).
- **Artists in Schools** grants often support the only in-school arts education programming available to the students being served, in communities that are under many forms of societal stress. The Lincoln Theatre in Napa partners with the Napa County Office of Education preschool program to provide 400 preschool-age children—many of whom are in protective custody or foster care—with in-class instrumental instruction, interactive concerts, and instrument “petting zoos.”
- **Extension** grants help subsidize high-quality, sequential arts learning opportunities for students outside of the school day. Applicants to this program must explicitly state how they will mitigate barriers to access, including lack of discretionary income and available transportation. The City of San Fernando Mariachi Master Apprentice Program connects

underserved 6-12th grade students with Grammy-winning professional mariachi musicians for a 32-week-long afterschool program that incorporates artistic and historical concepts to preserve traditional mariachi music.

Relationship to Strategic Plan

The Arts Education grant portfolio is one of the key avenues by which the CAC realizes the specific objective listed in *Pillar IV: maintaining commitment to arts education*.

- These grant programs provide for rigorous, standards-based arts education for hundreds of thousands of California children each year, many of whom would not otherwise have the arts as a meaningful piece of their educational programs.
- The grant portfolio is complemented and informed by staff's participation in our statewide collective impact organization, CREATE CA, and ongoing leadership in national arts education professional development work.

The Arts Education grants simultaneously further Council's priorities surrounding *Pillar II: ensuring the CAC's work is reflective of California's diverse populations and accessible to all*.

- The majority of students participating across all arts education programs are underserved in terms of their access to the arts, due to socioeconomic status, geographic limitations, or competing priorities of local educational leadership.
- Both non-school-site-based programs (Extension and Exposure) require that specific provisions be made to include students that have barriers to access. The Extension application asks that a specific plan be articulated to mitigate challenges around the ability both to pay program fees and to secure transportation to community-based sites. The Exposure program is only available to applicants targeting underserved students.

Key Factors for Consideration:

- The additional funding strands proved to be extremely impactful, even in their pilot year. The Arts Education portfolio reached more than 400,000 students this past school year, almost tenfold what the Artists in Schools program had been able to do as the sole arts education grant program.

Policy Recommendations

- For the sake of clarity and understanding in the field, staff recommends that the four arts education grant programs now be promoted under the heading of **Arts Education**, and the guidelines for the programs will be combined in one document. Staff recommends the continuation of the four Arts Education grant opportunities:
 - **Arts Education: Artists in Schools** supports teaching artist residencies taking place during the school day at school sites.
 - **Arts Education: Extension** supports teaching artist residencies after school and during the summer months, on both school sites and in community settings.
 - **Arts Education: Exposure** supports field trips and assemblies for underserved students.
 - **Arts Education: Professional Development** supports co-learning opportunities between teaching artists and classroom teachers or school staff.

Arts and Accessibility

Program Description

Arts and Accessibility (AA) enhances opportunities for participation in the arts by people with disabilities throughout California.

Program Distinctions

- Grants are administered through a unique partnership with the National Arts and Disability Center (NADC), a program of the Tarjan Center at the University of California, Los Angeles (UCLA).
- NADC provides technical assistance to both artists with disabilities and arts organizations throughout the funded grant period, and performs grants administration, program outreach and marketing activities.
- Direct funding to artists with disabilities support the advancement of their creative work and careers. Applications are encouraged from artists in all artistic disciplines.
- Funding to arts organizations are used to increase an organization's capacity to do one or more of the following: support the career development of artists with disabilities, involve artists with disabilities in artistic programming, increase attendance and enhance the experience for audiences with disabilities.

Program Statistics for FY 16-17 Arts and Accessibility

- NADC provided technical assistance to 900 artists with disabilities and arts organizations (July 2016 - June 2017)
- Two new online resources were created to help both the artist and the arts organization: 1) frequently asked questions for artists, and 2) an Accessibility Resource to help arts organizations promote and market events, create accessible performances, and learn about additional accessibility materials
- 32 individual artists with disabilities received grants ranging from \$500 - \$1,500 (Feb – July 2017)
- 15 arts organizations received grants ranging from \$500 - \$2,000 (Feb –July 2017)

Advancing Diverse Access (Highlights)

Arts and Accessibility is poised to make a broad and profound impact on the lives of California artists with disabilities, including those whose work lies at the intersection of accessibility and race, economic disempowerment, gender identity, and sexual orientation. Examples are below.

- Nahshon Anderson is an Afro-Mexican; Atakapa, Choctaw, and Black Foot Native American; and French Creole writer and filmmaker, and will attend the Writer in Residence at the 2017 Lambda Literary Writers Retreat for Emerging LGBTQ Voices from August 5 through August 12, 2017.
- AXIS Dance Company received funding to hire ASL interpreters and pay travel stipends for dancers with disabilities in California to attend the West Coast Regional Convening on Integrated Dance in Oakland in December 2016. AXIS Dance was able to provide services and financial support to assist dancers with disabilities to be able to participate

in the first-ever gathering to plot the future of integrated dance and create a cross-sector multigenerational community of integrated dance practitioners.

Relationship to Strategic Plan

While AA supports all four Pillars of the Strategic Plan, this program strongly underscores the Arts Council's commitment to *Pillar II: Ensuring the CAC's work is reflective of California's diverse populations and accessible to all*.

- The CAC's commitment to artists and audiences with disabilities is directly reinforced through this program.

Sustained support to artists and audiences with disabilities comes at a critical time in our nation's history, and sends a significant message to our Legislature, the arts field, cross-sector partners, and the community at large.

In addition, AA supports *Pillar IV: Ensure programmatic excellence, effectiveness, and relevance in all of the CAC's programs and services*.

- By leveraging the skills, expertise, and resources of NADC, AA has been able to efficiently increase the reach and relevance of the CAC since 2000.

Key Factors for Consideration:

- Through the NADC's work, CAC will be able to more than double its ability to reach California artists with disabilities, and organizations that wish to support audiences with disabilities through their programming.
- UCLA's request for an extension to the current grant activity period end date (from September 30, 2017 to December 31, 2017) has been granted, enabling year-round funding in this program.

Policy Recommendations

- Maintain current funding allocation to this program.

Arts and Public Media

Program Description

The Arts and Public Media (APM) program supports nonprofit media projects that demonstrate a clear approach to building public awareness and support for the arts. This grant program is rooted in the California Arts Council's 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.

Program Distinctions

- The Arts and Public Media program supports the production and programming of multiplatform media projects that engage Californians with local stories and experiences centered on the value of arts, culture, and creative expression.

Program Statistics for FY 16-17 Arts and Public Media

- 23 applications - Total amount requested: \$334,760
- 13 grantees - Total award amount: \$164,608
- Funded ranks: 6, 5, 4
- Maximum grant request: \$15,000
- Average award amount: \$12,662 with 1:1 match

Advancing Diverse Access (Highlights)

California's urban and rural regions are engaging with and documenting stories about the impact of arts and culture on communities that are often underrepresented in the media such as KVMR Community Radio's project about homelessness, "A Place to Call Home" and Modesto Sound's project highlighting community voices from the San Joaquin Valley.

Relationship to Strategic Plan

APM supports *Pillar I: Building public will for the arts*

- Many of the public media outlets have listener- and viewer-ships of more than 100,000 people. This program has the ability to reach hundreds of thousands of people through arts-based content distribution, and to deeply engage thousands of people through community events.
- These programs are highlighting and promoting arts programs that are happening in diverse communities across the state, and are creating strong artistic content as well.

Key Factors for Consideration

- The newly revised APM program was well-received by the field, as evaluated by applicant and panelist feedback.
- Programs are currently in progress through June of 2018. Council will be able to assess the impact of the program once programs are completed and final reports are submitted.

Policy Recommendations

- Increase the maximum grant amount to \$18,000, consistent with other project-based grant programs.

Creative California Communities

Program Description

Creative California Communities (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.

Program Distinctions

- Supports long-term, high-impact projects that promote sustainable, creative community vitality by bringing together partners from different sectors of the community
- Two-year grants, new in FY 16-17, gave grantees adequate time and support to implement large-scale, partnership projects well and achieve desired outcomes
- One of the CAC’s most competitive grant programs, funding only 30% of applications in FY 16-17
- Largest projects supported by CAC, with grants up to \$150,000 in FY 16-17 for two-year projects

Program Statistics for FY 16-17 Creative California Communities

- 95 applicants - Total amount requested: \$8,700,000
- 28 grantees - Total amount funded: \$2,283,295
- Funded ranks: 6, 5
- Maximum grant request: \$150,000
- Average award amount: \$87,627 with 1:1 match

Advancing Diverse Access (Highlights)

- Many creative placemaking projects are engaging in “place-keeping”, an effort to combat gentrification and displacement. Organizations such as Galeria Studio 24 and Kulintang Arts in San Francisco are aligning arts activities with policy change in order to keep places livable.
- CCC grants will engage more than 400 partnerships between arts organizations and local government agencies, as well as community development organizations, social service organizations, local businesses, and more. More than 300,000 people will benefit and more than 1,000 artists will be engaged.

Relationship to Strategic Plan

Strongly supports *Pillar II: Ensuring that the CAC’s work is reflective of California’s diverse populations and accessible to all.*

- Funded CCC projects are amplifying the cultural work of diverse populations throughout the state and anchoring the culture and identity of communities.
 - East Side Arts Alliance in Oakland is engaging the community in the development of the Black Cultural Zone.
 - Rural communities such as Hollister and Oasis, CA are engaging in community building activities that define, celebrate, and make aspects of their community identities visible through art activities.

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

- Creative placemaking is an evolving concept. The CCC program is considered an innovative approach to creative placemaking, positioning arts and culture as central to community development and local policy.
- Often ambitious and multifaceted, these creative placemaking projects are addressing large sociocultural issues such as food deserts, health disparities, transportation and the environment in transformational ways.

Key Factors for Consideration

- Because the FY 16-17 grants were funded for two years, funded projects are taking place through June of 2019. Council has set precedent to open applications for two-year grant programs every other year.
- Feedback from CCC panelists indicated that there is a need to continue to build knowledge about successful creative placemaking, and to ensure that projects and conceptions of placemaking are well-conceived and can inform positive change.
- Similarly, there is a need to differentiate creative placemaking, community development, and community engagement, and to educate the field about those differences.

Policy Recommendations

- Recommend that no allocation be made for FY 17-18, maintaining consistency with other two-year CAC grant programs.
- Recommend that the program reopen in the FY 18-19 grant cycle, allowing staff to use the interim year to refine the program, continue to build knowledge around creative placemaking, and conduct CCC outreach to geographic regions of the state underserved by this grant program.

Cultural Pathways

Program Description

Cultural Pathways strengthens the capacity of small, new, and emerging arts organizations that are rooted in communities of color and immigrant, refugee, tribal, and indigenous groups.

Program Distinctions

- Focused on impacting organizations that are deeply rooted in, and reflective of communities of color, recent immigrant and refugee communities, and tribal or indigenous groups.
- Designed, in part, to address this historic inequity in arts funding for organizations serving persons of color.
- Applicants must have an annual organizational budget of less than \$150,000 for each of the last two completed fiscal years prior to the time of application.
- Applicants may not have received prior CAC funding within the past three years.
- Unincorporated arts organizations (such as artist groups and artist collectives) led by California-based artists and arts administrators may apply using a fiscal sponsor.
- Recommendations are determined on a “fund” or “no fund” basis.
- Matching funds are not required.
- Funding provides two years of general operating support.
- Grantees participate in technical assistance, professional development and co-learning activities.

Program Statistics for FY 15-17 Cultural Pathways

- 73 applicants - Total amount requested: \$690,000
- 28 grants - Total award amount: \$364,000
- Funded ranks: 10, 9, 8 (old ranking scale used)
- Grantees originally received \$5,000 per year for two years. In accordance with a Council-approved program augmentation of \$84,000, all grantees received a \$3000 augmentation to their grant, with no match required.

Advancing Diverse Access (Highlights)

- 100% of grantees are first-time recipients of funding from the CAC.
- Of those funded, nine are unincorporated organizations, 17 are existing arts nonprofit organizations, and two are non-arts nonprofit organizations.
- Awarded organizations are rooted in a variety of culturally specific communities, including African/African-American, American Indian/Native American, Burmese, Eritrean, Filipino, Garifuna, Laotian, Iranian, Mongolian, Oaxacan, Mexican, Tibetan, and Tongva communities, as well as ethnically diverse communities.
- Representing 75% of grantees reporting to date, the 2017 Interim Reports highlight the following as a direct result of CAC funding: 87 artworks created, 193 free events offered, 140 concerts/performances offered, 909 classes/lectures/demonstrations/exhibitions offered, 568 artist residencies conducted, 239 artists directly involved, and 61 organizational staff or independent contractors hired.

Relationship to Strategic Plan

While Cultural Pathway supports all four pillars of the Strategic Plan, this program strongly underscores the Arts Council's commitment to *Pillar II: Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

- Cultural Pathways enables the CAC to expand our reach into new and diverse communities.
- Recent immigrant and refugee communities are represented, as well as LGBTQ communities of color.

In addition, Cultural Pathways supports *Pillar IV: Ensure programmatic excellence, effectiveness, and relevance in all of the CAC's programs and services.*

- Organizational capacity has been increased in the following ways: increased ability to focus on operational improvements, hire additional administrative support, work with consultants to acquire nonprofit status, increase technical ability to manage donors and contacts, improve bookkeeping operations, develop board and constituent relationships, and expand marketing and documentation efforts.

Key Factors for Consideration:

- A strong number of applicants to the pilot year of Pathways demonstrates a high level of interest and need within these specific target communities.
- Initiatives in a growing number of California cities such as San Francisco, Los Angeles, Sacramento, and Oakland are continuing to lead progress toward more equitable fund distribution through the actions of their local arts agencies. Cultural Pathways is a complementary effort at the state level.

Policy Recommendations

- Increase the allocation to \$600,000. This would allow the maximum eligible request amount to increase to \$20,000, or \$10,000 for each of the two years of the grant cycle, while maintaining the approximate number of grantees to be served, approximately 25 to 35 grantees.
- Rescind eligibility of non-arts, non-profit organizations consistent with our commitment that Cultural Pathways strengthens the organizational capacity of arts organizations.
- Include "indigenous" populations in the purpose statement for this program, as an acknowledgement of the presence and contributions of indigenous communities to the cultural landscape of California, and a confirmation of the program's intent to serve all Californians.

JUMP StArts

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 service, or incarceration settings throughout the many diverse communities in California.

Program Distinctions

- JUMP StArts is the only arts education grant program specifically targeted for youth involved in the juvenile justice system.
- Projects funded in this program are collaborations between juvenile justice agencies, teaching artists, and arts organizations.

Program Statistics for FY 16-17 JUMP StArts

- 32 applications - Total amount requested: \$749,085
- 23 grants (21 project and 2 planning grants) - Total award amount: \$480,167
- Funded Ranks: 6, 5, 4
- Maximum grant request: \$30,000 (\$2,500 for planning grants)
- Average award amount: \$22,627 (\$2,500 for planning grants) with 1:1 match

Advancing Diverse Access (Highlights)

- As articulated in the logic model developed by the Centers for Research on Creativity in their evaluation of the JUMP StArts program, “The arts contribute to positive developments for youth involved in the juvenile justice system in the areas of social-emotional well-being and cognitive growth.” Destiny Arts Center in Oakland provides classes in spoken word and hip hop dance to youth at the Alameda Juvenile Justice Center, providing critical socio-emotional support and increasing their capacity for peaceful self-expression.
- Youth of color are not only incarcerated at a higher rate than white youth, but recidivate at significantly higher rates, as well. Providing arts education opportunities to incarcerated juveniles supports their individual development in ways that can decrease rates of re-offense. Marin Shakespeare Company casts students on probation at Marin County Community School in the Returned Citizens Theatre Troupe, allowing youth to work alongside formerly incarcerated adult actors to create and perform an original play.

Relationship to Strategic Plan

The JUMP StArts program achieves objectives related to all four pillars of the CAC’s Strategic Plan.

Pillar 1: Ensure strong support for the arts statewide among the public, elected officials, and decision makers.

- The Senate Budget Act of 2017 made a line-item program provision regarding the CAC budget: an increase of \$750,000 to the JUMP StArts program and expansion to include the three facilities operated by the CDCR Division of Juvenile Justice (DJJ).

Pillar II: Ensure the CAC's work is reflective of California's diverse populations and accessible to all.

- The program serves an extremely high-risk and underprivileged population, often providing the only access to the arts that they experience while incarcerated, or pre- or post-incarceration.
- Given that youth of color are significantly overrepresented in the incarcerated population, the vast majority of JUMP StArts participants are young people of color. According to FY15-16 Final Report data, 23 of 25 grantees listed Hispanic/Latino students as making up more than 25% of their participants; 14 of 25 noted that Black/African-American students made up more than 25% of their participants.

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

- As part of this year's program allocation, staff commissioned an external evaluation by the Centers for Research on Creativity (CRoC). Staff will utilize the CRoC report to refine and disseminate a Standard Evaluation Tool, alongside a report of the evaluation outcomes, to assist the field in maximizing the impact of similar work nationally and internationally.

Pillar IV: Ensure programmatic excellence, effectiveness, and relevance in all of the CAC's programs and services (including the specific provision to "maintain commitment to arts education").

- Last year, JUMP StArts provided high-quality arts education to more than 3,000 adjudicated youth; for the vast majority of these students, the program represented their only access to arts education.

Key Factors for Consideration

- The funds allocated by the Legislature represent a significant increase in the total allocation to this program (approximately 150%) to provide programming in DJJ, as well as increase services to county and community-based facilities. Given the specialized contexts, there is a high ratio of programming need to available providers.
- JUMP StArts is a partnership grant involving an arts partner and a juvenile justice provider. Historically, either entity has been able to serve as the applicant. The DJJ facilities, however, cannot serve as applicants since the DJJ is a division of another state department.
- A key finding from the CRoC evaluation was the clear relationship between successful programs and ongoing professional development for teaching artists.
- One of the primary purposes of the CRoC evaluation was to develop a set of recommendations for project assessment. The recommendations and a sample standard assessment were included in their final report to staff.

