

# TAB 1

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California Arts Council | Public Meeting | 09/12-13/2018

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**MINUTES OF PUBLIC MEETING**

**Thursday, June 7, 2018  
10 a.m. to 5:09 p.m.**

**Miners Foundry Cultural Center  
325 Spring Street  
Nevada City, CA 95959  
(530) 265-5040**

**PRESENT:**

Council Members

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

*Council members absent: Christopher Coppola, Nashormeh Lindo, Steve Oliver, and Rosalind Wyman*

Arts Council Staff

Anne Bown-Crawford, Executive Director  
Ayanna Kiburi, Deputy Director  
Shelly Gilbride, Programs Officer  
Kristin Margolis, Director of Legislative Affairs  
Debra Waltman, Director of Administrative Services  
Hilary Annah, Arts Program Specialist  
Josy Miller, Arts Program Specialist  
J. Andrea Porras, Arts Program Specialist  
Kimberly Brown, Public Affairs Specialist  
Lariza Barcena, Administrative Analyst  
Wendy Moran, Graphic Designer  
Laura Littlefield, Associate Governmental Program Analyst

Invited Attendees

Eliza Tudor, Executive Director, Nevada County Arts Council  
Gretchen Bond, Executive Director, Miners Foundry Cultural Center  
Shelly Covert, Secretary, Nevada City Rancheria  
Betty Louise, Nevada City Broadcasting Group

Julie Chiarelli, General Manager, KVMR  
Susan Davis, Artist  
Anthony LoBue, Panelist  
Daniel Santhosh, Panelist  
Nicole Manker, Panelist  
Arash Shirinbab, Panelist  
Matt Carney, Panelist  
Luis Antonio Pichardo, Panelist  
Jenifer Laine, Panelist

Other Attendees / Members of the Public

Jesse Locks, Nevada City Film Festival  
Shanti Emerson, Nevada County Fair  
Sara Smith, Truckee Cultural District  
Shannon Peline, Sierra FoodWineArt  
B.J. Jordan, Sierra County Arts Council  
Cara Goger, Mariposa County Arts Council  
MJ Greenmountain, Jade Valley Tea Arts  
Lisa Mara, U.S. Representative Doug LaMalfa  
Sean Gilleran, Gold Miners Inn  
Lisette Sweetland, Tuolumne County Arts  
Ruth Chase, Nevada County Arts Council & Local Artist  
Michelle Amador, Mark Morris Dance Group & Singer-Songwriter

Jon Blinder, Nevada County Arts Council  
Howard Levine, Mayor, City of Grass Valley  
Nancy Fleming, ART OnSite  
David Read, Yuba Sutter Arts  
Angela Tahti, Consultant  
Julie Baker, California Arts Advocates  
Marni Marshall, Grass Valley Downtown Association  
Mali Dyck, Nevada County CEO Office  
Catrina Olson, City of Nevada City  
Jim Bair, Jim Bair Photography & WC Arts  
Rachel Howard, Yuba Lit Reading Series  
Christine Kelly, FixCreative  
Debra Lucero, California Arts Advocates, Californians for the Arts, Shasta Arts Council and Butte Arts Council  
Duane Strawser, City of Nevada City  
Eve McEneany, Arts for the Schools  
Matthew Coulter  
Heather Llewellyn, Michael Llewellyn Photography  
Julie Hardin, InConcert Sierra

Dee Anne Dinelli, Shadow Dance Photography & A Place to Call Home Project  
Shirley Fenile  
Ameo Medeiros, Neighborhood Center of the Arts  
Mary Biebel  
Nancy Lopez, Trails & Vistas  
Lois Ewing, Nugget Fringe Festival  
Katie Wolff, Katie Wolff Studio & Art Works Gallery  
Eve Diamond, Nevada County Arts Council  
Nancy Nelson, ART OnSite

David Levin, KVMR  
Jennifer Ruge, Nevada County Arts Council  
Mary Smith, Tuolumne County Arts  
Lisette Sweetland, Tuolumne County Arts Council  
Jesse Locks, Nevada City Film Festival  
Douglas Hooper, Nevada County Camera Club  
Denise Losee, BriarPatch Food Co-op  
Amber Jo Manuel, The Center for the Arts  
LauraJane Coats, Theatre of Awe Marionettes  
SK Lindsey, KB Gallery  
Terra Nyssa  
Julie Valin, CalPoets & Poetry Out Loud

**I. Call to Order, Welcome from Nevada County Arts Council and Miners Foundry Cultural Center**

The Vice Chair called the meeting to order at 10:35 a.m. He introduced Eliza Tudor, Executive Director of the Nevada County Arts Council. Tudor thanked the Council for holding its meeting in Nevada City. She highlighted the importance and benefits brought by California Cultural Districts (AB 189) and the State-Local Partnership program to Nevada County.