Policy Recommendations

- Increase the maximum grant award to \$50,000, in order to fulfill the legislative mandate and ensure that organizations have the necessary resources to implement professional development activities successfully.

- Implement a dual-strand program, with one strand serving county-operated or community-based facilities, and one strand serving state-based facilities. In this model, applicant organizations would be allowed to submit proposals and be funded in both program strands simultaneously.
- Waive the matching fund requirement for the program (since grantees cannot match state funds with state funds). This will also align with the policy for the Reentry Through the Arts grant, which does not require a match.
- Revise the program guidelines to require that the arts partner serve as the applicant, rather than the juvenile justice facility.
- Staff is currently utilizing the evaluation feedback to develop a standard assessment tool, and recommends that this rubric be implemented for all grantees at the final report stage. Applicants would be made aware of the reporting requirements prior to submitting their proposals so that they are able to articulate anticipated outcomes that are aligned with the standard assessment metrics within the application itself.

Local Impact

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.

Program Distinctions

- Project grant program for organizations with annual operating budgets of \$1 million or less that directly serve communities underserved by the arts
- LI actively responds to communities that have limited access to artistic production and/or arts-learning opportunities.
- Underserved is self-defined by applicant, and may include inner-city, low-income, or rural communities, LGBTQ communities, historically underserved ethnic and cultural communities, and people with disabilities.

Program Statistics for FY 16-17 Local Impact

- 203 applicants - Total amount requested: \$3,081,468
- 130 grantees - Total award amount: \$1,878,600
- Funded ranks: 6, 5, 4
- Maximum grant request: \$18,000
- Average award amount: \$14,450 with 1:1 match

Advancing Diverse Access (Highlights)

- Many projects consciously focus on amplifying voices that are not commonly heard in mainstream arts spaces, such as the Ohlone Costanoan Esselen Nation and Chicano communities of Salinas that are reframing California Mission history from the Native perspective in an original world premiere theatre production.

Relationship to Strategic Plan

The Local Impact program most strongly supports *Pillar II: Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

- Underserved communities that are served by the FY 16-17 grantees include people of color within LGBTQ communities, intertribal communities, incarcerated women, inner-city and rural families, seniors, chronically homeless, people living in poverty and diasporic communities that span Africa, Asia, the Americas and Eastern Europe.
- Grantee projects focus on themes such as restorative justice processes, refugees and immigrant community rights and justice, and prison industrial complex concerns.

Key Factors for Consideration

- Staff is reviewing findings from an external evaluator (funded through the UC Davis Mellon Public Scholars Program) to assess revisions to the program guidelines and

further distinguish LI project requirements from those of AAC. Evaluation will be completed in late September.

Policy Recommendations

- In order to limit program overlap between LI and AAC, revise FY 17-18 guidelines to include explicit and distinct project requirements focusing on community participation and lifelong arts learning.

Professional Development and Consulting

Program Description

Professional Development and Consulting (PDC) builds arts organizations' capacity for success through small grants to support professional development activities and consulting services.

Program Distinctions

- Capacity-building grant for nonprofit arts organizations and their staff
- Direct support of business growth through consulting expertise
- Professional development opportunities for staff, boards, artists and educators involved in nonprofit arts organizations
- "Fund," "no fund" ranking system consistent with current planning grant and professional development categories for the staff panel review of this program

Program Statistics for FY 16-17 Professional Development and Consulting

- Funding allocation: \$500,000
- 324 applicants - Total amount requested: \$1,279,962
- 214 grants - Total award amount: \$740,950
 - Consulting:
 - 147 grantees, average award amount \$4,610 with no match required
 - Professional Development:
 - 67 grantees, average award amount \$959 with no match required

Advancing Diverse Access (Highlights)

- 78 % of applicants articulated a need for organizational support.
- 22% of applicants articulated a need for professional development opportunities for staff.
- 342 applications and recommended awards represented all of California's eight regions, including 40 counties throughout California.
- Out of 214 grantees, 45% (97) have not received CAC funding in the last three years in any CAC grant program.
- 49% of PDC grantees (104) only received a PDC grant from the CAC in FY16-17.

Relationship to Strategic Plan

Strongly supports *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.*

- The Consulting category increases access to consultants to strengthen the business acumen of administrative and artistic staff, and volunteers. Consulting activities included: 16% strategic planning; 30% marketing, PR and or website development; 7% board development; 4% CRM and database upgrades; 4% financial management and planning; 2% diversity training; and 2% program evaluation.
- The Professional Development (PD) category increases access to professional development resources and networks through attendance at conferences and

workshops, as well as opportunities to enroll in trainings to build administrative skills. PD activities included: AFTA, ACSO, AIC, CAM, CAE and Tessitura conferences; workshops in marketing, finance, arts education, and diversity training.

Key Factors for Consideration

- In the third year of this program, there was a high demonstration of need in the field indicated by a 100% increase in the number of applications from the year before. Thus, two grant deadlines were added to the FY 16-17 grant cycle to accommodate the increased amount of applicants identifying capacity-building needs, resulting in 324 applicants.
- As such, the PDC program continues to prove to be a unique entry point for new grantees to the CAC and for organizations that have not been engaged with the CAC for many years.

Policy Recommendations

- Branch the Professional Development and Consulting program into two separate applications, with Consulting renamed as “Organizational Support.”
 - Increase the ability of applicants to appropriately schedule for conferences and professional development opportunities with multiple deadlines for PD funds.
 - Schedule CAC staff panel’s funding recommendations for approval by Council at each Council meeting.
- Revise PD grant guidelines to accommodate a full year of PD opportunities
- Move “Organizational Support” (formerly Consulting) to an annual grant cycle (Spring deadline) with guidelines to be approved in November.
- Restrict organizations from applying in FY 17-18 if they have received Consulting grants in FY 15-16 and FY 16-17 to allow for a revolving entry point for new grantees.
- Revise program guidelines to clarify ineligible consulting activities including: direct fundraising activities, consulting to either take the place of a staff member, or in an ongoing manner.
- Require a signed Letter of Intent from the Consultant and organizational leadership confirming intention to work together.

Reentry Through the Arts

Program Description

Reentry Through the Arts (RTA) is a two-year pilot grant program rooted in the California Arts Council's belief that the arts are a powerful vehicle for positive change in people, communities and society. RTA supports high-quality arts programming for people who have been convicted of a criminal offense and have served time in correctional institutions. The proposed project must include the arts as a central component of a holistic and integrated approach to reentry that also includes other community-based support services, including but not limited to mental health and/or drug treatment, job skills training, job placement, and/or case management.

Program Distinctions

- RTA was initiated in response to the Senate Budget Act of 2016 that states, "The Arts Council shall develop a reentry or bridging program to facilitate and expand arts programs designed to help inmates transition from incarceration back into their communities and prevent those on probation, parole, or post-release community supervision from being incarcerated."
- Maximum grant request of \$100,000 for a two-year grant cycle.
- A partnership grant program, proposed RTA projects must be designed and developed in partnership between an arts entity/provider and a social service or community-based facility/agency that serves formerly incarcerated people.

Program Statistics for FY 16-17 Reentry Through the Arts

- 15 applications - Total amount requested: \$1,171,714
- 11 grants - Total award amount: \$714,884
- Funded Ranks: 6, 5, 4
- Maximum grant request: \$100,000 over two years
- Average award amount: \$64,989 with no match

Advancing Diverse Access (Highlights)

- Close to 1,000 formerly incarcerated youth and adults will be served by this program in the FY 16-17 grant period running through June of 2018. Close to 80 artists and teaching artists will be involved in providing arts programming. For example, the Los Angeles Poverty Department produce 5 months of weekly theater workshops with participants in the Weingart Center's EPIC six -month residential reentry program.

Relationship to Strategic Plan

The Reentry Through the Arts program strongly supports *Pillar II: Ensure the CAC's work is reflective of California's diverse populations and accessible to all.*

- The formerly incarcerated are among the most vulnerable people in our society and are a priority population for the Legislature. Arts services specifically focusing on the unique circumstances of reentry are rare.

Reentry Through the Arts is reflective of the Council’s strategic priorities around Thought Leadership, articulated in *Pillar III: Establish the CAC as a leading authority and champion for the arts in California, regionally, and nationally.*

- Reentry Through the Arts is a complementary program to the CAC’s JUMP StArts program and our Arts in Corrections initiative with the California Department of Corrections and Rehabilitation, addressing the issue of incarceration from multiple vantage points. With this program, the CAC’s national leadership in addressing justice issues through arts programming continues to grow.

Policy Recommendations

- As this program was legislatively mandated in FY 16-17, continue the pilot program at a consistent funding allocation in FY 17-18, allowing for a one-year grant cycle. With a new one-year cycle, the grant period for all pilot projects (FY 16-17 and FY 17-18) will end at the same time, allowing the Council to consider the effectiveness of the pilot at the two-year mark.

Research in the Arts

Program Description

The Research in the Arts (RIA) grant program was developed to foster original research on the value and impact of the arts. In the pilot year of the program, the CAC awarded four project grants between \$40,000 and \$50,000 to California-based scholars and research teams. At the end of the grant period, grantees will produce at least one article-length research paper ready for publication.

Program Distinctions

- Research in the Arts is modeled after the National Endowment for the Arts' Art Works: Research grant program. It is the only grant program of its kind in the nation to be administered by a state arts agency.
- The grant program supports research teams based in both university and nonprofit arts settings. The first grantee cohort includes two university-based research teams and two nonprofit arts-based research teams.
- Two-year grant program.

Program Statistics for FY 16-17 Research in the Arts

- 10 applications - Total amount requested: \$457,183
- 4 grants - Total award amount: \$174,937
- Funded ranks: 6, 5, 4
- Maximum grant request: \$50,000 over two years
- Average award amount: \$43,735 with 1:1 match

Advancing Diverse Access (Highlights)

- Of the four projects funded in the pilot grantee cohort, three are specifically focused on how the arts can impact the lives of marginalized communities. Integrating research in the arts with the study of mental health, stigma around aging, and the experience of pain, these projects will delve into the ways that artistic engagement can both facilitate beneficial medical outcomes and counteract the isolation experienced by individuals whose physical, psychological, and/or emotional conditions are often deemed unwelcome in society at large.
- The fourth project funds research around equity in access to arts education. Designed as a complement to the Arts Education Data Project, this research will utilize the Teaching Artists Guild's data mapping initiative to identify teaching artists and organizations providing arts education in school and community settings. The primary goal of this project is to locate communities currently underserved by both the education system and the nonprofit arts community, in order to develop strategies to combat those inequities.

Relationship to Strategic Plan

Research in the Arts is the grant program perhaps most reflective of the Council's strategic priorities around Thought Leadership, articulated in *Pillar III: Establish the CAC as a leading authority and champion for the arts in California, regionally, and nationally.*

- Funding to support research on the impact and value of the arts has diminished in our state and in our country in recent years. In allocating funding for this program, the Council is blazing a trail for other state arts agencies, and supporting the development of critical tools and data sets that can inform the work of artists, arts organizations, social service partners, and funders in California and around the nation.

Policy Recommendations

- Recommend that no allocation be made for FY 17-18, maintaining consistency with other two-year grant programs.
- Recommend opening the program again in the FY 18-19 grant cycle.

State-Local Partnership

Program Description

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

Program Distinctions

- SLP provides general operating support grants for local arts agencies that serve as a resource for individual artists, arts organizations, businesses, government and the diverse communities of their county.
- Each county determines appropriate programming and services based on the priorities and needs of their constituencies.
- SLPs are required to be designated by their County Board of Supervisors to serve as the State-Local Partner in their county.

Program Statistics for FY 16-17 State-Local Partnerships

- Funding allocation: \$1.8 million
- 53 grantees - Total amount funded: \$1,743,700
 - 54 partners
 - Yuba and Sutter counties jointly served by Yuba Sutter Arts
 - Los Angeles is serviced through both the City of Los Angeles Department of Cultural Affairs and the Los Angeles County Arts Commission
 - City of San Diego Commission of Arts and Culture serves as the SLP in the absence of a county-based local arts agency
- Funded ranks: 10, 9, 8, 7, 6, 5, 4 (old ranking scale used)
 - All SLPs deemed eligible received funding
- Average grant size: \$32,291 with 1:1 match

Advancing Diverse Access (Highlights)

From October 1, 2015, through September 30, 2016, the SLP program cumulatively engaged and directly served over 3,072,350 individuals, including more than 1.2 million youth and 278,543 artists.

Highlights of funded SLP activities that focused on access include:

- Programming and audience tracking focusing on people with disabilities
- Recruitment of commission members that are ethnically and economically diverse, gender-balanced, and include members of the LGBT community
- Support for affordable programming, enabling low-income residents from rural communities to participate on an ongoing basis
- Support for diverse programming including:
 - Curation of a photo exhibit on farmworkers and the Mixteco community
 - Rehearsal space and technical assistance to local Native American tribes to commemorate indigenous history

- Playwriting with incarcerated youth
- Instrumental instruction for students in low income schools
- Preservation and promotion of Arabic music
- A community murals project with high risk, transition age youth leaders

NEW in FY 17-18: With a focus on equity, the FY 17-18 SLP application separated Access and Equity as a separate review criteria from Community Engagement. SLP applicants were asked to describe their organization's current practices and programs. The following guidance was provided in the application ranking guide:

Review Criteria #3: Access and Equity: Degree to which the organization maintains fair practices for providing countywide access to and inclusion in programs, services or resources throughout the county.

- Qualities of exemplary applications:
 - Degree to which organizational programs, services or activities are demonstrated to be open and accessible to all communities of the county.
 - Applicant clearly articulates a plan for reflecting the diversity of the county in organizational representation and program participation.
 - Organization demonstrates efforts to foster and promote diverse cultural and ethnic art forms and activities.

Relationship to Strategic Plan

SLP strongly underscores the Arts Council's commitment to *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.*

- SLPs serve as a CAC liaison to assess the cultural needs and determination of local priorities at the local level throughout the state.

In addition, SLP supports *Pillar II: Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

- Accessibility for all community segments has been embedded into the program's criteria since the State-Local Partnership program's inception in the mid 1980s. See highlights from FY 15-16 above.

Key Factors for Consideration

- This current cycle requires that guidelines and award amounts are approved by Council before the CAC fiscal year budget is finalized. Council approves the award amount and guidelines at the same time, limiting the Council's ability to consider changes to the program (e.g., the Council approved the guidelines for the 2017-18 grant cycle at the February 2, 2017 council meeting).

Policy Recommendations

- Extend grant period through June 30, 2019 (21-month cycle) and align SLP cycle with the majority of other grant programs, allowing the funding allocation, guidelines and panel recommendations to be approved sequentially. The 21-month cycle will allow SLPs to

focus on mission-driven activities and deeper engagement with the CAC through technical assistance, interim reporting dialogue, convenings, and site visits.

- In FY18-19, after the 21-month realigned grant cycle, consider merging State-Local Partners and Statewide and Regional Networks under one grant program titled “Core Operating Support” with distinct categories for Local Arts Agencies (State-Local Partners), multicultural service organizations, and networks (Statewide and Regional Networks), with a consolidated application process.

Statewide and Regional Networks

Program Description

Statewide and Regional Networks (SRN) supports culturally specific, multicultural and discipline-based statewide and regional arts networks and arts service organizations.

Program Distinctions

- SRN provides general operating support grants for arts service organizations that serve as networks for artists, arts organizations, and cultural communities with regional or statewide reach.

Program Statistics for FY 16-17 Statewide and Regional Networks

- 44 applicants - Total amount requested: \$992,285
 - 48% of applicants operate with a budget under \$500,000 annually
- 33 grants - Total award amount: \$681,667
 - Statewide networks:
 - 14 grantees, average award amount \$25,393 with 1:1 match
 - Regional networks:
 - 19 grantees, average award amount \$15,961 with 1:1 match
 - Funded ranks: 6, 5, 4, 3
 - Maximum grant request: \$30,000 statewide networks, \$20,000 for regional networks

Advancing Diverse Access (Highlights)

- 33 grantees are rooted in culturally diverse and multiethnic communities, including communities of museums, symphonies and orchestras, folk art, California-based literary presses, Latino arts and culture, dance, Taiko, traditional arts, basket weavers, LGBTQ arts groups, native cultures, and teaching artists.
- In FY 15-16, over 38,000 artists, 3,700 organizations, and 27,000 youth benefited from the work of 19 statewide network organizations.
- Close to 300 lectures, demonstrations, workshops, or symposiums were offered statewide, and involved over 370 organizational partners.

Relationship to Strategic Plan

Strongly supports *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.*

- SRN assists the CAC in building partnerships and strengthens ties between the CAC and its constituents through networking, communications and advocacy for the arts.

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

- Funded organizations have been longstanding grantees and partners in arts advocacy, cultural preservation and presentation throughout the state since 2005.

Key Factors for Consideration

- Review criteria was adjusted to become more consistent with the State-Local Partnership general operating grants:
 - Statewide and Regional Arts Networking
 - Access, Equity and Constituent Engagement
 - Fiscal Leadership and Management

- Based on feedback from the panel review, the definitions of “Networks” and “Regional” have been clarified:
 - **Networks** are associations or groups of individuals or organizations with common interests, visions, or organizational missions that work together to strengthen the collective group. Organizational membership, services and activities include professional development opportunities through communications, technical assistance, networking and arts advocacy.
 - **Regional** service reach must consist of *at least* three counties. Applicants serving San Diego, Los Angeles and San Jose may be eligible if multiple cities are served within the county. Regional partnerships may include a legal merger of two or more partner agencies or a consortium of applicants; the partnership must provide evidence of service and program access to all participating counties.