Baza introduced Gretchen Bond, Executive Director of the Miners Foundry Cultural Center. Bond welcomed the Council to the venue. She explained the Foundry was built in the late 1800s as the center of innovation for creating machinery for the mines. It has now been the largest cultural community center in the area for the past 40 years. She thanked the Council for the Local Impact grants the venue has received.

**II. Acknowledgment of Tribal Land and Blessing from Nevada City Rancheria**

Bown-Crawford acknowledged that the meeting was being held on the culturally traditional land of Native American Tribes and paid respect to their elders both past and present.

She introduced Shelly Covert, Secretary of Nevada City Rancheria, who welcomed the Council and public and blessed the tribal land.

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

Barcena took the roll at 10:50 a.m. and a quorum was established.

### **IV. Approval of Minutes from April 25, 2018**

*VOTING ITEM:* At 10:52 a.m., Baza moved to approve the January 25, 2018 minutes. Gallegos seconded.

No discussion.

At 10:53 a.m. the Chair called for the vote. The motion passed unanimously.

### **V. Chair's Report**

Baza read the report in lieu of Chair Lindo.

### **VI. Director's Report**

Bown-Crawford gave an overview of her report. She stated that she will be planning visits throughout the state to meet with directors of county arts councils. She highlighted the value of working in partnerships.

### **VII. Council Decorum**

Baza announced that in the interest of time, the item will be postponed to the next meeting to allow time for Public Comment.

### **VIII. Public Comment**

- Cara Goger, Executive Director, Mariposa County Arts Council  
Goger thanked Tudor for her work in organizing the meeting and the CAC for the State-Local Partnership (SLP) program and its ability to connect with the diverse communities across the state. She requested that the CAC continue to adequately fund SLPs and give the opportunity for support and collaboration.
  
- MJ Greenmountain, Jade Valley Tea Arts  
Greenmountain stated that Jade Valley Tea Arts is involved in educating people of all ages about the different styles of arts, particularly tea culture in agricultural arts. He added that JVTA is developing a program with the aim to support the economic decline of rural areas.

- **Lisa Mara, Office of U.S. Representative Doug LaMalfa**  
Mara stated that Congressman LaMalfa sends his warmest welcome to the CAC from District 1. Congressman LaMalfa is very proud of Nevada County's achievement in the arts and its partnership with the Nevada County Arts Council. Mara thanked Covert for her blessing and Greenmountain for sharing his art.
- **Lisette Sweetland, Tuolumne County Arts**  
Sweetland thanked the CAC for its presence and Tudor for inviting the attendees. Sweetland thanked the CAC on behalf of Tuolumne County Arts Alliance, a CAC State-Local Partner. She informed the public that Tuolumne County Arts Alliance is now named Tuolumne County Arts. She announced that the agency will be holding its 40<sup>th</sup> anniversary on the following weekend and that Vice Chair Baza will be in attendance. She also stated that the agency will be launching a new logo and a new guitar lesson program for veterans. Sweetland added that she has a background in equity work via CompassPoint and volunteered to assist with any work achieving social justice.
- **Ruth Chase, Nevada County Arts Council & Local Artist**  
Chase thanked the CAC for holding its meeting in Nevada City. She stated that its presence is important in small towns as often many of the artists feel removed from the large world. She shared her struggles in finding conceptual art grants funding in urban areas. She thanked Tudor and the Nevada County Arts Council for their support in her work and professional development. She thanked the CAC for funding rural areas because it allows the community to engage in the arts.
- **Sean Gilleran, Gold Miners Inn**  
Gilleran stated that as a hospitality operator, the Gold Miners Inn looks forward to what the arts can do to improve the area's economy. He thanked the Council for choosing the hotel for its stay.
- **Jesse Locks, Nevada City Film Festival**  
Locks thanked the CAC for its support via the Local Impact grant program, which is very vital to rural areas. She asked the Council to consider further funding for the program and for the state Cultural Districts initiative. She highlighted the importance of rural areas receiving financial support, as they lack the access to the funding opportunities that many urban areas have.
- **Shanti Emerson, Nevada County Fair**  
Emerson stated that the Nevada County Fairgrounds is an important venue for the arts and holds five musical festivals every year. She thanked the Council for its work.
- **Sara Smith, Truckee Cultural District**  
Smith is the Program Coordinator for the Truckee Cultural District and the Co-Chair of the Truckee Arts Alliance. She thanked the CAC for the state Cultural Districts initiative, which is proving to be instrumental in helping to shift public understanding of arts in its own community.