Policy Recommendations:

- Revise guidelines to clarify eligibility of direct service organizations vs. support for programming.
- Consider program outreach to California Indigenous tribes as potential partners (regional and multicultural preservation) and further the promotion and encouragement of the creation, presentation, and preservation of the arts of all cultures.
- Align grant processes for SRN and State-Local Partners in order to consolidate grant application for Core Operating Support grants. Consolidate the application but maintain separate categories for Local Arts Agencies (State-Local Partners), multicultural service organizations, and networks (Statewide and Regional Networks).

Veterans Initiative in the Arts

Program Description

The Veterans Initiative in the Arts (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.

Program Distinctions

- VIA provides project support for nonprofit arts organizations, local arts agencies, and veterans assistance agencies to reach veterans, active military, and their families through quality arts programming.
- Funding supports in-depth arts-learning activities and opportunities for creative expression.
- Eligible organizations include veterans assistance agencies as well as California-based nonprofit arts organizations, local arts agencies, or local units of government serving veterans.

Program Statistics for FY 16-17 Veterans Initiative in the Arts

- 58 applications - Total amount requested: \$546,576
- 49 grantees - Total award amount: \$412,875
- Funded ranks: 6, 5, 4
- Maximum grant request: \$10,000
- Average award amount: \$8,426 with 1:1 match

Advancing Diverse Access (Highlights)

- The FY 15-16 Final Reports highlight the following as a direct result of CAC funding: 2,686 adults directly involved with funded activities, 1,523 artworks created, 293 free events offered, 49 concerts/performances offered, 1,385 classes/lectures/demonstrations/ exhibitions offered, 43 artist residencies conducted, and 237 artists directly involved.
- As well as serving veterans and active military, approximately one-third of the projects conducted programming where individuals with disabilities comprised more than 25% of the population directly benefitting, and over one-third of the projects conducted programming where older adults (65 years and above) comprised more than 25% of the population directly benefitting, including one program serving a 94-year-old veteran.

Relationship to Strategic Plan

While VIA supports all four Pillars of the Strategic Plan, this program strongly underscores the Arts Council's commitment to *Pillar II: Ensuring the CAC's work is reflective of California's diverse populations and accessible to all*.

- This program continues to have a significant impact on a priority community for the Legislature and the Council that is underserved by the arts.
- The VIA program is a complement to the CAC's partnership with the National Endowment for the Art's Creative Forces initiative that explores the impact of healing arts practices on veterans communities.

In addition, VIA supports *Pillar IV: Ensure programmatic excellence, effectiveness, and relevance in all of the CAC's programs and services.*

- In FY 16-17, with a near doubling of awarded grantees from FY 15-16, the following is anticipated: more than 4,100 artworks created; more than 560 free events; nearly 150 concerts, performances or readings; nearly 1,400 classes; 200 lectures or demonstrations; and nearly 900 artists will be directly involved. In addition, nearly 200 additional program partners will participate in project delivery. Overall, more than 10,000 individuals will directly benefit, including 3,000 youth.

Key Factors for Consideration

- The doubling of applicants to the third year of VIA demonstrates a high level of interest and need within this specific community.
- The VIA program continues to be recognized as a national model and valuable funding opportunity for projects supporting veterans, active military, and their families.
- Staff will continue to develop relationships with the California Department of Veterans Affairs to help reach more deeply into the veterans community.
- Staff will seek ways to leverage its role as statewide partner for Creative Forces: NEA Military Healing Arts Network, an initiative of the National Endowment for the Arts in partnership with the U.S. Departments of Defense and Veterans Affairs, which in turn will enhance CAC's stature and impact within veterans communities.

Policy Recommendations

- Increase the maximum grant request from \$10,000 to \$18,000 to align with other project-based grant program offerings. This would yield an approximate FY 17-18 cohort of approximately 30-40 grantees.

CALIFORNIA ARTS COUNCIL 2017-18 GRANT PROGRAMS BUDGET DRAFT



The 17-18 budget for the California Arts Council grant programs is consistent with the 16-17 grant programs budget. The proposed budget allocations are based on demand for grants, funding history, Council priorities, Legislative mandates, field capacity considerations as well as feedback from applicants, panelists and the field. The approach to this initial year with a consistent, ongoing budget takes 2 overarching considerations into account: 1) Building consistency, clarity and sustainability in CAC grant programs 2) Focusing on the CAC's vision to advance diverse and equitable access.

Significant Changes between FY16-17 and FY17-18 Allocations: 1. CCC and Research in the Arts offered every other year to be consistent with other 2-year grant programs (that are not legislatively mandated). 2. Allocation to Cultural Pathways reflects an on-year for a 2-year grant cycle. 3. Realign calendar for SLP to be consistent with other SRN General Operating program by having a 21-month cycle in FY17-18 only, in anticipation of creating an application cycle every other year for general operating grants in FY18-19. (See SLP Overview for further explanation)

Program	16-17 Final Funding Allocation	17-18 Proposed Allocation	Max Grant Amount	Notes	18-19 Projection	18-19 Notes
ACTA-Technical Assistance Grant (CP)*	\$175,423	\$150,000.00	1 grant - \$150,000	This grant supports the technical assistance component of Cultural Pathways. The Alliance for California Traditional Arts (ACTA) coordinates and manages the TA activities (convenings, workshops etc).	OFF-YEAR	2 years covered in single grant contract. In off-year for CP, this grant will not be needed
Artists In Communities	\$925,690	\$1,000,000.00	\$18,000	Approximately 55-70 grantees	\$1,000,000.00	
Arts Education: Exposure	\$1,030,029	\$1,000,000.00	\$18,000	Approximately 65-85 grantees	\$1,000,000.00	
Arts Education: Artists in Schools	\$1,309,448	\$1,872,939.00	\$18,000	*Already allocated: 131 grantees	\$1,900,000.00	
Arts Education: Extension	\$1,919,913	\$1,950,000.00	\$18,000	Approximately 110-140 grantees	\$1,950,000.00	
Arts and Accessibility Grant	\$150,000	\$150,000.00	1 grant - \$150,000	Partnership with The National Arts and Disabilities Center at the Tarjan Ctr, UCLA: re-grants to individuals and organizations to serve people with disabilities	\$150,000.00	
Arts and Public Media	\$164,608	\$165,000.00	\$18,000	Increase grant amount to \$18,000 to be consistent with other project-based programs. Approximately 10 grantees	\$165,000.00	
Creative California Communities	\$2,283,295	\$5,000	Off-year for 2 yr grant.	2 year grant program. This budget allows for the program to have an off-year where only CCC planning grants are awarded. This program will be offered every other year. Small \$2500 planning grants may still awarded	\$2,000,000.00	On-year. Create restriction that those funded in the most recent cycle of CCC may not apply. An applicant can apply for a CCC every other 2-year cycle.
Cultural Pathways*	\$84,000	\$600,000.00	\$20,000 (\$10,000 pr yr)	Approximately 25-35 grantees at \$20,000 (\$10,000 per year) of general operating support.	OFF-YEAR	
JUMP StArts**	\$480,167	\$1,200,000.00	\$50,000*	Legislatively mandated \$750,000 increase to include Division of Juvenile Justice facilities as eligible partnering sites. Approximately 25-35 grantees	\$1,200,000.00	
Local Impact	\$1,878,600	\$1,900,000.00	\$18,000	Approximately 110-140 grantees	\$1,900,000.00	
Poetry Out Loud	\$150,000	\$160,000.00	\$3,000	Approximately 45 grantees	\$160,000.00	
Prof. Dev. & Consulting*	\$740,950	\$730,000.00	\$1,000-\$5,000	Separate Prof. Dev and Consulting (Organizational Development). Prof Dev-3 deadlines per yr, Consulting - single deadline per year. Approximately 150-200 grantees	\$730,000.00	
Reentry Through the Arts* (includes Reentry Evaluation)	\$750,000	\$800,000.00	\$50,000	Following FY16-17 legislative mandate for Reentry program, continue the pilot program for 1 more year. Change from a 2-year grant with a maximum of \$100,000 to a 1-year grant with a maximum of \$50,000 for the 2nd year of this 2-year pilot program. Approximately 12-18 grantees	\$800,000	
Research in the Arts	\$174,937	OFF-YEAR		2-year grant only offered every other year	\$150,000.00	Consider narrowing scope of research in guidelines
State Local Partners	\$1,743,700	\$3,092,924.00	\$35,000 + \$26,250: Max of \$61,250 for 21 month period	Aligning SLP timeline with SRN so that we can move to a single general operating grant application process for both programs in 18-19 in which grantees are only required to apply every other year. In order to do so, the FY17-18 allocation will fund SLP for a 21 month grant period for 17-18. Augmentation of 75% for the 9 month extension of original grant period. The maximum request for the original 12 month period is \$35,000 with a maximum potential augmentation of \$26,250 for an additional 9 months.	\$1,800,000.00	In FY 18-19, General Operating grants (SLP and SRN) will transition to a 2-year application cycle in which they apply every other year with an interim report. Funding is allocated every year. This projection is based on a \$35,000 Maximum grant amount for 54 grantees. Consider instituting site visits as program moves to multi-year cycle.
Statewide & Regional Networks	\$658,753	\$650,000.00	\$20,000 - \$30,000	Maintain consistent program allocation. Approximately 30-35 grantees	\$650,000.00	
Veterans Initiative in the Arts	\$412,875	\$600,000.00	\$18,000	Increase grant amount to \$18,000 to be consistent with other project-based programs. Approximately 40-50 grantees	\$600,000.00	
TOTAL	\$15,032,388	\$16,025,863.00			\$16,155,000.00	This figure is a placeholder, as we are projecting flat funding for FY18-19.
Allocation: \$16,030,000						

* No Matching Requirement

** Recommending No Matching Requirement for 17-18

**California Arts Council
2017-18 Programs Calendar**

PROGRAMS LIST	JULY	AUGUST	SEPTEMBER*	OCTOBER	NOVEMBER*	DECEMBER
<p>AAC: Artists Activating Communities</p> <p>AIS - ENG: Artists in Schools Engagement</p> <p>AIS -EXT: Artists in School Extension</p> <p>AIS -EXP: Artists in School Exposure</p> <p>CCC: Creative California Communities</p> <p>CP: Cultural Pathways</p> <p>JUMP: JUMP StArts</p> <p>LI: Local Impact</p> <p>OD: Organizational Development (Consulting)</p> <p>PD: Prof. Development</p> <p>PM: Public Media</p> <p>POL: Poetry Out Loud</p> <p>SRN/SLP: Partnerships</p> <p>VIA: Veterans Initiatives in the Arts</p> <p>Accessibility –managed by NADC</p> <p>RA: Research in the Arts (Off-yr, no deadline)</p>		<p>Grant Review Panel</p> <ul style="list-style-type: none"> • SLP: 8/7-9 	<p>Council Meeting September 19th:</p> <p>Guidelines Approved by Council</p> <ul style="list-style-type: none"> • AAC • Arts Ed • CP • JUMP • PD <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"> • POL <p>Application Deadline</p> <ul style="list-style-type: none"> • POL 	<p>Application Build on Smart Simple Grants Management System</p>	<p>Council Meeting November 30th:</p> <p>Guidelines and Applications Available:</p> <ul style="list-style-type: none"> • AIS-EXT: 11/1/17 • AAC:11/8/17 • JUMP: 11/8/17 • PD: 11/8/17 • AIS-EXP: 11/15/17 • CCC: 11/15/17 • CP: 11/15/17 <p>Guidelines Approved by Council</p> <ul style="list-style-type: none"> • LI • OD (Consulting) • PM • SRN/SLP • VIA <p>Other Programs Voting Items</p> <ul style="list-style-type: none"> • Arts & Accessibility • Panel Pool Approved by Council 	<p>Webinars/Workshops for the field</p> <ul style="list-style-type: none"> • Programs Webinar: 12/5 • JUMP Webinar TBD • 3 community workshops TBD

**California Arts Council
2017-18 Programs Calendar**

PROGRAMS	JANUARY*	FEBRUARY	MARCH	APRIL*	MAY	JUNE*
<p>AAC: Artists Activating Communities</p> <p>AIS - ENG: Artists in Schools Engagement</p> <p>AIS -EXT: Artists in School Extension</p> <p>AIS -EXP: Artists in School Exposure</p> <p>CCC: Creative California Communities</p> <p>CP: Cultural Pathways</p> <p>JUMP: JUMP StArts</p> <p>LI: Local Impact</p> <p>OD: Organizational Development (Consulting)</p> <p>PD: Prof. Development</p> <p>PM: Public Media</p> <p>POL: Poetry Out Loud</p> <p>SRN/SLP: Partnerships</p> <p>VIA: Veterans Initiatives in the Arts</p> <p>Accessibility –managed by NADC</p> <p>RA: Research in the Arts (Off-yr, no deadline)</p>	<p>Guidelines and Applications Avail:</p> <ul style="list-style-type: none"> VIA: 1/4/18 OD (Consulting): 1/4/18 SRN/SLP: 1/4/18 AIS-ENG: 1/11/18 LI: 1/18/18 PM: 1/24/18 <p>Application Deadlines</p> <ul style="list-style-type: none"> PD: 1/3/18 AIS-EXT: 1/4/18 AAC: 1/9/18 JUMP: 1/17/18 AIS-EXP: 1/24/18 CCC: 1/31/18 <p>Review Panels</p> <ul style="list-style-type: none"> PD: 1/8-9 (staff) <p>Staff Panel Report to Council</p> <ul style="list-style-type: none"> PD <p>Accessibility Update for Council</p>	<p>Guidelines and Applications Available</p> <ul style="list-style-type: none"> RTA 2/1/18 <p>Grant Application Deadline</p> <ul style="list-style-type: none"> CP: 2/7/18 SRN/SLP: 2/28/18 <p>Webinar: SRN/SLP Guidelines and application</p> <p>Review Panels</p> <ul style="list-style-type: none"> AAC: 2/12-15, 2/26-28 AIS-EXT: 2/5-8, 2/12-15 JUMP: 2/21-2/23 	<p>Grant Application Deadline</p> <ul style="list-style-type: none"> VIA: 3/1/18 PD: 3/1/18 OD: 3/1/18 AIS-ENG 3/8/18 LI: 3/15/18 PM: 3/15/18 RTA 3/29/18 <p>Review Panels</p> <ul style="list-style-type: none"> CCC: 3/7-9, 3/12-14 AIS-EXP: 3/12-14, 3/19-21 PD: 3/15 (staff) OD: 3/16 (staff) CP: 3/19-21 <p>Poetry Out Loud State Finals: Mar 4-5</p>	<p>Funding Allocation Reports to Council:</p> <ul style="list-style-type: none"> AAC AIS-EXP AIS-EXT CCC CP JUMP PD OD <p>Review Panels</p> <ul style="list-style-type: none"> SRN/SLP: 4/2-4 VIA: 4/9-11 PM: 4/23-24 LI: 4/23-26, 4/30-5/3 AIS-ENG: 4/30-5/3 <p>Poetry Out Loud National Finals Apr.23-25</p>	<p>Grant Application Deadline:</p> <ul style="list-style-type: none"> PD: 5/3 <p>Grant Review Panel</p> <ul style="list-style-type: none"> AIS: ENG 1: 5/7-10 RTA: 5/7 PD: 5/17 (staff) 	<p>Panel Recommendations to Council</p> <ul style="list-style-type: none"> AIS-ENG LI PD PM SRN/SLP VIA



Memorandum

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

Date: September 19, 2017

To: The California Arts Council

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

Re: Informational Memo on Standard Changes to Grant Program Guidelines

The Programs Committee has approved the following standard changes to all grant programs 2017-18 guidelines that are included in this Council Book. To see changes in context, refer to sample project guidelines following this memo.

1. Vision Statement:

Include language taken directly from the CAC's vision statement published on the website into the Standard Page 2 of the Grant Guidelines (underneath the mission) that reflects the CAC's commitment to equity, access, diversity and inclusion.

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

2. Clarify Eligibility

California Tribal Communities

The applicant must be a nonprofit organization with tax-exempt 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. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status as described above.

Arts-based units of government

The applicant must be a California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of arts programming for a minimum of 2 years prior to the time of application.

3. Clarify Restrictions

Grant requests (For all applicants to every grant program)

- Total of all application requests in FY17-18 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. If applying for one or more CAC grants in a grant cycle, the total amount requested cannot exceed 50% of what is reflected in the organization's Total Operating Revenue line in the DataArts Funder Report.
- Neither the award nor the match may be used to supplant state-funded expenses.

Multiple grant requests (Per program)

- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
 - Serve different groups of people
 - Take place in different spaces, times, and/or contexts
 - Achieve fundamentally distinct programmatic outcomes
- Projects primarily serving children to age 18 (preK-12) cannot apply to Local Impact, Artists Activating Communities or Creative California Communities. Refer to Arts Education Program Guidelines on how to seek support for these youth focused projects.

4. Clarify eligible funding and request amount

Project-Based Grant Requests

- Organizations can request up to \$XX,XXX. However, the request for this program cannot exceed 25% of an organization's total operating revenue from the last completed fiscal year as reported in the DataArts Funder Report. Organizations are encouraged to apply for a request that is reasonable, in relation to the organizational budget size and capacity to meet the 1:1 matching requirement. See matching requirements below.

General Operating Grant Requests

- Organizations can request up to \$XX,XXX. However, grant requests to the CAC cannot not exceed 50% of total operating revenue from the previous fiscal year as reported in the DataArts Funder Report. Organizations are encouraged to apply for a request that demonstrates the ability to meet the **required 1:1 match** based on the required financial documentation.

In the event that multiple grant requests are received, staff reserves the authority to re-calculate eligible grant requests and/or recommended award amounts based on the provided financial documentation.

5. Clarify Matching Requirement

Cash Match

- All grant recipients must provide a dollar-for-dollar (1:1) match for the [program name] grant. A cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. If applying for multiple CAC grants in a single fiscal year, distinct funds must be identified to meet matching requirement for each grant

application. Applicant must indicate whether matching funds are projected, pending or committed.

In-Kind Match (All programs)

- All In-kind contributions must be approved by the Program Manager prior to application submission (see Staff Assistance). Grant applications with unapproved in-kind contributions may be deemed ineligible. Non-cash contributions (with a market value) provided by third parties may be used for up to 50% of the required (1:1) match.