The town of Truckee is implementing a public art master plan. She encouraged the CAC to continue to fund and expand the Cultural Districts.

- **Eliza Tudor, Nevada County Arts Council**  
Tudor thanked the CAC for the opportunity to shine regionally through the state Cultural Districts initiative. She shared that all the cultural districts in the region have decided to collaborate. She asked the CAC to consider increasing the funding to the initiative as it would drive interest from public and private benefactors.
- **Shannon Peline, Sierra FoodWineArt**  
Peline explained that Sierra FoodWineArt is a publication that celebrates and promotes arts and cultures for destination travel. The publication also worked on the inaugural Visual Artist & Gallery Guide for the Nevada County Arts Council. She thanked the CAC for holding its meeting in Nevada City. She added that the state Cultural District designation is prestigious and drew attention to visitors in the region.
- **B.J. Jordan, Sierra County Arts Council**  
Jordan stated that although Sierra County has a population of only 3,000 people, it is vital to the state as the California Water Project has its origins in the county. She thanked the CAC for its support and added that it is both vital and essential to the county and the state.
- **Michelle Amador, Mark Morris Dance Group & Singer-Songwriter**  
Amador stated that leadership matters and it is inspiring to hear the recognition of the importance of strong and positive leadership in rural arts. She added that investing in rural arts provides equity on a broad scale and that it's an example that other states can follow.
- **Jon Blinder, Nevada County Arts Council**  
Blinder stated that his community provides arts and cultures more than in other areas. He believes that the Cultural District brings validation to the local artists and economy. It is a special opportunity for both. He asked the CAC to support the district's capacity; the more funding, the more programs it can develop.
- **Howard Levine, Mayor, City of Grass Valley**  
Levine stated that he is a member of the state Cultural District committee. He added that the history of arts in the community is strong. Nevada County has accomplished many things in partnership with the CAC. He looks forward to developing further art. He stated that the city is working on remodeling its center for the arts, working on a new museum of art, a cultural center, and a hospitality industry that thrives because of artistic culture.
- **Nancy Fleming, ART OnSite**  
Fleming welcomed the Council. She stated that she was part of Art OnSite, an environmental nonprofit organization. Since then, she has taken on the role of President of the Sierra Stream

Institute, an environmental nonprofit group. She thanked the CAC for the state Cultural District designation and she asked for its continuous support for rural communities.

- **David Read, Yuba Sutter Arts**  
Read thanked the CAC for its support to the county and for highlighting one of its veteran arts projects by featuring it at the CAC's 40<sup>th</sup> anniversary celebration. He stated that Yuba Sutter Arts gave testimony at the recent Joint Committee on Arts hearing at the Capitol regarding veterans and the arts. He added that one of the challenges they are facing is the loss of arts programming in schools.
- **Angela Tahti, Consultant**  
Tahti identified herself as the former executive director of several CAC State-Local Partners. For the sake of her colleagues across the state, she hopes the CAC continues to invest in rural communities and nonprofit organizations, particularly in investing in professional development and strategic planning.
- **Julie Baker, California Arts Advocates**  
Baker welcomed the Council to Nevada City. She recently became the Interim Executive Director of Californians for the Arts and California Arts Advocates. She stated that California Arts Advocates is recognized as a statewide arts advocate for lobbying. She congratulated the CAC on the additional funding received by the Governor's budget revision for the upcoming fiscal year.
- **Marni Marshall, Grass Valley Downtown Association**  
Marshall thanked Tudor, the Nevada County Arts Council, and the Miners Foundry Cultural Center for hosting the meeting. She thanked the Nevada County Arts Council for its work in the community and technical support. She asked for continued support and thanked the CAC for its work.
- **Mali Dyck, Nevada County CEO Office**  
Dyck is the Interim Deputy County Executive Officer for Nevada County. She thanked the Nevada County Arts Council for hosting the meeting in the county. She added that the county is proud of the two state Cultural District designations. Nevada County values the art as contributor to a community's quality of life as well as the economy. She thanked the local council for its work as SLP.
- **Duane Strawser, City of Nevada City**  
Strawser thanked the Council for coming to the region. He thanked the CAC for allowing the joint application for the Grass Valley-Nevada City region as a Cultural District. He stated that the communities have recently become partners thanks to the Cultural District initiative and the recognition and support to individual artists in the area.

- **Jim Bair, Jim Bair Photography & WC Arts**  
Bair thanked the CAC for the Cultural District designation. He stated that there is a strong need to include photographic arts in the area; there are no programs in the Cultural District that juries photos on an ongoing basis other than the Nevada County Film Festival and the Nevada County Fair. The Nevada County Arts Council is great support in sharing photography online and in galleries. One program, Image Nation, shows the success of highlighting veterans' talents in galleries and is self-funded via volunteer work and local businesses' support.
- **Rachel Howard, Yuba Lit Reading Series**  
Howard funded a reading series called Yuba Lit, where every other month local writers are highlighted. It's a space to discuss current events with an open mind. She thanked Tudor for her mentorship on how the Nevada County Arts Council could become a fiscal sponsor for Yuba Lit. She advocated for the CAC to reinvest in SLPs who are fundamental in helping the local arts community.
- **Christine Kelly, FixCreative**  
Kelly thanked the CAC for the Local Impact grant program. She thanked Gilbride for her work and leadership as the Programs Officer.
- **Debra Lucero, California Arts Advocates, Californians for the Arts, Shasta Arts Council and Butte Arts Council**  
Lucero thanked the CAC for the state Cultural District designation which has been beneficial in receiving additional external funding to create new projects. She asked the CAC to increase funding for the SLP program and the state Cultural District initiative. She distributed a letter signed by all SLPs.
- **Eve McEneaney, Arts for the Schools**  
McEneaney stated that Arts for the Schools is a 35-year-old nonprofit organization providing arts education and presenting cultural arts to the public. It's part of a lead coalition for the county with the California Alliance for Arts Education and it has developed free professional development classes for arts teachers and teaching artists. Their in-school programs fill gaps in arts education and are the only providers for juvenile justice system youth and at-risk students. She thanked the CAC for its investment in rural communities. She asked the CAC to consider rural-specific and small organization funding.
- **Matthew Coulter**  
Coulter thanked the CAC for the state Cultural District designation. He invited the Council to visit the area and witness art communities.
- **Heather Llewellyn, Michael Llewellyn Photography**  
Llewellyn thanked the CAC for creating funding for the local artists in the community. She asked the Council to consider creating a special funding program around the issue of climate change for artists who want to address it.

- Amber Jo Manuel, The Center for the Arts  
Manuel stated that The Center for the Arts was a Creative California Communities grant recipient in 2016. The center is undergoing a \$3.4 million renovation in downtown Grass Valley to create a home for the local arts community. She thanked the CAC for supporting the arts in rural communities who face the challenge of fundraising.
- Julie Hardin, InConcert Sierra  
Hardin explained that InConcert Sierra is a nonprofit classical music provider in the community, and it was a grant recipient in 2002, which gave the organization the tools to grow and create an effective strategic planning. She commended Tudor and the rest of the local council's board for its work and vision for the county. She thanked the Council for coming to Nevada City. She asked to increase funding for SLPs.
- Brian Buckley  
Buckley thanked the CAC for the Artists in Schools grant program, which has been vital in resurrecting arts programs in education.
- Ameer Medeiros, Neighborhood Center of the Arts  
Medeiros is the Executive Director for the Neighborhood Center for the Arts, serving 72 artists with disabilities. The center's goal is to highlight the artists and focus on their abilities. On June 16, the center will be celebrating the life of artist Barbie Wilkins.
- Nancy Lopez, Trails & Vistas  
Lopez is the founder of Trails & Vistas, which organizes art hikes for students in the community. She invited the Council and public to attend one of the hikes as an opportunity to disconnect and create art. She thanked the CAC for the Creative California Communities grant received in 2016.