Eligible In-Kind Contributions:

- In-kind Contributions may be in the form of space, pro bono consultancy, training, or services, supplies, and other expendable property that are given free of charge to the organizations.
- In-kind contributions may only be provided by third parties.
- 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 application.
- In-kind contributions by state entities are ineligible.

In-Kind Match (For project grants)

- Use of in-kind contributions as a portion of the match is intended to support organizations that may not have the financial capability to provide a 1:1 cash match, but demonstrate the capacity to carry out the activities in the grant application with other sources of support.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions on their financial statements and in their DataArts funder report.

6. Clarify Ranking Chart (changed language in italics):

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 <i>all of the review criteria to some extent</i> ; 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; <i>proposals that do not meet the program requirements</i>
1	Ineligible	Incomplete applications, <i>applications that do not meet eligibility criteria</i> or that include significant ineligible expenses in application budget. Former grantee organizations not in compliance with CAC grant requirements.

7. Updated Online Application Process: Language below will change to accommodate the implementation of the new grants management system in November of 2017.

Applications will be available online through the CAC's new online application system. Only applications submitted through the system by the deadline will be accepted. More information about the new online system will be made available soon.

8. Clarify Project Support to Individual Artists

- Fees for individual artists and/or arts workers to be supported by this grant must be commensurate with experience and comparable to fees for other local skilled workers.

9. Increased Accessibility Considerations:

- CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.

10. 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 [Program Staff Name, Title] at [Email] or [phone format: (916) XXX-XXXX]. People who are Deaf, Hard of Hearing, have difficulty speaking, or who are Deaf Blind may dial 711 to reach the California Relay Service (CRS).



PROGRAM NAME

2017-18 Grant Guidelines

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



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

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

Edmund G. Brown Jr.

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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.

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

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

Information Access: Pursuant 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 tax-exempt status under sec. 501(c)(3) of Title 26 of the Internal Revenue Code (Fiscal Sponsors are eligible in some programs), or nonprofit status 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.

PROGRAM NAME

2017-18 Grant Guidelines

DEADLINE: [Month Day, Year], 5:00 PM

Apply at [...]

Up to \$18,000



Background

The XXX program is rooted in the California Arts Council's (CAC) commitment to

Purpose

Program Purpose statement including goals and intended outcomes.

Project/Program Requirements

- By June 30, 2019, the applicant must develop and complete a project addressing the program's purpose.
- Fees for individual artists and/or arts workers to be supported by this grant must be commensurate with experience and comparable to fees for other local skilled workers.
- Grant Program Specific Requirements

Eligible Request Amounts

Organizations can request up to \$18,000. However, the request for this program cannot exceed 25% of an organization's total operating revenue from the last completed fiscal year as reported in their DataArts Funder Report. Organizations are encouraged to apply for a request that is reasonable, in relation to the organizational budget size and capacity to meet the 1:1 matching requirement. See matching requirements below.

Funding Restrictions

- NEW for FY17-18: Total of all application requests in FY17-18 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. If applying for one or more CAC grants in a grant cycle, the total amount requested cannot exceed 50% of what is reflected in the organization's Total Operating Revenue line in the DataArts Funder Report.
- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
 - Serve different groups of people
 - Take place in different spaces, times, and/or contexts
 - Achieve fundamentally distinct programmatic outcomes

- Projects primarily serving children up to age 18 (PreK-12) cannot apply to Local Impact, Artists Activating Communities or Creative California Communities. Refer to Artists Education Program Guidelines on how to seek support for these projects.
- Program Specific Restrictions such as: In order to spread our limited grant dollars, organizations may not apply to the Local Impact (LI) or Artists Activating Communities (AAC) and the CCC grant program in the same funding cycle, with the exception of CCC planning grants. Applicants to this program are not restricted from applying to and receiving funding from competitive CAC grant programs other than LI and AAC, as long as those funds support distinctly different projects or activities.
- Neither the award nor the match may be used to supplant state-funded expenses.

Matching Funds

All grant recipients must provide a dollar-for-dollar (1:1) match for the [program name] grant. A cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. If applying for multiple CAC grants in a single fiscal year, distinct funds must be identified to meet matching requirement for each grant application. Applicant must indicate whether matching funds are projected, pending or committed.

In-Kind Match:

All In-kind contributions must be approved by the Program Specialist prior to application submission (see Staff Assistance). Grant applications with unapproved in-kind contributions may be deemed ineligible. Non-cash contributions provided by **third parties** for which a market value can be determined **may** be used for up to 50% of the required (1:1) match.

Eligible In-Kind Contributions:

- In-kind Contributions may be in the form of space, pro bono consultancy, training, or services, supplies, and other expendable property that are given free of charge to the organizations.
- **In-kind contributions may only be provided by third parties.**
- 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 application.
- In-kind contributions by state entities are ineligible.

Use of in-kind contributions as a portion of the match is intended to support organizations that may not have the financial capability to provide a 1:1 cash match, but demonstrate the capacity to carry out the activities in the grant application with other sources of support.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions on their financial statements and in their DataArts Funder Report.

Applicant Eligibility

- The applicant must be a California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of arts programming for a minimum of two years prior to the time of application.
- The applicant must be a nonprofit organization with tax-exempt 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. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status.
- Applicants must complete and submit a CAC DataArts Funder Report at the time of application.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, federal 501(c)(3) designation, 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 services or programming in California for a minimum of two years prior to the time of application, have compatible organizational goals to the applicant organization, and submit a DataArts Funder Report with the application. See additional information on the use of Fiscal Sponsors at [reference to online location].
- Artists working with the applicant arts organization must show professional experience of at least two years; must be residents of California; and may not be engaged in the project as students in a degree program.
- Program Specific Eligibility Requirements

Accessibility

CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.

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 funded activity period

Application Process

Applications will be available online through the CAC’s new online application system. Only applications submitted through the system by the deadline will be accepted. More information about new online system will be made available soon.

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
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5	Strong	Meets all of the review criteria in a significant manner
4	Good	Meets all of the review criteria to some extent; 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; proposals that do not meet the program requirements
1	Ineligible	Incomplete applications, applications that do not meet eligibility criteria or that include significant ineligible expenses in application budget. Former grantee organizations not in compliance with CAC grant requirements.

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 ranking recommendations, the Council will consider the panel’s recommendations and make final funding decisions at a public meeting.

If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand 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 expressed in the application can be met or modified with a lesser grant award than the original request.

Timeline

Month Day, 2017	Application available
Month Day, 2018, 5:00 PM	Application deadline (online)
April 2018	Funding decisions
May 2018	Funding notifications
June 1, 2018 – May 31, 2019	Funded activity period

Grantee Requirements

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

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



Artists in Communities

2017-2018 Grant Guidelines

Deadline: January 9, 2018 – (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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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.

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Mission: To advance California through the arts and creativity.

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

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

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. 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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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 Communities

2017-18 GRANT GUIDELINES

DEADLINE: January 9, 2018 5:00 PM

Apply at XXXXX

Up to \$18,000



Background

The California Arts Council (CAC) is pleased to offer grants through the Artists In Communities Program, a program that centralizes artists and their artistic processes as vehicles for community vitality. The third year of this 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

Artist In Communities 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 and relevant to the specific community, and should include demonstration of community investment in the project. ~~Engage community members as active participants in the planning and/or execution of the project.~~ Professional artists will work closely with organizational partners and community members to produce creative projects that are **for and with** 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, cultural centers, community halls and site specific locations.

Projects should:

- Include one (or more) lead 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~~ demonstrate community investment.
- Demonstrate artistic rigor and thoughtful planning for engagement that is tailored and **relevant** to the specific community.
- Demonstrate strong support from ~~targeted~~ community and a strong working relationship between the artist and partnering organization.

Eligible Request Amounts:

- Organizations can request up to \$18,000. However, the request for this program cannot exceed 25% of an organization's total operating revenue from the last completed fiscal year as reported in the DataArts Funder Report. Organizations are encouraged to apply for a request that is reasonable, in relation to the organizational budget size and capacity to meet the 1:1 matching requirement. See matching requirements below.

Funding Restrictions

- **NEW for FY17-18:** Total of all application requests in FY17-18 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. If applying for one or more CAC grants in a grant cycle, the total amount requested cannot exceed 50% of what is reflected in the organization's Total Operating Revenue line in the DataArts Funder Report.
- **Projects primarily serving children up to age 18 (PreK-12) cannot apply to Local Impact, Artists In Communities or Creative California Communities. Refer to Arts Education Program Guidelines on how to seek support for these projects.**
- In order to spread our limited grant dollars, organizations may not apply to the Artists In Communities and the Creative California Communities grant program in the same funding cycle, with the exception of CCC planning grants.
- An artist can only be a lead artist in one Artists in Communities project grant at a time.
- Applicants to this program are not restricted from applying and receiving another CAC program grants (except CCC) as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
 - Serve primarily different groups of people
 - Take place in different spaces, times, and/or contexts
 - Achieve fundamentally distinct programmatic outcomes
- Neither the award nor the match may be used to supplant state-funded expenses.

Matching Funds

All grant recipients must provide a dollar-for-dollar (1:1) match for the Artists In Communities grant. A cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. If applying for multiple CAC grants in a single fiscal year, distinct funds must be identified to meet matching requirement for each grant application. Applicant must indicate whether matching funds are projected, pending or committed.

In-Kind Match:

All In-kind contributions must be approved by the Program Specialist prior to application submission (see Staff Assistance). Grant applications with unapproved in-kind contributions may be deemed ineligible. Non-cash contributions provided by third parties for whom a market value can be determined may be used for up to 50% of the required (1:1) match.

Eligible In-Kind Contributions:

- In-kind Contributions may be in the form of space, pro bono consultancy, training, or services, supplies, and other expendable property that are given free of charge to the organizations.
- **In-kind contributions may only be provided by third parties.**

- 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 application.
- In-kind contributions by state entities are ineligible.

Use of in-kind contributions as a portion of the match is intended to support organizations that may not have the financial capability to provide a 1:1 cash match, but demonstrate the capacity to carry out the activities in the grant application with other sources of support.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions on their financial statements and in their DataArts profile and report.

Applicant Eligibility

- Application must be submitted by a nonprofit organization. The 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 two years prior to the time of application.
 - Local arts agency or arts-based 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 two years prior to the time of application. Organizations such as libraries, housing agencies, senior/teen/cultural community 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 ~~two~~ **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. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, federal 501(c)(3) designation, 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 services or programming in California for a minimum of years prior to the time of application, have compatible organizational goals to the applicant organization, and submit a DataArts Funder Report with the application. See additional information on the use of Fiscal Sponsors here [\[reference to online location\]](#).

- All applicants, including non-arts non-profit organizations, must complete a DataArts Profile and Funder Report at the time of application.

Project Requirements

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2019.
- Project must be driven by the creative vision of lead artists.
- Project must include a thoughtful approach to engaging the community through sustained contact between the Lead artist(s) and the community over a period of time. This period should be determined by the needs 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(s), commensurate with experience and local rates.
- Artists working with the applicant arts organization must show professional experience of at least 2 years; must be residents of California; and may not be engaged in the project as a student in a degree program.
- Project must include a public component that is free of charge for community participants and or audience.
- Project plan must include a detailed timeline indicating artistic activities, project management responsibilities, intended artistic and community-based outcomes, an evaluation/documentation strategy, as well as space, time and equipment requirements.
- Project must articulate ~~identify a community need, circumstance or priority to be addressed and~~ desired outcomes of creative activities undertaken in grant period.
- Artists working with the applicant organization must show professional experience of at least 2 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 Artists in Communities application in any one grant cycle.
- Application can include more than one artist if all collaborating artists meet eligibility requirements and all participating artists are compensated accordingly.
- Letter of Agreement between Applicant organization and Lead Artist must be submitted.

Accessibility

CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.

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 funded activity period

Application Process

Applications will be available online through the CAC's new online application system. Only applications submitted through the system by the deadline will be accepted. More information about new online system will be made available soon.

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 all of the review criteria to some extent; 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; proposals that do not meet the program requirements
1	Ineligible	Incomplete applications, applications that do not meet eligibility criteria or that include significant ineligible expenses in application budget. Former grantee organizations not in compliance with CAC grant requirements.

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 ranking recommendations, the Council will consider the panel’s recommendations and make final funding decisions at a public meeting.

If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand 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 expressed in the application can be met or modified with

a lesser grant award than the original request.

Timeline

November 8, 2017	Application available
January 9, 2018 5:00 pm	Application deadline (online)
April 2018	Funding decisions
May 2018	Funding notifications
June 1, 2018 – May 31, 2019	Funded activity period

Grantee Requirements

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

- 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.
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Artists in Communities Program Specialist at
andrea.porras@arts.ca.gov or 916-322-6395



Arts Education

2017-18 Grant Guidelines

Deadlines: (Online Submission)

Extension: January 4, 2018, 5:00 PM

Exposure: January 24, 2018, 5:00 PM

Artists in Schools: March 8, 2018, 5:00 PM

Professional Development: March 8, 2018, 5:00 PM



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Arts Education

2017-18 Grant Guidelines

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Artists in Schools: *March 8, 2018, 5:00 PM*

Professional Development: *March 8, 2018, 5:00 PM*

Apply at [...]

Up to \$18,000

(\$2,500 for Professional Development)



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 recent years, the CAC expanded the arts education grant programs with three new funding opportunities. The **Professional Development (PD)** strand expands the impact of in-school residency programs by supporting the training of classroom teachers in arts integration strategies. The **Extension** program supports after school and summer arts education programs that take place in community venues, as well as on school sites. The **Exposure** program supports opportunities for underserved students to experience professional art and performance, including 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.

All arts education grant programs are open to programs serving students from infancy to the end of high school.

Purpose

The Arts Education grant programs are rooted in the CAC's belief that arts education is an essential tool for healthy human development that it should be available to all. The overarching purpose of the multi-strand Arts Education Grant Program is to expand access to meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts.

Artists in Schools: The **Artists in Schools** 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. Artists in Schools projects focus on hands-on participant learning that takes place over a period of time with an identified group of students.

Professional Development: Awards of \$2,500 will support nonprofit arts organizations and teaching artists to plan and deliver **Professional Development** 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 *Artists in Schools* 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.

Extension: The purpose of the **Extension** program is to support arts education projects 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.

Exposure: The purpose of the **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.

Successful Arts Education projects will address the following goals:

- Develop the artistic abilities of students through sequential, hands-on arts learning.
- Promote life skills such as critical thinking, problem-solving, collaboration and positive self-expression through the arts.
- Promote 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.
- Cultivate students' appreciation for the arts, and understanding of themselves as capable and consequential arts patrons and participants.
- Align with National Core Arts, California Visual and Performing Arts, Common Core, and/or Expanded Learning Standards, as well as Creative Youth Development frameworks.

Project Requirements

- By the end of the grant period, the applicant must develop and complete a project addressing the program's purpose.
 - AIS and PD Grant activity period: July 1, 2018 – June 30, 2019.
 - Extension and Exposure grant activity period: June 1, 2018 – May 31, 2019.
- Fees for individual artists and/or arts workers to be supported by this grant must be commensurate with experience and comparable to fees for other local skilled workers.

For the Artists in Schools grant, a minimum of 75% of the grant plus the match must be allocated to payment of teaching artists.

- 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.
- *(For Artists in Schools and Extension only)* 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.
- *(For Exposure only)* Students must engage in performance-related educational activities including, but not limited to pre- and/or post-show discussions, workshops, or in-school seminars. Applicant must develop and distribute a study guide to each classroom teacher whose students will be engaged in the project.
- *(For Exposure only)* Applicant must demonstrate that the majority of student attendees are underserved in terms of their access to high-quality arts experiences, either due to socio-economic status, rural geography, or other barriers.
- Project activities explicitly align with National Core Arts, California Visual and Performing Arts, Common Core, and/or Expanded Learning Standards, as well as Creative Youth Development frameworks.
- Students may not be required to pay a fee for participation in any in-school arts program. Tuition-based afterschool and summer programs must demonstrate a robust equity and accessibility plan that includes significant opportunities for fee remission.

Eligible Request Amounts

Organizations can request up to \$18,000 (\$2,500 for Professional Development). However, the request for this program cannot exceed 25% of an organization's total operating revenue from the last completed fiscal year as reported in their DataArts Funder Report. Organizations are encouraged to apply for a request that is reasonable, in relation to the organizational budget size and capacity to meet the 1:1 matching requirement. See matching requirements below.

Funding Restrictions

- NEW for FY17-18: Total of all application requests in FY17-18 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. If applying for one or more CAC grants in a grant cycle, the total amount requested cannot exceed 50% of what is reflected in the organization's Total Operating Revenue line in the DataArts Funder Report.
- Applicants to this program are not restricted from applying and receiving another CAC program grant (**including other Arts Education grants**) as long as those funds are used for different projects and purposes. An organization can apply to and be funded in multiple Arts Education strands simultaneously. Proposals for each program will be

submitted, reviewed, and awarded separately. To be eligible for funding in multiple strands, applicants must demonstrate that projects:

- Serve different groups of people
- Take place in different spaces, times, and/or contexts
- Achieve fundamentally distinct programmatic outcomes
- Projects serving primarily children from infancy through grade 12 cannot apply to Local Impact (LI), Artists in Communities (AC) or Creative California Communities (CCC). All projects focused on work with this age group should apply in one of the Arts Education categories described above.
- Neither the award nor the match may be used to supplant state-funded expenses.

Matching Funds

All grant recipients must provide a dollar-for-dollar (1:1) match for Arts Education grants. A cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. If applying for multiple CAC grants in a single fiscal year, distinct funds must be identified to meet matching requirement for each grant application. Applicant must indicate whether matching funds are projected, pending or committed.

In-Kind Match:

All In-kind contributions must be approved by the Program Manager prior to application submission (see Staff Assistance). Grant applications with unapproved in-kind contributions may be deemed ineligible. Non-cash contributions provided by **third parties** for which a market value can be determined **may** be used for up to 50% of the required (1:1) match (up to 25% for Artists in Schools).