## **IX. Council's Recent Accomplishments**

Baza announced that in the interest of time, the item will be postponed to the next meeting.

## **X. Voting Items: Panel Recommendations 2017-2018**

### *a. FY 17-18 Funding Allocation Scenarios*

McGuinness stated that Council member Coppola is also a member of the Program Allocation Committee.

McGuinness explained that the committee's proposal is for consistent funding as follows:

- Rank 6: 95% of requested amount
- Rank 5: 85% of requested amount
- Rank 4: 75% of requested amount

*b. Arts Education - Exposure*

Miller, the Program Specialist for the Arts Education - Exposure grant program, presented the memo and funding recommendations in Tab 6 with panelist Matt Carney. She stated that the program is designed to provide students' with opportunities to access high-quality art experiences via assemblies or field trips. Of the 153 applications received, 118 were ranked 4 and above. In the applications, the "underserved" population was defined to have socioeconomic and geographic barriers to arts experiences and services.

Carney noted that the panels were led by skilled professionals and CAC staff comprised of leaders at the state and national level. Their level of expertise guided the panelists through a fair and transparent process and enabled and encouraged them to have a real dialogue. The panel was diverse in racial and artistic background. Its priority was access to low- and moderate-income communities, programs that were culturally sensitive to the intended population, and high-quality programming. He added that the panel had a discussion on how applicants defined "underserved" communities, and asked for professional development to the California arts industry on conversations surrounding it.

*c. Arts in Public Media*

Amnah, the Program Specialist for the Arts in Public Media grant program, presented the memo and funding recommendations in Tab 7 with panelist Santhosh Daniel. She clarified that the program is only available to nonprofit media organizations or local units of government that manage public media stations. Of 24 applications received, 16 applications were ranked 4 and above. The panel appreciated applications that included community relevance and authentic engagement.

Daniel thanked the Council for holding its meeting in Nevada City and thanked the public who provided commentary. He stated that the panel was diverse in terms of gender, ethnicity, and artistic background. The panel saw two previous applicants who returned with expansions of previously funded projects, which is a direct measurement of the grant's impact and its ability to support organizations moving forward. A challenge the panel has faced was how to weigh every form of public media equally, from radio programs to online contributions. Additionally, the definition of public media was challenging for determining whether or not an applicant was providing a public media service as their primary mission. He added that as a result of the grant program requirements, the majority of the applicants came from metropolitan areas. He asked the Council to consider ways to make the application accessible to rural communities.

Galli asked Daniel if the issue is in outreach efforts or in the definition of public media. Daniel replied it is a combination of both reaching out to the rural communities to listen to their needs, and of being more specific in the definition of public media and giving examples of programs funded as part of the application description.

Devis asked Daniel to expand on ways the CAC could include smaller organizations from rural communities. Santos replied fiscal sponsorship could be an option, but the applicants would still have to be aligned as a public media organization.

Amnah added that 60 applicants started draft applications and many of them were smaller organizations. She contacted these applicants who reported that a primary barrier was the lack of being able to use a fiscal sponsor.

Devis asked to expand on the range and size of the applicants. Amnah replied that most of the applicants who ranked 4 and above were very large organizations with large budgets. Daniel added that many large organizations have multiple departments collaborating on the grant applications as opposed to smaller organizations. He suggested finalizing a clear delineation of how the grant is distributed and to whom.

Gallegos asked if there were differences in the type of applicants who applied last year and this year. Daniel replied that last year's applications were broad, from film production to marketing campaigns and this year there were more institutional applications.

Harris asked if there are geographical gaps in areas covered by applicants. Daniel replied that the applicants were concentrated in the Bay and Los Angeles areas.

*d. Cultural Pathways*

Gilbride, CAC Programs Officer, presented on behalf of Jason Jong, the Program Specialist for the Cultural Pathways grant program, and presented the memo and funding recommendations in Tab 8 with panelist Arash Shirinbab.

Gilbride stated that Cultural Pathways is a two-year general operating grant rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups. The purpose is to strengthen the capacity of these groups to be of, by, and for their communities. She added that in addition to funding, the grantees receive technical assistance provided in collaboration with the Alliance for California Traditional Arts (ACTA). She stated that the applications received were very strong compared to applicants for the program two years ago and many proposals showed significant engagement with their communities.