Eligible In-Kind Contributions:

- In-kind Contributions may be in the form of space, pro bono consultancy, training, or services, supplies, and other expendable property that are given free of charge to the organizations.
- **In-kind contributions may only be provided by third parties.**
- 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 application.
- In-kind contributions by state entities are ineligible.

Use of in-kind contributions as a portion of the match is intended to support organizations that may not have the financial capability to provide a 1:1 cash match, but demonstrate the capacity to carry out the activities in the grant application with other sources of support.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions on their financial statements and in their DataArts Funder Report.

Applicant Eligibility

- The applicant must be a California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of arts programming for a minimum of two years prior to the time of application.
- The applicant must be a nonprofit organization with tax-exempt 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. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status.
- Applicants must complete and submit a CAC DataArts Funder Report at the time of application.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, federal 501(c)(3) designation, 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 services or programming in California for a minimum of two years prior to the time of application, have compatible organizational goals to the applicant organization, and submit a DataArts Funder Report with the application. See additional information on the use of Fiscal Sponsors [reference to online location].
- Artists working with the applicant arts organization must show professional experience of **at least two years**; must be residents of California; and may not be engaged in the project as students in a degree program.

Accessibility

CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.

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 funded activity period

Application Process

Applications will be available online through the CAC's new online application system. Only applications submitted through the system by the deadline will be accepted. More information about new online system will be made available soon.

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
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California Arts Council Decision-making

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

Timelines

EXTENSION

November 1, 2017	Application available
January 4, 2018, 5:00 PM	Application deadline (online)
April 2018	Funding decisions
May 2018	Funding notifications
June 1, 2018 – May 31, 2019	Funded activity period

EXPOSURE

November 15, 2017	Application available
January 24, 2018 5:00 PM	Application deadline (online)

April 2018	Funding decisions
May 2018	Funding notifications
June 1, 2018 – May 31, 2019	Funded activity period

ARTISTS IN SCHOOLS

January 11, 2018	Application available
March 8, 2018, 5:00 PM	Application deadline (online)
June 2018	Funding decisions
July 2018	Funding notifications
July 1, 2018 – June 30, 2019	Funded activity period

PROFESSIONAL DEVELOPMENT

January 11, 2018	Application available
March 8, 2018, 5:00 PM	Application deadline (online)
June 2018	Funding decisions
July 2018	Funding notifications
July 1, 2018 – June 30, 2019	Funded activity period

Grantee Requirements

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

- 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.”*
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Contact Josy Miller, Ph.D., Arts Education Programs Specialist: josy.miller@arts.ca.gov or (916) 322-6385.



Cultural Pathways

2017-19 Grant Guidelines

Deadline: February 7, 2018, 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

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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.

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

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

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

Cultural Pathways

2017-19 Grant Guidelines

DEADLINE: February 28, 2018, 5:00 PM

Apply at [...]

Up to \$20,000



Background

The Cultural Pathways (Pathways) program is rooted in the California Arts Council's (CAC) commitment to serving the needs of an increasingly demographically complex California, and the belief that a healthy arts ecosystem reflects contributions from all of California's diverse populations. Cultural Pathways supports small and emerging arts groups that are rooted in communities of color, recent immigrant and refugee communities, and tribal groups.

Purpose

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

Intended Outcomes of Pathways:

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

Program Description

Successful applicants will receive two years of general operating support up to an amount of \$10,000 per year, over the course of the two-year program. Successful applicants will also receive Technical Assistance and Professional Development tools, resources, and training to 1) strengthen their organizational capacity, and 2) advance specific skills and knowledge of key administrative and artistic personnel. Technical assistance may take the form of convenings, webinars, learning communities, and workshops.

Program Requirements

General operating support is intended to support the organization or group in carrying out their mission. Cultural Pathways funding is *not* intended to support a specific project. Through the CAC application process, applicant organizations must:

- Describe the community of color, recent immigrant and refugee community, or tribal or indigenous group being served
- Describe how mission, activities, programs and/or services, staff, and board (or other advisory or governing body) are deeply rooted in and reflective of this specific population
- Describe existing, ongoing, and planned arts activities, programs and/or services
- Identify artistic and administrative personnel who will participate in Technical Assistance and Professional Development and peer-to-peer activities related to the program (minimum 40 hrs per year)

Successful applicants will be expected to:

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

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

- DataArts Profile (grantees will be expected to participate by the end of the second year)
- Online grants management support
- Grant evaluation and reporting
- Assistance based on identified needs within the cohort of grantees

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

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

Eligible Request Amounts

Organizations can request up to \$20,000. Grantees will receive a maximum of \$10,000 per year, for each of the two years. Requests for this program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year as reported in their application.

Organizations with total operating revenues of less than \$40,000 are encouraged to apply for a request that is reasonable, in relation to the organizational budget size. Staff reserves the authority to re-calculate eligible grant requests and/or recommended award amounts based on the provided financial documentation.

Second-year funding is contingent upon the CAC's available funds and the successful completion of all first year grant requirements.

Funding Restrictions

- NEW for FY17-18: Total of all application requests in FY17-18 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. If applying for one or more CAC grants in a grant cycle, the total amount requested cannot exceed 50% of what is reflected in the organization's total operating revenue from the last completed fiscal year as reported in their application.
- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. See specific project grant guidelines for additional information. To meet this criterion, applicants must demonstrate that projects:
 - Serve different groups of people
 - Take place in different spaces, times, and/or contexts
 - Achieve fundamentally distinct programmatic outcomes
- The grant award may not be used to supplant state-funded expenses.
- Current CAC grant recipients and organizations who have received CAC grant funding within the past three (3) years cannot apply
- Organizations with total operating revenues greater than \$150,000 in the last completed fiscal year cannot apply.

Matching Funds

Matching funds are not required for this grant.

Applicant Eligibility

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

Intended to increase our reach into communities and organizations not currently supported by the California Arts Council, only organizations that are not current or recent grantees may apply.

Eligible applicant organizations:

Applicant organizations must be one of the following:

- California-based nonprofit arts organization with tax-exempt status under section 501(c)(3) of the Internal Revenue Code or section 23701d of the California Revenue and

Taxation Code. California Indigenous tribes can apply if they can demonstrate non-profit status.

- California-based unincorporated arts organization (such as artist groups and artist-collectives) led by California-based artists and arts administrators. These entities must apply in partnership with a Fiscal Sponsor (see below).
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, federal 501(c)(3) designation, 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 services or programming in California for a minimum of three years prior to the time of application, have compatible organizational goals to the applicant organization, and submit a DataArts Funder Report with the application. See additional information on the use of Fiscal Sponsors [reference to online location].
- ~~• Non-arts nonprofit organizations such as community service organizations serving these communities and meeting all other eligibility requirements may apply with the following condition:
 - ~~○ Must have a distinct arts programming budget of less than \$150,000 for each of the last two completed fiscal years prior to the time of application~~~~

All applicant organizations must:

- Have a history of consistent arts programming (e.g. producing, presenting or exhibiting) for a minimum of two years prior to the time of application
- Have a total operating revenue of less than \$150,000 for each of the last two completed fiscal years prior to the time of application
- Be available to participate in Technical Assistance and Professional Development components throughout the course of the two-year program
- Be accessible to the general public

Accessibility

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What the CAC Does Not Fund

- Hospitality or food costs
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- For-profit organizations (as applicants)
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- 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 funded activity period

Application Process

Applications will be available online through the CAC's new online application system. Only applications submitted through the system by the deadline will be accepted. More information about new online system will be made available soon.

Review Criteria

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

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

Peer Panel Evaluation and Ranking Process

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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Timeline

November, 2017	Application available
February 7, 2018, 5:00 PM	Application deadline (online)
April, 2018	Funding decisions
May, 2018	Funding notifications
June 1, 2018 – May 31, 2020	Funded activity period

Grantee Requirements

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

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JUMP StArts

2017-18 Grant Guidelines

*Deadline: (Online Submission)
January 17, 2018, 5:00 PM*



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California Arts Council



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JUMP StArts

2017-18 Grant Guidelines

DEADLINE: *(Online Submission)*

January 17, 2018, 5:00 PM

Apply at [...]

Up to \$50,000



Background

Beginning as a pilot program in 2013, the JUMP StArts program is rooted in the California Arts Council's (CAC) commitment to ensuring that art is accessible to all Californians, including the young, vulnerable, and at-risk. JUMP StArts was designed as a positive intervention for youth facing incarceration. The program mobilizes partnerships between arts organizations and juvenile justice entities to create arts learning opportunities that foster positive socio-emotional, behavioral, academic and developmental outcomes for system-engaged youth. In 2017, the Senate Budget Act dedicated funds specifically to expand the program, including service to California Department of Corrections and Rehabilitation Division of Juvenile Justice Youth Facilities.

Purpose

JUMP StArts supports high quality arts education and artist(s)-in-residence programs for youth within the juvenile justice system. Activities may take place in state or county-operated corrections facilities, or in classroom, after-school, and social service settings. The proposed project must be designed and developed in partnership between an arts organization and a juvenile justice facility or social service organization. The project should demonstrate significant planning, and should reflect a collaborative relationship between the partnering organizations.

Project Requirements

- By May 31, 2019, the applicant must develop and complete a project providing arts learning opportunities to youth involved with the juvenile justice system.
- Fees for individual artists and/or arts workers to be supported by this grant must be commensurate with experience and comparable to fees for other local skilled workers.
- Financial plan must show project viability, community support, and leveraging of assets.
- Project plan must describe activities, partnership responsibilities, intended artistic and youth development outcomes, and robust evaluation and documentation strategies.
- The project must include professional development trainings for teaching staff in both facility protocols and best practices in working with system-engaged youth.
- The project must be designed and developed in partnership between applicant and one or more partner organizations. The applicant must be an **arts partner** with a history of serving the intended population working with at least one **juvenile justice/services partner** serving the same. Partner commitment letters are required at time of the application.

Arts partner definition:

- o California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of serving the intended population

Juvenile justice facility/agency partner definition:

One of these entities serving youth engaged by the juvenile justice system, including:

- o Division of Juvenile Justice Youth Facilities
- o County juvenile halls and camps
- o Court schools
- o Community schools
- o Social service agencies or nonprofit organizations supporting system-engaged youth during incarceration, re-entry, and/or probation periods

Given the transient context for system-engaged youth, applicants are encouraged to consider partnering with multiple agencies that serve youth in various aspects of their incarceration, probation, and re-entry, to ensure consistent engagement, and to maximize program impact. If unclear about appropriate partner(s), contact Arts Education Programs Specialist, Josy Miller, Ph.D. (see Staff Assistance).

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

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

Arts Organization Coordinator should:

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

Partner Facility Coordinator should:

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

Joint Responsibilities should include:

- Providing on-going assistance to the artists and teachers
- Communicate regularly over the duration of the project regarding any necessary changes that need to be made

- Identify outcomes and evaluation metrics appropriate to the scope of the project
- Publicizing the project to parents, facility staff, superintendents of education and local governmental officials

JUMP StArts Planning Grant

Planning grants are available to support arts organizations that have identified a juvenile justice facilities/agency partner and are in the process of developing an arts for incarcerated youth project. These planning grants give organizations the opportunity to take the time to design the project thoughtfully, and to include meaningful contributions to that design from both partners. The planning grants also can be used to pilot aspects of the program and to conduct any necessary training and/or professional development for the project staff. Planning grants are ranked Yes-CAC Will Fund/No-CAC Will Not Fund based on the strength and merit of the plan.

- Previous recipients of a JUMP StArts grant are ineligible to apply for a planning grant.
- Applicants may not receive a JUMP StArts Planning Grant and JUMP StArts Project Grant in the same cycle.
- Planning grant requests may be made for \$2,500 for a one-year grant, and do not require a match.

Eligible Request Amounts

Organizations can request up to \$50,000. However, the request for this program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year as reported in their DataArts Funder Report. Organizations are encouraged to apply for a request that is reasonable in relation to the organizational budget size.

Funding Restrictions

- NEW for FY17-18: Total of all application requests in FY17-18 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. If applying to one or more CAC grants in a grant cycle, the total amount requested cannot exceed 50% of what is reflected in the organization's Total Operating Revenue line in the DataArts Funder Report.
- Applicants may apply and be funded for a project in a county-operated or community-based facility(ies), and may also apply and be funded for a project in a state-operated facility(ies) during the same funding cycle. These applications will be submitted, adjudicated, and funded as separate grants.
- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
 - Serve different groups of people
 - Take place in different spaces, times, and/or contexts
 - Achieve fundamentally distinct programmatic outcomes
- Neither the award nor the match may be used to supplant state-funded expenses.

Matching Funds

Matching funds are not required for this grant.

Applicant Eligibility

- The applicant must be a California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of arts programming for a minimum of two years prior to the time of application.
- The applicant must be the arts partner; the juvenile justice facility acts as the project partner in all JUMP StArts grant applications.
- The applicant must be a nonprofit organization with tax-exempt 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. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status.
- Applicants must complete and submit a CAC DataArts Funder Report at the time of application.
- Use of Fiscal Sponsors is not allowed.
- Artists working with the applicant arts organization must show professional experience of **at least two years**; must be residents of California; and may not be engaged in the project as students in a degree program.

Accessibility

CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.

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 funded activity period

Application Process

Applications will be available online through the CAC’s new online application system. Only applications submitted through the system by the deadline will be accepted. More information about new online system will be made available soon.

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 all of the review criteria to some extent; 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; proposals that do not meet the program requirements
1	Ineligible	Incomplete applications, applications that do not meet eligibility criteria or that include significant ineligible expenses in application budget. Former grantee organizations not in compliance with CAC grant requirements.

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 ranking recommendations, the Council will consider the panel’s recommendations and make final funding decisions at a public meeting.

If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand 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 expressed in the application can be met or modified with a lesser grant award than the original request.

Timeline

November 8, 2017	Application available
January 17, 2018, 5:00 PM	Application deadline (online)
April 2018	Funding decisions
May 2018	Funding notifications
June 1, 2018 – May 31, 2019	Funded activity period

Grantee Requirements

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

- 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.
- Reports summarizing grant-funded activities and accomplishments will be required. .

Staff Assistance

CAC staff is available to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, have difficulty speaking, or who are Deaf Blind may dial 711 to reach the California Relay Service (CRS).

Contact Josy Miller, Ph.D., Arts Education Programs Specialist: josy.miller@arts.ca.gov or 916-322-6385.



Professional Development 2017-18 Grant Guidelines

Deadlines:

January 3, 2018, 5:00 PM (Online Submission) Grant Period: Feb.-May 2018
March 1, 2018, 5:00 PM (Online Submission) Grant Period: June-Sept. 2018
May 3, 2018, 5:00 PM (Online Submission) Grant Period: Oct. 2018-Jan. 2019



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

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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.

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

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

Information Access: Pursuant 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 tax-exempt status under sec. 501(c)(3) of Title 26 of the Internal Revenue Code (Fiscal Sponsors are eligible in some programs), or nonprofit status 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.

Professional Development

2017-18 Grant Guidelines

Multiple Deadlines

Apply at [...]

Up to \$1000



Background

The Professional Development program is rooted in the California Arts Council's (CAC) desire to provide opportunities for the field to grow and thrive by supporting professional development and learning activities for individuals.

Purpose

The Professional Development (PD) program assists arts organizations in building their capacity for success by supporting individuals through professional development activities.

- Funding will support 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

The goals of the Professional Development program are:

- To support and strengthen an arts organization's organizational capacity
- To support professional growth and leadership training opportunities for individuals working in the arts
- To encourage a culture of learning

Project Eligibility and Requirements

- Activities should demonstrate value and impact on the work of the individual and the health of the organization.
- Activities should further the professional development of individual staff, artists, administrators or teaching artists who are employed by the applicant organization. Activities may include:
 - Tuition or registration fees for conferences, seminars or workshops, In-state travel expenses, OR Funds to work directly with career coaches.
 - Applicant will be asked to provide documentation for the proposed activity such as: Meeting, workshop or conference description including date, time and registration information.
 - Resumes for individual(s) participating in activity.
- Project activities should take place within the appropriate 4-month grant period, corresponding to the appropriate deadline.

Eligible Request Amounts

Professional Development requests may be made for up to \$1,000. However, the request for this program cannot exceed 25% of an organization's total operating revenue from the last completed fiscal year as reported in their DataArts Funder Report.

Matching Funds:

Matching funds are not required for this grant.

Funding Restrictions

- **NEW for FY17-18:** Total of all application requests in FY17-18 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. If applying for one or more CAC grants in a grant cycle, the total amount requested cannot exceed 50% of what is reflected in the organization's Total Operating Revenue line in the DataArts Funder Report.
- An organization can only receive one grant per year to the Professional Development program.
- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
 - Serve different groups of people
 - Take place in different spaces, times, and/or contexts
 - Achieve fundamentally distinct programmatic outcomes
- The grant may be used to supplant state-funded expenses, or existing professional development funds.
- **State funds cannot be used for food and beverage expenses, out of state travel, or direct fundraising activities.**
- Please see page 6 for more details on what the CAC does not fund.

Applicant Eligibility

- The applicant must be a California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of arts programming for a minimum of two years prior to the time of application.
- The applicant must be a nonprofit organization with tax-exempt 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. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status.
- Applicants must complete and submit a CAC DataArts Funder Report at the time of application.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, federal 501(c)(3) designation, 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 services or programming in California for a minimum of three years prior to the time of application, have compatible organizational goals to the applicant organization, and submit a DataArts Funder Report with the application. See additional information on the use of Fiscal Sponsors [\[reference to online location\]](#).

- Artists working with the applicant arts organization must show professional experience of **at least two years**; must be residents of California; and may not be engaged in the project as students in a degree program.

Accessibility

CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.

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 funded activity period

Application Process

Applications will be available online through the CAC's new online application system. Only applications submitted through the system by the deadline will be accepted. More information about new online system will be made available soon.