Shirinbab stated that the grant program is vital to its grantees as the two years of funding helps build the organizations' capacity and sustainability. He added that there are few funding opportunities available to supporting the communities served in this grant program. The existing ones are usually geared towards bigger organizations but are not rooted in the community. He said that limiting the budget to \$150,000 helps ensure the grant goes to smaller organizations.

He thanked the leadership of Jong during the panel process. He stated that each application led to lively discussions and Jong helped maintain an objective view. The panel faced challenges in judging artistic merit and evaluating supporting materials. The panelists faced challenges with applicants who did not submit video materials for their work samples. He asked the Council to consider mandating videos or more relevant supporting materials. He added that many applicants were not clear on whether they were supposed to identify the impact of the grant to the organization or to the community served. He stated that the majority of the applicants are based in metropolitan areas. He asked the Council to reflect on why other organizations are not applying.

Devis stated that the grant program's description is so targeted to communities of color that it excludes other people. He added that he had questions about some applicants, who they serve, and how they fit the parameters for communities of color or indigenous people.

Shirinbab replied that the panel's first step is to go through the applicant's eligibility, specifically its financial budget and its rootedness in the served community. He added that exemplary applicants described their relevance in the served community either through their services, leadership, or artist providing the service. He added that the grant program does not exclude other people because other communities have access to these services.

Gilbride replied that the origin of the grant program was from a request from the Council to think about the CAC's history of supporting small organizations in multicultural communities in a contemporary frame. She added that Jong took the directive of the Council, framed the guidelines for the program, and shepherded the creation of the program. During the development process, an advisory group of members from the targeted communities were consulted.

Harris added that the CAC lets organizations self-identify culturally.

Gallegos added that the Council had a grant program called "Multicultural Entry" which her organization was previously a recipient of. The program helped small organizations learn how to be effective nonprofit organizations.

Devis stated that there are a lot working-class white communities that are going to need support in some capacity and this grant program is excluding them. He stated that some organizations should be in the Local Impact grant program instead.

Gilbride replied that there have been former grantees of Cultural Pathways who have been successful at receiving grants for Local Impact.

Shirinbab added that there are few funding resources for communities of color and Native American communities. He stated that Cultural Pathways is a good grant program for them to not compete against the groups Devis mentioned and other more professional grant organizations

that have the resources and understanding to be successful. He added that many organizations in this grant program come from immigrant communities and it's a huge help for them.

Gallegos asked if translating the application forms would be helpful to facilitate the process of getting more applicants.

Shirinbab replied it would be helpful to help organizations access the grant program, but the issue is that the rest of the application is in English. It would be helpful to build community partners.

*e. Local Impact*

Porras, the Program Specialist for the Local Impact grant program, presented the memo and funding recommendations in Tab 9 with panelist Nicole Manker. She thanked the Council, the community, and Shelly Covert for their presence. She stated that 18 professional peer panelists convened and ranked 33 applications at 6, 54 applications at 5, 46 applications at 4, and 27 applications at 3.

She stated that Local Impact is a grant program for organizations with budgets under \$1 million. It fosters equity, access, and opportunity for historically marginalized communities such as indigenous communities, and the LGBTQ+ community, and communities with disabilities.

Manker stated the importance of the program because of multicultural connection. She thanked Porras for including in the panel process the opportunity for panelists to be able to have an open discussion. Manker added that high-scored applicants had holistic community engagement and the capacity to reach more people than they intended. The panelists faced some challenges with artists' compensation, whether it was with identifying the amount or with identifying below minimum-wage compensation. She suggested the Council to have financial budget tiers and offer different funding options, and to clarify the definition of what qualifies as a community event. Applicants who ranked low were specifically serving youth when that is not the intent of the program. Very few applications addressed or included people of varied ability.

Beasley asked if the CAC demands grantees to compensate at a minimum wage. Porras replied that the grant application requests grantees to compensate their artists at a commensurate rate for their community.

Beasley asked if the applicants are asked questions regarding accessibility. Porras replied that applicants are required to confirm accessibility as outlined by the standards of the National Endowment for the Arts (NEA).

*f. Reentry Through the Arts*

Gilbride, the Programs Officer for the Reentry Through the Arts (RTA) grant program, presented the memo and funding recommendations in Tab 10 with panelist Richard Martin, and added that this is the second year of a legislatively mandated pilot program. She stated that 22 applications were reviewed and 15 were ranked 4 and above. Applicants had to demonstrate reentry and artistic goals to be eligible for the grant program.

Martin shared with the Council that every organization is able to testify about how a certain program changed someone's life, but that these people are in the minority. He spoke of his personal point of view as a formerly incarcerated individual and stressed the importance of applicants addressing recidivism. He stated that a lot of the applicants focused on the exposure to the arts that their programs will bring, but only one proposal talked about a reduction in recidivism, and it is not among the recommendations for funding. He asked the Council to consider its role and responsibility to the participants.

McGuinness stated that the programs served through RTA give participants self-esteem and that it is a great asset to have for a successful reentry.

Harris thanked Martin for his suggestions and feedback.

g. Statewide and Regional Networks

Gilbride, the interim Programs Officer for the Statewide and Regional Networks grant program, presented the memo and funding recommendations in Tab 11 with panelist Jennifer Laine. She explained that the program was formerly coordinated by Jaren Bonillo, who is now the Senior Programs Officer at the San Francisco Arts Commission. She is representing Bonillo and her work. She stated that in this year's guidelines, Bonillo redefined the definition of what a statewide organization does, what a regional organization does, and what a network is.

Laine thanked the CAC staff for its help with organizing, guiding, and answering questions at the panels. She expressed how meaningful it was to meet other peers from across the state. She stated that the panelists looked for true networks demonstrating meaningful engagement within a specific geography. The geography was described regionally, statewide, or within the eligible municipalities of Los Angeles, San Diego, and San Francisco. Some applicants were national organizations and the panel had to look at how relevant their California-based activities were.

Laine listed that some issues within applications included the definition of "network" and its membership; for example, demonstrating service to the whole Bay Area region and applying for the Statewide Network category when only few areas were served. She concluded that the panel recommended that applicants submit PDF documents instead of Word documents for attachments, videos to demonstrate the work and impact, and for applicants to clearly describe their network in two sentences.

Laine suggested the Council considered creating smaller grants for smaller applicants to build capacity to eventually apply to the SRN grant program, and added that the panelists offered to create a Frequently Asked Questions documents for the next cycle's grant applicants.

Baza thanked Laine for her clearly defined recommendations.

Gallegos asked why the Teaching Artists Guild and Theatre Bay Area were highlighted in red in the panel ranking and funding recommendation document. Gilbride replied that Theatre Bay Area applied as a Statewide Network but that the panel reviewed and recommended it to be funded as a Regional Network. Teaching Artists Guild had a discrepancy in the budget in its application.

Devis asked why Pasadena Arts Council is not considered a State-Local Partner. Gilbride replied that each county designates one organization as the State-Local Partner; the Pasadena Arts Council is serving a region through its new mission with a new name, Fulcrum Arts.

*h. Veterans in the Arts*

Gilbride presented on behalf of Jason Jong, the Program Specialist for the Veterans in the Arts (VIA) grant program, and presented the memo and funding recommendations in Tab 12 with panelist Anthony A. LoBue.

LoBue stated that out of the 51 applications received, 16 were from San Diego, where about 100,000 people are active military and 250,000 are veterans out of the total population. He stated that one issue the panel faced is the disconnection between services for the active military, military families, and veterans. He saw disparity between first-time grantees that had difficulty going through the grant applications and ranked low despite offering great programs for veterans. He suggested a reexamination of the grant language for VIA, starting with the nomenclature; the grant program funding should be disbursed to programs that benefit veterans as opposed to active military and military families. He suggested the Council provide stipends to panelists, which will give access to dedicated artists and veterans in the field who had difficulty committing volunteer time for the panels.

He offered to help the Council in creating an initiative for veterans that would increase outreach, applicant numbers, and panelist numbers.

Baza thanked LoBue for his time and suggestions. He stated that the Council is working with Assemblymember Richard Bloom on a bill giving the CAC authority to provide an honorarium to panelists that is waiting to be approved by the Legislature. He reiterated gratitude for panelists who dedicate their time, work, and money to support the work of the CAC.

*Discussion of Scenarios and Voting:*

VOTING ITEM: At 3:11 p.m., Baza moved to approve the FY 17-18 funding allocation recommendations presented in Tab 5 and adjusting the formula to allocate unspent funds to the formula in scenario 1. Beasley seconded.