Review Criteria and Application Evaluation

A CAC staff review panel will assess all applications and will recommend grants for applicants that strongly meet the review criteria. The staff panel's review of applications and work samples is a multi-step process and involves assigning "Fund or Not-Fund" to an application.

Given the rolling deadline and the increased competitiveness of the grant program, priority may be given to applicants that:

- Operate with budgets of \$500,000 or under
- Have not received a Professional Development grant in FY16-17

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

1. Impact

- a. Demonstrates the impact and benefits of the activity on the individual and organization.

2. Quality of learning activity

- a. Bios/resumes from participants;
- b. Information about professional development activity and institution.

California Arts Council Decision-making

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

If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand 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 expressed in the application can be met or modified with a lesser grant award than the original request.

PD Timeline

October X, 2017	Guidelines available
November 8, 2017	Application available

January 3, 2018, 5:00 PM	Application deadline (online)
January 2018	Funding decisions
February 2018	Funding notifications
February 1, 2018 – May 31, 2018	Funded activity period

March 1, 2018, 5:00 PM	Application deadline (online)
April 2018	Funding decisions
May 2018	Funding notifications
June 1, 2018 – September 30, 2018	Funded activity period

May 3, 2018, 5:00 PM	Application deadline (online)
June 2018	Funding decisions
July 2018	Funding notifications
October 1, 2018 – January 30, 2019	Funded activity period

Grantee Requirements

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

- 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.
- Reports summarizing grant-funded activities and accomplishments will be required. .

Staff Assistance

CAC staff is available to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, have difficulty speaking, or who are Deaf Blind may dial 711 to reach the California Relay Service (CRS).

Contact Jaren Bonillo, PD Program Manager at jaren.bonillo@arts.ca.gov or (916) 322-6584.



Memorandum

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

Date: September 8, 2017
To: Council Members
From: Jaren Bonillo, Arts Program Specialist
Shelly Gilbride, Programs Officer
Re: State-Local Partnership Panel and Staff Recommendations

Staff requests Council approval of panel recommendations to fund 52 local arts agencies through the 2017-18 State-Local Partnership Program. Support for 52 partners is for core operating support for a 21-month grant period. Total funding allocation is recommended at \$3,092,924, with an additional \$105,000 for SLPs implementing Poetry Out Loud.

Funding Allocation

This request is based on a funding allocation of \$3,092,924 per the Program Committee recommendations in Tab 13. The funding allocation is for 21 months of support in an effort to consistently fund SLPs over time and realign the SLP grant cycle with all other CAC grant programs for efficiency and for the stability of the program. The maximum grant request amount was \$35,000 for 12 months of support. In addition to the recommended allocation based on each SLP's panel rank, the funding recommendation also includes a nine-month extension of the grant period with an additional award amount equaling \$26,250 (75% for the additional 9 months) to every SLP.

The grant period for FY 17-18 will be from October 1, 2017 to June 30, 2019. The end date of the grant period will align with all of the other FY 17-18 programs, and will allow Council to consider decisions about SLP in conjunction with all other grant programs in the future. The FY 18-19 application cycle will open in the winter of 2018 in alignment with other FY 18-19 CAC programs. (See SLP Program Overview in Tab12.)

Funding Allocation Recommendation: \$3,092,924

- 52 grantees, total amount funded for original one-year grant cycle: \$1,701,674 with a \$35,000 maximum request amount
- Average grant size for 12 months: \$32,107 with (1:1) match requirement
- Provide an additional award amount of 75% of the maximum grant request amount of \$35,000 in addition to the recommended award, extending funding (nine months)
 - Nine-month extension (75% of request amount): \$1,391,250

- Grant size for nine-month extension: \$26,250 with no match requirement¹
- 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 2017-18 SLP online application as indicated in the approved SLP guidelines
 - 34 SLPs submitted POL applications for an additional \$105,000, with a \$3,000 POL award provided to implement the program at the county level

SLP Program Overview

Core operating support is provided for State-Local Partners who are charged with meeting the following SLP program goals:

- Increasing public awareness and participation in the arts of all cultures
- Broadening public and private support for the arts
- Serving the diverse cultural needs of California’s local communities
- Encouraging and promoting arts in education
- Fostering local and regional partnerships and collaboration

This year the SLP guidelines and application were refined, and clarifications were made to the application to explicitly ask applicants to describe programs and services related to the Access and Equity review criteria. A diverse panel of SLP representatives diligently adjudicated SLPs with a keen eye for good organizational governance and oversight, overall fiscal health, strength of community engagement and programmatic activities, and efforts to foster the artistic and cultural diversity of their communities.

Funding and Panel Recommendations

The SLP peer review panel met August 7-9, 2017, to evaluate FY 17-18 requests for funding. Fifty-three counties currently have SLPs; five counties short of the 58-county total. There are two longstanding SLP applicant organizations that represent cities rather than counties (Los Angeles and San Diego). Yuba and Sutter counties are jointly served by Yuba Sutter Arts², and Los Angeles is serviced through both the City of Los Angeles Department of Cultural Affairs and the Los Angeles County Arts Commission.

Fifty-three applications were reviewed and all applications are being recommended for funding. Recommendations are to fund from rank 6 through rank 2. SLPs ranking 3 and below will be offered additional technical support through interim reporting dialogue and site visits.

Staff Recommendation for Technical Assistance

San Joaquin County applied for a planning grant to continue the planning and development of a designated local arts agency for the county of San Joaquin. The panel did not recommend the application for funding due to incomplete information provided in the application. Staff will further engage San Joaquin with feedback and assistance to assure that information is complete and leadership has been identified to oversee the planning efforts. The staff recommends inviting San

¹Organizations that were unable to request the full \$35,000 grant request amount due to budgetary restrictions will be asked to provide their YTD financial statements at the time of interim reporting. Staff reserves the right to assess and adjust for the appropriate nine-month extension if the organization’s operating revenue does not meet the minimum budget threshold to receive the full amount.

² Yuba-Sutter Regional Arts Council receives funding based on servicing both Yuba and Sutter counties. (See attached SLP Funding Scenario, row 15.)

Joaquin to reapply for a planning grant once they have identified leadership and addressed areas of concern.

Panel Chair

Talia Gibas currently serves as Professional Development Programs Manager at the Los Angeles County Arts Commission and as a contributing associate for Createquity, a research-backed investigation of the most important issues in the arts. Prior to moving into her current position at the Arts Commission in 2015, she spent six years developing and managing a range of grant and professional development programs for the commission's regional arts education initiative, Arts for All. She is a past Createquity Writing Fellow and from 2011-2014 served on Americans for the Arts' Arts Education Council. Talia earned her B.A. in Interdisciplinary Studies in the Humanities from the University of Chicago, and Ed.M in Arts in Education from the Harvard Graduate School of Education.

Attachments

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

**FY17-18 State-Local Partnership
Funding Scenario Recommendations
21 month grant period**

	A	B	C	D	E	F	G	H	J	K	N	O	P
1	Application#	Legal Name of Applicant Organization	County	Rank	Original Request	4% Reduction by Rank	75% of \$35,000 (9 mos. ext.)	Total SLP Recommended	POL Allocation	Total Award			
2	SL-17-00057	Alameda County Arts Commission	Alameda	6	35,000	\$35,000	\$26,250	\$61,250	\$3,000	\$64,250			
3	SL-17-00038	Arts Council Santa Cruz County	Santa Cruz	6	35,000	\$35,000	\$26,250	\$61,250	\$3,000	\$64,250		Rank	Percent
4	SL-17-00046	City of Los Angeles Department of Cultural Affairs	Los Angeles	6	35,000	\$35,000	\$26,250	\$61,250		\$61,250		6	100
5	SL-17-00070	City of San Diego Commission for Arts and Culture	San Diego	6	35,000	\$35,000	\$26,250	\$61,250		\$61,250		5	96
6	SL-17-00049	County of Sonoma Economic Development Board Foundation	Sonoma	6	35,000	\$35,000	\$26,250	\$61,250		\$61,250		4	91
7	SL-17-00013	Los Angeles County Arts Commission	Los Angeles	6	35,000	\$35,000	\$26,250	\$61,250		\$61,250		3	87
8	SL-17-00067	Mariposa County Arts Council, Inc.	Mariposa	6	35,000	\$35,000	\$26,250	\$61,250	\$3,000	\$64,250		2	83
9	SL-17-00028	PlacerArts	Plumas	6	35,000	\$35,000	\$26,250	\$61,250	\$3,000	\$64,250			
10	SL-17-00061	Riverside Arts Council	Riverside	6	35,000	\$35,000	\$26,250	\$61,250	\$3,000	\$64,250			
11	SL-17-00064	San Benito County Arts Council	San Benito	6	35,000	\$35,000	\$26,250	\$61,250	\$3,000	\$64,250			
12	SL-17-00024	San Francisco Arts Commission	San Francisco	6	35,000	\$35,000	\$26,250	\$61,250		\$61,250			
13	SL-17-00054	Shasta County Arts Council	Shasta	6	35,000	\$35,000	\$26,250	\$61,250	\$3,000	\$64,250			
14	SL-17-00041	Ventura County Arts Council	Ventura	6	35,000	\$35,000	\$26,250	\$61,250	\$3,000	\$64,250			
15	SL-17-00052	Yuba-Sutter Regional Arts Council	Sutter and Yuba	6	70,000	\$70,000	\$52,500	\$122,500	\$6,000	\$128,500			
16	SL-17-00022	Amador County Arts Council	Amador	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
17	SL-17-00048	Arts Council for Monterey County	Monterey	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
18	SL-17-00019	Arts Orange County	Orange	5	35,000	\$33,600	\$26,250	\$59,850		\$59,850			
19	SL-17-00021	Calaveras County Arts Council	Calaveras	5	35,000	\$33,600	\$26,250	\$59,850		\$59,850			
20	SL-17-00014	Contra Costa County	Contra Costa	5	29,965	\$28,766	\$26,250	\$55,016	\$3,000	\$58,016			
21	SL-17-00018	Inyo Council for the Arts	Inyo	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
22	SL-17-00031	Merced County Arts Council, Inc.	Merced	5	35,000	\$33,600	\$26,250	\$59,850		\$59,850			
23	SL-17-00039	San Luis Obispo County Arts Council	San Luis Obispo	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
24	SL-17-00063	San Mateo County Arts Commission	San Mateo	5	35,000	\$33,600	\$26,250	\$59,850		\$59,850			
25	SL-17-00068	Santa Barbara County Office of Arts and Culture	Santa Barbara	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
26	SL-17-00047	Silicon Valley Creates	Santa Clara	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
27	SL-17-00027	Siskiyou County Arts Council	Siskiyou	5	22,000	\$21,120	\$26,250	\$47,370	\$3,000	\$50,370			
28	SL-17-00026	The Arts Council of Kern	Kern	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
29	SL-17-00035	The Madera County Arts Council	Madera	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
30	SL-17-00040	Visalia Arts Consortium	Tulare	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
31	SL-17-00053	Yolo County Arts Council	Yolo	5	35,000	\$33,600	\$26,250	\$59,850	\$3,000	\$62,850			
32	SL-17-00015	Arts Collaborative of Nevada County	Nevada	4	35,000	\$31,850	\$26,250	\$58,100	\$3,000	\$61,100			
33	SL-17-00036	Arts Connection	San Bernardino	4	30,000	\$27,300	\$26,250	\$53,550	\$3,000	\$56,550			
34	SL-17-00059	Arts Council Napa Valley	Napa	4	35,000	\$31,850	\$26,250	\$58,100	\$3,000	\$61,100			
35	SL-17-00065	Arts Council of Mendocino County	Mendocino	4	35,000	\$31,850	\$26,250	\$58,100	\$3,000	\$61,100			
36	SL-17-00066	Colusa County Arts Council	Colusa	4	23,310	\$21,212	\$26,250	\$47,462		\$47,462			
37	SL-17-00016	Del Norte Association for Cultural Awareness	Del Norte	4	35,000	\$31,850	\$26,250	\$58,100		\$58,100			
38	SL-17-00062	El Dorado Arts Council	El Dorado	4	35,000	\$31,850	\$26,250	\$58,100	\$3,000	\$61,100			
39	SL-17-00045	Fresno Arts Council Inc.	Fresno	4	35,000	\$31,850	\$26,250	\$58,100	\$3,000	\$61,100			
40	SL-17-00042	Modoc County Arts Council, Inc.	Modoc	4	32,925	\$29,962	\$26,250	\$56,212		\$56,212			
41	SL-17-00069	Mono Arts Council	Mono	4	35,000	\$31,850	\$26,250	\$58,100		\$58,100			
42	SL-17-00029	Sierra County Arts Council	Sierra	4	35,000	\$31,850	\$26,250	\$58,100		\$58,100			
43	SL-17-00044	Trinity County Arts Council	Trinity	4	28,462	\$25,900	\$26,250	\$52,150		\$52,150			
44	SL-17-00025	Tuolumne County Arts Alliance	Tuolumne	4	35,000	\$31,850	\$26,250	\$58,100	\$3,000	\$61,100			
45	SL-17-00030	Upstate Community Enhancement Foundation	Butte	4	35,000	\$31,850	\$26,250	\$58,100	\$3,000	\$61,100			
46	SL-17-00060	Humboldt Arts Council	Humboldt	3	35,000	\$30,450	\$26,250	\$56,700	\$3,000	\$59,700			
47	SL-17-00020	Lake County Arts Council	Lake	3	35,000	\$30,450	\$26,250	\$56,700	\$3,000	\$59,700			
48	SL-17-00023	MarinArts.org	Marin	3	25,015	\$21,763	\$26,250	\$48,013		\$48,013			
49	SL-17-00043	North County Coalition for the Arts	Imperial	3	35,000	\$30,450	\$26,250	\$56,700	\$3,000	\$59,700			

**FY17-18 State-Local Partnership
Funding Scenario Recommendations
21 month grant period**

	A	B	C	D	E	F	G	H	J	K	N	O	P
1	Application#	Legal Name of Applicant Organization	County	Rank	Original Request	4% Reduction by Rank	75% of \$35,000 (9 mos. ext.)	Total SLP Recommended	POL Allocation	Total Award			
50	SL-17-00056	PlacerArts	Placer	3	35,000	\$30,450	\$26,250	\$56,700	\$3,000	\$59,700			
51	SL-17-00050	Solano County Arts Council	Solano	3	35,000	\$30,450	\$26,250	\$56,700	\$3,000	\$59,700			
52	SL-17-00034	Tehama County Arts Council	Tehama	3	35,000	\$30,450	\$26,250	\$56,700		\$56,700			
53	SL-17-00071	Lassen County Arts Council	Lassen	2	35,000	\$29,050	\$26,250	\$55,300		\$55,300			
54	SL-17-00058	Community Foundation of San Joaquin	San Joaquin	-	10,000	\$0	\$0	\$0		\$0			
55					1,811,677	1,701,674	1,391,250	3,092,924	105,000	3,197,924			



**2017-18 State-Local Partnership
Peer Review Panel
August 7-9, 2017**

Panelist Bios

Name	Field(s) of Expertise	City/County
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Patrick Brien	Arts Admin/Arts Education	Riverside/Riverside
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Patrick Brien has served as the Executive Director of the Riverside Arts Council since 2004. Prior to that, he ran professional theatre companies in various parts of the United States and Europe. He has an extensive dramatherapy background, having been part of the artistic staff of Orange County's STOP-GAP, one of the early innovators in the field. He graduated from Chapman University in Orange with a BA in Theatre and in Film and Television. Patrick oversees such programs as arts education, arts in corrections, public art, capacity building technical assistance and grant making. Under his guidance, the Riverside Arts Council has developed art as therapy programs serving veterans, developmentally disabled adults, Alzheimer's patients and youth impacted by gang involvement. Patrick serves on the board of directors for the California Arts Advocates and Californians for the Arts, as well as the Riverside Downtown Partnership, Homespun Players, Inland Valley Repertory Theatre and Olive Crest, a foster care organization. He also remains active as an actor and director, having staged such recent productions as "True West," "The Last Days of Judas Iscariot," "The Pillowman," "The Shape of Things" and the west coast premieres of "The Library" and "When We Were Young and Unafraid" for his side company, The Gestalt Theatre Project.

Talia Gibas	Learning and Evaluation/Professional Development	Los Angeles/ Los Angeles
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Talia currently serves as Professional Development Programs Manager at the Los Angeles County Arts Commission and serves as a contributing associate for Createquity, a research-backed investigation of the most important issues in the arts. Prior to moving into her current position at the Arts Commission in 2015, she spent six years developing and managing a range of grant and professional development programs for the Commission's regional arts education initiative, Arts for All. She is a past Createquity Writing Fellow and from 2011-2014 served on Americans for the Arts' Arts Education Council. Talia earned her A.B. in Interdisciplinary Studies in the Humanities from the University of Chicago, and Ed.M in Arts in Education from the Harvard Graduate School of Education.

Ampelio Mejia Perez	Arts Admin/Immigrant/Refugee Services	Visalia/Tulare
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Ampelio Mejia Perez is a bilingual arts administrator who is committed to community building through leadership in arts programming. He is currently Project Director of the My Voice Media Center, which is a mental health advocacy and multimedia outreach project under the Visalia Arts Consortium, Inc. (in collaboration with the Tulare County Health and Human Services Agency). He holds a BA in Studio Art from California State University, Chico. Prior to joining the

Arts Consortium, Ampelio served for four years as the lead writer of petitions for deportation pardon at O.L.A. Raza, Inc. During that time, he also worked closely with the director of la Academia Juvenil de Arte y Cultura (a project of O.L.A. Raza, Inc.) to create arts programming for at risk youth and other underserved communities.

Roger Renn

Arts Admin/Education

Martinez/Contra Costa

Mr. Renn is currently serving as the Managing Director for the Arts and Culture Commission of Contra Costa County. He comes to the Commission in 12013 with a strong background in administration and visual arts. He holds a Master's Degree in Education/ Instructional Technology from San Francisco State University with an emphasis in instructional design and has completed courses in Graphic Design at San Bernardino State University. He graduated magna cum laude from Loyola Marymount University where he earned a Bachelor of Arts in Communication Arts, emphasizing film animation. Afterwards he obtained a California teaching credential in visual arts. As the first Multi-media Coordinator for a large Law Enforcement Agency in Southern California, Mr. Renn served 15 years on the California Peace Officers and Training Standards Commission. He won a national award for a script written for the San Jose Police Department. He was Director of Education at the California Institute for Biodiversity for 14 years. There he developed educational strategies for k-12 science programs.

Whitney Roux

Arts Admin/Grants Management

San Diego/San Diego

Whitney Roux is an experienced arts administrator, program manager and community change maker. As the City of San Diego's Arts and Culture Funding Programs Coordinator, Whitney works to guide the policies and procedures for the annual distribution of approximately \$10 million in public funding to over one hundred nonprofits for support of San Diego's arts and culture sector. She currently also serves on the Creative Forces Task Force, implementing thought leadership on veterans and arts programs with the California Arts Council and NEA. She has served as a resource for to The William and Flora Hewlett's Moving Arts Leadership Forward and Center for Cultural Innovation's Future Arts Forward publications. She holds a Master's Degree in Arts Administration from Drexel University where she was the recipient of the Karen Murdoch Scholarship for Visionary Leadership in the Art. Whitney has served as the Chair of the Steering Committee for Rising Arts Leaders of San Diego, led AFTA's Emerging Leaders Network's roundtable at the 2014 national convention. Whitney lives in San Diego with her partner and their cat, where she also teaches yoga and volunteers.

California Arts Council
2017-2018 State-Local Partnership Project Descriptions

RECOMMENDED FOR FUNDING

Organization, Fiscal Sponsor, County & Grant Request Amount	Project Description
SL-17-00057 Alameda County Arts Commission <i>Alameda</i> \$35,000	With support from the California Arts Council, Alameda County Arts Commission will provide a broad range of arts programs and services to the dynamic arts community and extremely diverse 1.6 million residents throughout the county. The grant will provide essential support for staff positions and will directly support programs focusing on advocacy, arts education, public art and access, and grants to arts organizations, thereby enriching the quality of life of the whole region.
SL-17-00038 Arts Council Santa Cruz County <i>Santa Cruz</i> \$35,000	With support from the California Arts Council, the Arts Council Santa Cruz County will award \$200,000+ to artists and arts organizations; provide arts education to 17,000 children; begin implementation of the Tannery Community Plan; launch a racial equity movement at the Council; introduce the community to 300 Open Studios artists; and provide strategic guidance, technical assistance and financial oversight to artists and arts organizations.
SL-17-00046 City of Los Angeles Department of Cultural Affairs <i>Los Angeles</i> \$35,000	With support from the California Arts Council, the City of Los Angeles Department of Cultural Affairs will celebrate 10 years of the NEA Big Read Program in L.A. Through a multigenerational reading of Claudia Rankine’s Citizen, DCA will provide 2,000 free books to local public schools and community partners, present a keynote event with the author analyzing race relations, and stage a public performance adaptation of Citizen. The NEA Big Read Program in L.A. is part of the citywide initiative embRACE LA.
SL-17-00070 City of San Diego Commission for Arts and Culture <i>San Diego</i> \$35,000	With support from the California Arts Council, the City of San Diego Commission for Arts and Culture will further its professional development trainings focused on strengthening the resiliency of San Diego's arts and culture ecosystem. Topics include: racial equity; program design and evaluation; consensus organizing; and DataArts trainings focused on utilizing data for impact storytelling, and financial health metrics and planning.

SL-17-00049 County of Sonoma Economic Development Board Foundation <i>Sonoma</i> \$35,000	With support from the California Arts Council, Creative Sonoma will continue funding a full-time arts specialist. The CAC funds will be matched by a confirmed allocation from the county. These funds will allow us to maintain our current program slate and potentially free some time for senior executives to pursue strategic goals, including fund development and planning.
SL-17-00013 Los Angeles County Arts Commission <i>Los Angeles</i> \$35,000	With support from the California Arts Council, the Los Angeles County Arts Commission will provide professional development and technical assistance services to its grantees, including support in developing, refining and implementing high-quality equity and diversity statements, policies and plans; subsidized courses and workshops in nonprofit management produced with local partners; and regional and in-house convenings addressing topics specific to the arts and culture sector.
SL-17-00067 Mariposa County Arts Council, Inc. <i>Mariposa</i> \$35,000	With support from the California Arts Council, Mariposa County Arts Council, Inc. will continue to provide Mariposa County with a broad range of creative programming and arts education initiatives designed to serve 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-17-00028 PlacerArts <i>Plumas</i> \$35,000	With support from the California Arts Council, Plumas Arts will continue to cultivate communities in which arts and culture flourish by sustaining, adapting, and innovating quality programming and partnerships that promote access to diverse art forms and the arts of all cultures in all communities of our geographically isolated rural north state county. SLP funds will support organizational capacity and artist fees towards the development of these goals.
SL-17-00061 Riverside Arts Council <i>Riverside</i> \$35,000	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-17-00064 San Benito County Arts Council <i>San Benito</i> \$35,000	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. SLP funds will support organizational capacity and development.

<p>SL-17-00024 San Francisco Arts Commission <i>San Francisco</i> \$35,000</p>	<p>With support from the California Arts Council, the San Francisco Arts Commission will provide free exhibitions and public programs through its SFAC Galleries. The Galleries program has three Civic Center venues (the Main Gallery in the Veterans Building at 401 Van Ness and in City Hall’s lower lobby and the North Light Court) that present 10-12 exhibitions annually featuring some 300 artists. SFAC Galleries public programs offer educational opportunities for youth, families and career artists.</p>
<p>SL-17-00054 Shasta County Arts Council <i>Shasta</i> \$35,000</p>	<p>With support from the California Arts Council, Shasta County Arts Council will fund, in part, our contract executive director position, office manager and gallery curator position, and our event coordinator position.</p>
<p>SL-17-00041 Ventura County Arts Council <i>Ventura</i> \$35,000</p>	<p>With support from the California Arts Council, the Ventura County Arts Council will continue to expand core programs through greater program alignment and expansion of our networks, both inside county agencies and with nonprofit and business partners. Our push for more arts education programming in the schools and our growing collaborations with organizations serving minority, marginalized and at-risk populations in the county will continue to prosper with CAC operational funds.</p>
<p>SL-17-00052 Yuba-Sutter Regional Arts Council <i>Sutter and Yuba</i> \$70,000</p>	<p>With support from the California Arts Council, Yuba Sutter Arts will assign funds toward the salary of its executive director and managing director and continue to fund ad hoc contractors for part-time roles, such as arts in education program coordinator, guest artists/facilitators, database administrator, and marketing/social media manager. In addition to supplies for our ongoing series of multidiscipline classes and teaching grants, it will also support the printing and distribution of our annual report.</p>
<p>SL-17-00022 Amador County Arts Council <i>Amador</i> \$35,000</p>	<p>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. SLP funds will help pay operational expenses and the salaries of our executive director and new staff. This operational funding enables outreach throughout our rural county to connect with all residents with diverse, high-quality arts experiences.</p>
<p>SL-17-00048 Arts Council for Monterey County <i>Monterey</i> \$35,000</p>	<p>With support from the California Arts Council, the Arts Council for Monterey County will enrich the quality of life for all residents through strategic support for artists, art programs, and arts organizations. Funding will support a full-time executive director, full-time arts education coordinator, and part-time community engagement coordinator to improve inclusivity, expand our reach and deepen our impact—plus contract with a web designer to update our Spanish-language site.</p>

<p>SL-17-00019 Arts Orange County <i>Orange</i> \$35,000</p>	<p>With support from the California Arts Council, Arts Orange County will serve the people of the state's third largest county by advocating vigorously for the arts and arts education; operating an online arts calendar; offering professional development and consulting services to the arts community; and presenting a month-long arts festival for families (including our Día del Niño), an annual lecture on creativity, an event honoring artists, arts leaders and arts patrons, and other programs.</p>
<p>SL-17-00021 Calaveras County Arts Council <i>Calaveras</i> \$35,000</p>	<p>With support from California Arts Council, the Calaveras County Arts Council will pay for administrative costs, including an executive director and assistant to the executive director (social media/marketing specialist), and rent, and continue to implement the goals of both the SLP program and of our agency: arts education, multicultural art exhibits, free concerts, community collaborations, and educational arts scholarships. We provide proactive and robust promotion, support and exposure for our arts community.</p>
<p>SL-17-00014 Contra Costa County <i>Contra Costa</i> \$29,965</p>	<p>With support from the California Arts Council, the Arts & Culture Commission of Contra Costa County will increase hours for a managing director and POL coordinator to increase program activities. AC5 will serve as a resource to arts and cultural organizations by expanding Arts Cafés; fostering artistic diversity by offering Public Art programs; and embracing members of all cultures by working with the Art of Health & Healing. Finally, this grant will open opportunities for staff development and strategic planning.</p>
<p>SL-17-00018 Inyo Council for the Arts <i>Inyo</i> \$35,000</p>	<p>With support from the California Arts Council, Inyo Council for the Arts 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 to bring numerous, high-quality art education programs to all county school districts, and provide inclusive arts and cultural programming to our underserved communities. All of our programming will continue to support local artists and musicians.</p>
<p>SL-17-00031 Merced County Arts Council, Inc. <i>Merced</i> \$35,000</p>	<p>With support from the California Arts Council, Merced County Arts Council, Inc. can continue providing free or low-cost public exhibits, programs and events that reflect Merced's diversity and expand the opportunities to participate in art, as well as improve our efforts to be the hub for the arts organizations in Merced County. The executive director can spend time developing new programs without concern for how to pay high utility costs that accompany increased usage, especially in our hot summer.</p>
<p>SL-17-00039 San Luis Obispo County Arts Council <i>San Luis Obispo</i> \$35,000</p>	<p>With the support of the California Arts Council, Arts Obispo will retain professional staff, contractors and systems to advance visual, literary, and performing arts, and arts education in communities and schools 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 282,000 rural and small-city residents and innumerable travelers who find themselves along California Highway 101.</p>

<p>SL-17-00063 San Mateo County Arts Commission <i>San Mateo</i> \$35,000</p>	<p>With support from the California Arts Council, the San Mateo County Arts Commission will continue supporting the diversity of San Mateo County’s arts and cultural activities and increasing public awareness of the value of the arts in everyday life. Funds will be used primarily to respond to the significant increase in applications to the Local Arts Grants Program.</p>
<p>SL-17-00068 Santa Barbara County Office of Arts and Culture <i>Santa Barbara</i> \$35,000</p>	<p>With support from the California Arts Council, the Santa Barbara County Office of Arts and Culture will leverage SLP funds for critical general fund monies from the county and city of Santa Barbara. Funds offset salaries for 2.8 full-time equivalent staff and offices open Monday through Friday, from 8 a.m. to 5 p.m., in both North and South County. With California Arts Council, we administer grant programs and serve as a community convener and resource for organizations, foundations, cultural practitioners and arts nonprofits countywide. We host and promote regional exhibits and public art.</p>
<p>SL-17-00047 Silicon Valley Creates <i>Santa Clara</i> \$35,000</p>	<p>With support from the California Arts Council, Silicon Valley Creates will strengthen the capacity of more than 150 small, multicultural arts organizations and artists through a combination of conferences, workshops, coaching, networking opportunities, and a series of funding opportunities for operations, special projects, and new business strategies aligned with Silicon Valley culture.</p>
<p>SL-17-00027 Siskiyou County Arts Council <i>Siskiyou</i> \$22,000</p>	<p>With support from the California Arts Council, the Siskiyou County Arts Council will expand its board to represent all five supervisorial districts, implement a traveling art activities program, and begin a yearlong strategic planning process by first conducting a countywide listening tour to gather information about current assets and resources, needs and interests not being met, and how SCAC might best partner to prioritize and strategize ways in which those needs might be addressed.</p>
<p>SL-17-00026 The Arts Council of Kern <i>Kern</i> \$35,000</p>	<p>With the support from the California Arts Council, the Arts Council of Kern will maintain and advance our current programs, including ArtWalk, ArtCare, Community Grants, and others. The ACK will continue to meet the needs of Kern's art community with new programs and opportunities that bring our diverse county together. This includes, but is not limited to, working with county offices to establish the first ever Kern County Cultural Plan.</p>
<p>SL-17-00035 The Madera County Arts Council <i>Madera</i> \$35,000</p>	<p>With support from the California Arts Council, the Madera County Arts Council will continue to offer a broad range of art education, visual and performing arts, and community enrichment programs. SLP gives vital operational support toward increased salary of our executive director, who is a longtime Maderan with extensive management and commercial art experience. She focuses on funding, program management and being a liaison between the MCAC board of directors, members, artists, government and businesses. We will also apply funds toward rent at Northpoint, a safe, ADA-compliant space.</p>

SL-17-00040 Visalia Arts Consortium <i>Tulare</i> \$35,000	With support from the California Arts Council, the Arts Consortium will be able to continue providing excellent arts programming for our community. Although we boast a diverse range of funding sources, the support of the California Arts Council remains integral to the preservation and expansion of the Arts Consortium's work within Tulare County. Like our predecessors, the Arts Consortium's new administrative staff is committed to making art an everyday experience in our region.
SL-17-00053 Yolo County Arts Council <i>Yolo</i> \$35,000	With support from the California Arts Council, YoloArts will continue to serve the Yolo County community as the state-local partner for the arts. Our work continues to promote access to the arts through arts education, operating a free public art gallery, working with local jurisdictions on relevant programming, and providing educational and professional development opportunities for artists. Grant funds will support executive leadership in this work.
SL-17-00015 Arts Collaborative of Nevada County <i>Nevada</i> \$35,000	With support from the California Arts Council, Nevada County Arts Council will assign funds toward the salaries of its executive director and its project assistant, along with a small stipend for our newsletter, social media and website editor. Also supported will be operating expenses such as office rental and supplies, the hire of videography equipment for special initiatives, and the printing and mailing of our annual report and key collateral materials, following a much needed rebrand.
SL-17-00036 Arts Connection <i>San Bernardino</i> \$30,000	With support from the California Arts Council, Arts Connection will continue actively supporting, promoting, and advocating for the arts in San Bernardino County. Funds will directly support staffing costs, including wages for a part-time executive director and a part-time office assistant, travel costs for the annual state arts convening in Sacramento, and required insurance costs.
SL-17-00059 Arts Council Napa Valley <i>Napa</i> \$35,000	With support from the California Arts Council, Arts Council Napa Valley will grow our re-granting program; build a funder cohort for Arts Ed Master Plan implementation; complete an assessment of the local arts and culture landscape; produce a fourth annual State of the Arts Summit; produce an eighth annual Arts in April with greater artist resources and accessibility; develop a new three-year plan, including advanced Cultural Equity strategies; and continue public art policy developments with cities.
SL-17-00065 Arts Council of Mendocino County <i>Mendocino</i> \$35,000	With support from the California Arts Council, the Arts Council of Mendocino County will provide support, services, and technical assistance to a wide variety of arts organizations, individual artists, and diverse communities of Mendocino County by employing an executive director. SLP funding will be used to leverage matching support from the County of Mendocino and the Mendocino County Tourism Commission.

SL-17-00066 Colusa County Arts Council <i>Colusa</i> \$23,310	With support from the California Arts Council, Colusa County Arts Council will be able to continue operating our nonprofit business in the County of Colusa. This grant allows us to pay our monthly rent, utilities, office expenses, and purchase materials and equipment needed for our many classes. We are run solely by volunteers, with the only paid personnel being the instructors for the art classes. The additional funding available this year will allow us to hire one part-time office employee.
SL-17-00016 Del Norte Association for Cultural Awareness <i>Del Norte</i> \$35,000	With support from the California Arts Council, the Del Norte Association for Cultural Awareness 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 far reach into and around Del Norte County. A portion of our contract accountant's fees will also be supported by the CAC.
SL-17-00062 El Dorado Arts Council <i>El Dorado</i> \$35,000	With support from the California Arts Council, El Dorado Arts Council will begin the implementation phase of the 2017 Cultural Master Plan. Funding, if granted, will be designated specifically for staff costs to support those initiatives, partnerships and pilot programs which require little to no hard costs in year one of the implementation phase.
SL-17-00045 Fresno Arts Council Inc. <i>Fresno</i> \$35,000	With support of the California Arts Council, the Fresno Arts Council will support two staff positions, the executive Director and the program coordinator. Both of these positions are essential to the overall operation and success of FAC. These positions work closely to present the highest expression of the mission of the Art Council.
SL-17-00042 Modoc County Arts Council, Inc. <i>Modoc</i> \$32,925	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 toward programs within the guidelines of the Modoc County Arts Plan, the expansion of our Artists in Schools Programs, and the fostering of new programs, and regranteeing that will work to bring the arts, with equal opportunity, to every person in Modoc County.
SL-17-00069 Mono Arts Council <i>Mono</i> \$35,000	With support from the California Arts Council, Mono Arts Council will use the generous funds from the SLP grant toward our passionate two full-time employees. MAC's executive director and executive assistant, Kendra Knight and Kristin Reese, 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 and Kristin execute all programs and events for MAC and run our organization.

SL-17-00029 Sierra County Arts Council <i>Sierra</i> \$35,000	With support from the California Arts Council, the Sierra County Arts Council 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-17-00044 Trinity County Arts Council <i>Trinity</i> \$28,462	With the support from the California Arts Council, the Trinity County Arts Council will produce our six enriching programs. We will expand our outreach to local arts networks with a social media director; create a "Youth Force Digital Entrepreneurs" to support events and businesses; pay operations expenses, including salaries, communications, and contract services for artist/lecturers and musicians for signature events. We will pursue the application for obtaining a Cultural District designation.
SL-17-00025 Tuolumne County Arts Alliance <i>Tuolumne</i> \$35,000	With support from the California Arts Council, Tuolumne County Arts Alliance will be able to continue our mission of helping local artists, musicians and writers thrive artistically and economically, promoting their craft, skills and visibility, involving the community at large while enriching that community spirit of engaged participation. CAC funding will also assist TCAA in providing additional staff and economic support to assure that programs and opportunities continue with the best possible outcomes.
SL-17-00030 Upstate Community Enhancement Foundation <i>Butte</i> \$35,000	With support from the California Arts Council, this grant will fund, in part, the contract positions of the Upstate Community Enhancement Foundation's executive director and producer/editor for the digital media arts career training and arts production program.
SL-17-00060 Humboldt Arts Council <i>Humboldt</i> \$35,000	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.
SL-17-00020 Lake County Arts Council <i>Lake</i> \$35,000	With support from the California Arts Council, the Lake County Arts Council will be able to increase the compensation to the executive director and the Board treasurer/office manager according to our Strategic Development Plan; rent space to accommodate growing enrollment in our Summer Youth Art Camp program; develop and upgrade our gallery space; improve our marketing efforts by creating better flyers, brochures, posters, etc; and continue outreach through the theater and gallery.

SL-17-00023 MarinArts.org <i>Marin</i> \$25,015	With support from the California Arts Council, MarinArts.org will continue to expand our Arts and Culture Calendar, adding both a Spanish component and an Individual Artist's Directory. This expansion of the calendar countywide portal to the arts will enhance our ability to increase our inclusiveness throughout the county. This is augmented with our social media networking efforts.
SL-17-00043 North County Coalition for the Arts <i>Imperial</i> \$35,000	With the support from the California Arts Council, the North County Coalition for the Arts will continue to promote the arts as the Imperial County Arts Council, support local artists groups and Poetry Out Loud through partnerships with the Imperial County Office of Education, and sponsor Imperial County Film Commission's Imperial Valley International Film Festival and the City of Calexico's Mariachi Festival.
SL-17-00056 PlacerArts <i>Placer</i> \$35,000	With support from the California Arts Council, the Arts Council of Placer County will assist in the funding, marketing and outreach efforts of Placer County arts organizations, artists and programs. The Arts Council of Placer County will also maintain quality staff and support operations 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-17-00050 Solano County Arts Council <i>Solano</i> \$35,000	With support from the California Arts Council, Solano County Arts Council will promote a heightened awareness of art and encourage participation in cultural dialogue in all our communities, engage in creative collaborations that involve the entire community, offer quality artistic disciplines and education for programming and services that culturally reach everyone in the county to celebrate community spirit.
SL-17-00034 Tehama County Arts Council <i>Tehama</i> \$35,000	With support from the California Arts Council, the Tehama County Arts Council will continue our current set of services and events and maintain our new program of monthly art exhibits at the Main Event Art Gallery. As we bring our new Community Art Studio online, it will expand on the capabilities of our original, smaller Green Room Community Art Studio.
SL-17-00071 Lassen County Arts Council <i>Lassen</i> \$35,000	With support from the California Arts Council, the Lassen County Arts Council has planned to hire more office staff to have more events. We need help with paying artists to teach classes for the Summer Art Program, the drawing classes for students and the graphic classes we offer once a week. The gallery and office space we need would not be open without the support from CAC. We hope to continue to expand our classes and events.

RECOMMENDED FOR ADDITIONAL TECHNICAL ASSISTANCE

<p>SL-17-00058 Community Foundation of San Joaquin <i>San Joaquin</i> \$10,000</p>	<p>With support from the California Arts Council, the Community Foundation of San Joaquin will create a countywide arts council that can serve San Joaquin artists and advance the cultural interests of our people. Since 2000, San Joaquin County has been without a county arts council. Bereft of an organization tasked to support local artists, the county has endured a shortage of resources to promote the arts, hindering cultural growth and creating challenges for talented artists within the community.</p>
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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, Arts Education Programs Specialist

Date: September 19, 2017

Re: California Poetry Out Loud 2017-2018

Staff recommends Council approval of the 2018 California Poetry Out Loud (CA POL) budget totaling \$160,000, which will include the following:

- Grant support for CA POL partners to coordinate county POL programs and competitions, and to facilitate student travel. \$105,000 is currently allocated to confirmed SLPs that are implementing POL in their Counties (See Tab 21).
- Grant support to California Poets in the Schools (CPITS) for poet-teacher residencies and assistance in program administration

The California Arts Council will participate in the 13th annual Poetry Out Loud Program (POL) in 2018. 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 a county-wide competition and then to the State Finals in Sacramento. The State Champion then represents 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 statewide event. An estimated 40,000+ students in 44 counties participated in CA POL in 2017. For the 13th season, we hope to include participation of at least 47 of CA's 58 counties.

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, Mariposa, Mendocino, Modoc, Mono, Monterey, Napa, Nevada, Orange, Placer, Plumas, Riverside, Sacramento, San Benito, San Bernardino, San Diego, San Francisco, San Joaquin, San Luis Obispo, Santa Barbara, Santa Clara, Santa Cruz, Shasta, Siskiyou, Solano, Sonoma, Stanislaus, Sutter, Tulare, Tuolumne, Ventura, Yolo, and Yuba. Grants to county partners are for \$3,000, and support administrative fees, coaching and training, and travel stipends for county champions and their chaperones to the State Finals. The final proposal deadline is September 29, 2017 at which point a staff review panel will confirm all 2017-18 participating counties.

Poetry Out Loud is coordinated by the NEA's partnering State Arts Agency in each state. In California, the CAC has replicated this model by partnering with an arts organization in each county to coordinate a preliminary competition there prior to State Finals, increasing both the impact and the scalability of the initiative. Partners include State-Local Partners, County Offices of Education, and nonprofit arts organizations; however, the vast majority of these county-based organizations are SLPs. Last year, we began a two-year transition to onboard the remaining SLPs that are not yet administering POL in their counties. In 2018-19, all SLPs will be required to administer POL, further reflecting at the state level the CAC's relationship with the NEA.

The CAC will facilitate the project and support the county partners who work with teachers, poets, students, and parents to implement the program. The State Finals competition will be March 4-5, 2018 in the State Capitol. The CAC will also partner with California Poets in the Schools, a statewide literary arts organization, to place poetry teaching artists in classrooms, support professional development opportunities for classroom teachers around POL, and enhance statewide marketing and outreach efforts. CPITS will also offer administrative support in preparation for the State Finals competition.

September 19, 2017

Chairman's Program Proposals for 2018

Rationale:

In working on various projects, in going through a selection process for a new E.D., and in looking over some historical CAC records and stories, many ideas presented themselves as possible and worthwhile. We have a chance to leave our mark on the Council past our time as appointees. I have come to respect the processes we have developed through staff's expertise and excellence and none of these proposals alters the basic structure of any program or process. These are all "value added" propositions. In particular, the panel process is not compromised in any way, which I know has been a concern when we start looking at Council involvement in application rating.

Impact:

Staff: Of the three, only one has significant impact on staff time and duties. However, it is the most important of the three, and is worth serious consideration for its long-term impact on arts leadership in our State. Some moves to accelerate an important agenda like diversity require tough choices and sacrifice. I urge us to consider Proposal #2 understanding what it will take, but also what it will mean. This can be our legacy.

Fiscal: The three programs, if all adopted, would cost between \$300,000-\$435,000 annually. We have certainly spent that much money on special projects in most years I've been on the Council. If we use \$25 million as our total budget, these programs amount to 1.2-1.7% of the total budget; if we choose to look at only our grants budget, and set it at \$14 million, the programs come in at 2.1-3.1% of the total. Spread equitably among all programs, the impact on the field would be minimal. A \$1.5 million program would be reduced by \$46,500 using the highest totals. Fiscal impact should not be a major factor in these decisions.

Process:

These are voting items, each separately. A September 'first reading' followed by a December vote is tight for 2018 implementation, but not impossible for the simpler proposals. Another possibility is that one or more are sent to a Committee for further study, and funds for a mid-year pilot could be set aside. The vote could be yea, nay, further study or abstain. Usual majority rules apply. If no majority is reached, discussion can ensue to alter the motion.

Summary:

When first working on these, I did not register that these would be presented in Los Angeles, at the African-American Museum. With diversity as a key component here, I am proud to offer these for consideration in this venue, and hope that we are able to join the forces of history about which it can be said: "They cleared the smoke from their eyes, saw a path take shape. When told it was still too soon, they agreed it might be, but they'd hear that next time as well, so they got to the work at hand, and figured they'd see what happened down the road."

Respectfully submitted,



Donn K. Harris, Chairman



1. Council's Select Program Honorees

Based on the concept that the Council can set priorities that will be a "value-add" to already selected grantees.

Affecting programs: CCC, Local Impact, AIS, VIA, AAC, CP, and Media

Process: All grant information, timelines, guidelines, panels, etc. go on as normal. With each grant application the applicant receives a list of three priorities selected by the Council at the start of the grant season. For example, we select Natural Resources, Arts and Health, and A Look to the Future as our three in a specific year. The panels are aware of these. They go through their regular process, rank their grants with the usual rating system, and note those that will be recommended for funding that could be exemplary in these areas. The applicants may or may not want to address these; this will not affect their opportunities at all if they don't go with the priorities. We ask that panels forward already recommended applicants with strengths in these areas to the Council for deliberation. They could come from any of the above grant pools. Upon deliberation, we choose the three top applicants (one per Council category) and they receive an extra funding boost (amount depending on which grant their award is from). The boost would be something along the lines of 10%-20% of their grant award. A large scale CCC grantee would receive \$15-\$30K max, and if all three were top dollar CCC recipients the cost at 20% would be \$90,000. The selections receive a special designation as "Council's Selection" and we can easily implement this and start a tradition of Council Award Winners.

Strengths: uses already existing structures; allows us to set priorities if we choose based on legislative and gubernatorial priorities, keeping us connected and relevant; gives Council real decision-making authority without undermining panel process; special recognition means more publicity for everyone.

Weaknesses: panels could be confused; field could be confused; we could end up with nothing and look foolish; allotting extra money may not result in improved product; some applicants may try to shoehorn their grant into our priority, hurting their basic proposal.

Cost: \$11,000 minimum - \$90,000 maximum

Staff Impact: minimal

Ideas: multiple year themes, develop ideas over time and show results, partner with other agencies to keep themes intact, utilize people in the industry in question



2. Diverse Leadership Pathway

The applicant pool for our recent E.D. search was not as diverse as we would have liked. This proposal puts the CAC at the forefront of training our own and has the additional benefits of having our ambassadors out in the field being visible, and doing evaluation and support work with our grantees.

Affecting Programs: None directly.

Process: We use the 11 regions of the State already established by CCSESA and offer \$25,000 per year intern positions to 11 candidates who identify as part of an underrepresented group. They apply, go through interviews, are selected for a 2-year stint. They are responsible for their region's grantees, SLPs, present to City Councils, check on CCCs, perform select evaluations of programs, report to us, and after 2 years – we only do this every other year – our interns have a big resume builder, real experience, have made contacts, completed some work we need to have completed, can show up at interviews for arts positions in ways they would not have otherwise. They attend the Council meetings, a 3-4x per year commitment, get to report out as a regular agenda item.

Strengths: A national model for a real commitment to diversity. Will absolutely work in all the ways described. Kills about 4 birds with a single stone. An inspired idea that should increase California's pool of diverse applicants with arts leadership experience. Visibility, publicity. Direct contact with municipal and county officials. Unlimited potential to accelerate the Council agenda while doing the absolute right thing. Could be a committee who supervises it, giving us a new involvement in a thin committee structure. The interns could be called "The Arts Council's Fellows" – it's a fellowship. Prestigious, visionary, meaningful. Also gives us eyes on the ground.

Weaknesses: (or dangers) State system issues – Are they employees or consultants? How hard will this be to get past the HR folks? What is their relationship with the SLPs in their region? Financial – if we reimburse expenses, it could cost a bit more; if we don't that \$25K may not be very much. What happens if grantees are not doing well? A whole set of processes will suddenly be necessary. Who supervises? Who follows up? Will grantees feel strange or singled out if they are selected for an evaluation (How will we do that?) – surely many things still not considered but still – it's the right thing to do.

Cost: \$275,000 stipends for 11 fellows, with a \$5,000 reimbursement limit each, \$330,000.

Staff Impact: Probably a .5 position minimum having to carve it out of someone's FTE duties, pushing everyone into overdrive. Interviews, reference checks, strategy sessions, pressure from people favoring a candidate still, the absolute right thing to do.

Ideas: have a partner agency running this program, add professionalism; check in with LA County and loiook at their program at Claremont College.

3. Annual Council Awards

In reading the 2001 Annual Report, they were busy and creative. Their budget was \$32 million, \$29 million went to grants, and they *handled another \$31 million in pass-throughs!* There were annual SLP convenings every March, they supported 25 festivals around the state. 2001 was designated *The Year of the Arts* and they collaborated with various arts agencies statewide to host events. They held an arts agency convening in Sacramento and 1000 non-profits were represented. They produced a regular comprehensive Annual Report. They also gave awards to folks in various categories. This last is something I would like us to consider. (Note: Much of this intense activity was put on hold after 9/11 – the universe shifted, obviously. The Annual Report does not go into depth about it but I did some research and my findings were in my June Chair's report.)

Process: We create categories we think are important: Arts Educator of the Year, SLP Leader of the Year, Innovation Award Winner, Friend of the Council. We keep our eyes open all year, we take nominations in the fall, vote in December and invite the winners to the January meeting for public recognition and a plaque.

Strengths: Fun, giving, celebratory. Publicity, story telling, ceremonial, a nice touch point for the Council, awards committee can form around this.

Weaknesses: competition, hurt feelings, overlooking someone because a group did a publicity push for their candidate, Council arguments, field reactions unknown, districts feeling slighted. Some arts purists think of awards as *gauche* or trivial.

Cost: Sacramento expenses of winners if 8 categories are chosen could be \$10,000. Plaques, decorative items, peripherals could bring total to \$15,000.

Staff Impact: Moderate. Collecting applications, fielding phone calls, working with the nominators and nominees, creating the space for Committee meetings – intense activity in the Fall, January celebration. Hopefully follow-up will not be horrendous with cries of favoritism or ignorance.

Ideas: use winners as mentors, place this into a larger context; set categories wisely; decide whether this dovetails with intern priorities.



Committee	Members	Staff	Comments/Status
Nomination Committee	Devis, Oliver		
Legislative	Devis, Wyman	Kiburi, Margolis	Recommended for 2018
Strategic Plan	Harris, Galli	Kiburi TBA	Recommended for 2018
Equity	Gallegos, Lindo	Kiburi, Bonillo	Recommended for 2018
Programs: Policy	Beasley, Baza	Kiburi Gilbride	Recommended for 2018
Programs: Allocations	Harris, McGuinness	Kiburi Gilbride	Recommended for 2018

DRAFT

TAB 23

The Interim Director Report will be provided at the Council Meeting



It is with great sadness and heavy hearts that we share the news that our dear colleague EbonyMcKinney passed away suddenly on Saturday afternoon from complications related to pneumonia and lupus. This is a shock for all of us.

Ebony was a beloved leader in the Bay Area and national arts communities and we appreciate the outpouring of love and support from friends and colleagues. We invite the community to gather informally to honor and celebrate Ebony's life and legacy this **Thursday, August 3rd at SOMArts (934 Brannan Street) from 4 p.m. to 7 p.m.** The Arts Commission is grateful to the team at SOMArts for generously offering a place for us to reflect on and remember Ebony's incredible impact.

In lieu of flowers, donations can be made in Ebony's honor to the Red Poppy Art House (redpoppyarthouse.org) or Against the Stream Buddhist Meditation Society (againstthestream.org). A Bay Area memorial will be coordinated with her family for a later date.

Our thoughts and condolences go out to Ebony's family and loved ones across the country as we all do our best to cope with this tragic loss.

Tom DeCaigny
Director of Cultural Affairs



AMERICANS FOR THE ARTS CELEBRATES THE LIFE, WORK, AND IMPACT OF DR. JAMES CATTERALL

Americans for the Arts dedicates National Arts in Education Week in his honor

Friday, August 25, 2017

Dr. James Catterall, Professor Emeritus and past Chair of the Faculty at the UCLA Graduate School of Education and Information Studies at the University of California – Los Angeles (UCLA), founder of the [Centers for Research on Creativity \(CRoC\)](#), and author of *Doing Well and Doing Good by Doing Art: The Effects of Education in the Visual and Performing Arts on the Achievements and Values of Young Adults* passed away on Wednesday, August 23, 2017.



Professor Catterall built his career on the inquiry of creativity and produced pervasive works that fueled the advancement of arts and arts education friendly policies in the United States and around the world. His seminal piece of work, *Doing Well and Doing Good by Doing Art* was published in 2009 and has been used by advocates in their efforts to ensure equitable access to arts education for every student. The research conducted a longitudinal study of middle schoolers who were exposed to quality arts education and tracked them into early adulthood, strongly connecting arts learning with both general academic success and prosocial outcomes.

Professor Catterall regularly engaged with members of the field of arts education to pursue important research questions about the impact of arts education, including the National Endowment for the Arts, the Arts Education Partnership, members of Americans for the Arts such as Inner City Arts, Get Lit, and the Educational Theatre Association, and authored a piece with Americans for the Arts in 1999: "[Involvement in the Arts and Success in Secondary School](#)." He has also been a speaker at many of Americans for the Arts' events.

"The passing of James Catterall is a tremendous loss for the field of arts education. His dedicated work on behalf of the creativity in our children, society, and nation has built his legacy to be carried forward by arts education professionals and advocates around the world," said Robert L. Lynch, President and CEO of Americans for the Arts. "James was an influential researcher, prolific writer, painter, and tireless advocate for the role of the arts and creativity to transform our world for the better."

The field will celebrate the transformative power of the arts in education during [National Arts in Education Week](#) September 10-16, 2017, and Americans for the Arts wishes to dedicate this celebration in honor of the life of Dr. James Catterall. The field of arts education, its members, and supporters can continue his legacy by celebrating his work and sharing it with others to realize the vision of more creative children, more creative communities, and a more creative world.