Kiburi reiterated that the revised grant allocation scenarios have been proposed after the review of unallocated funding. The unallocated funding includes reallocated funds from the applicants in Arts Education - Exposure who applied to multiple grant programs for a single project and could therefore not be funded. She explained the scenarios as follows:

- Scenario 1:
  - Increases the formula for Cultural Pathways to be consistent with SRN and SLP (Fund 6-2) and increase formula by 5% (6=100%, 5=90%, 4=80%, 3=70%)
  - Increases the formula by 5% (6=100%, 5=90%, 4=80%) for the following project-based programs: APM, LI, RTA, VIA
    - This increases all project grants decided at this meeting except AE - Exposure. AE - Exposure in this scenario remains consistent with AE-Extension, which was decided at the April meeting.
- Scenario 2:
  - Increases formula for CP to be consistent with SRN and SLP (Fund 6-2) and increase formula by 5% (6=100%, 5=90%, 4=80%, 3=70%)
  - Increases the formula by 5% (6=100%, 5=90%, 4=80%) for the following project-based programs that reach priority communities: RTA, VIA
  - Increases partnership grants by \$1,100 each (Council has historically augmented partnership grants in the past)

Galli stated that neither of the scenarios has any impact on the Professional Development and Organizational Development grant program. Gilbride replied that the grant program applicants are only ranked on a “fund” or “no fund” basis and therefore the recommended grantees are funded in full.

Galli asked to expand on the technical assistance provided to programs ranked 3 and below in SRN and CP. Gilbride replied that the technical assistance suite provided as a part of the “grants” strategy for the Cultural Pathways grantees will apply to all CP grantees. If the Council decides to fund more Pathways applicants by funding through the 3s, then more grantees will receive that technical assistance. SRN applicants that are not funded receive technical assistance by receiving their grant ranking and notes.

Galli asked if the Council is funding applicants that are potentially marginal and weak. Bown-Crawford replied that part of the CAC’s job is to help people develop. She felt strongly that if an SRN applicant was ranked a 3 that they are a viable network and could benefit from further assistance.

Harris suggested to the rest of the Council to discuss what they value.

Kiburi stated that the unallocated funding is for FY 17-18 and has to be encumbered by the end of June 2019.

Gallegos stated that it was discussed that some grant programs could need additional help in terms of funding and receiving applications. She added that giving additional funding to the smaller grant programs like VIA and CP would be beneficial to them.

Baza agreed with Gallegos; he added that spreading the funding evenly might result in positive impacts to small, midsize, and rural organizations.

At 3:45 p.m., the motion carried 4-3, with “aye” votes from Baza, Beasley, Gallegos, and Galli; and “nay” votes from Devis, Harris, and McGuinness.

VOTING ITEM: At 3:46 p.m., Devis moved an alternative scenario to approve the \$226,000 surplus to be funded to all State-Local Partners. Baza seconded.

Devis stated that after hearing public commentary and receiving the signed letter from all state SLPs, he suggests distributing the unallocated funding to the SLP grant program only.

Harris added that funding SLPs would benefit smaller organizations better as they have operating systems that can directly assist them.

McGuinness asked if the SLPs are able to redistribute funding as grants. Devis confirmed.

At 3:52 p.m., the motion did not carry 3-4, with “aye” votes from Devis, Harris, and McGuinness; and “nay” votes from Baza, Beasley, Gallegos, and Galli.

VOTING ITEM: At 3:54 p.m., Baza moved to approve the list of ranked applicants for the Arts Education-Exposure, Arts in Public Media, Cultural Pathways, Local Impact, Statewide and Regional Networks, and Veterans in the Arts grant programs. Beasley seconded.

At 3:55 p.m., the motion carried unanimously 7-0.

Beasley and Harris recused themselves due to conflicts of interest.

VOTING ITEM: At 3:57 p.m., Baza moved to approve the African-American Shakespeare Company, Bayview Opera House Inc, Boys & Girls Clubs of San Francisco, LA Opera, and San Francisco Symphony, and Music Center for the Arts Education - Exposure grant program. McGuinness seconded.

At 4:00 p.m., the motion carried 5-2-0, with recusals from Beasley and Harris due to conflicts of interest.

Beasley and Harris returned. Devis recused himself due to conflicts of interest.

VOTING ITEM: At 4:00 p.m., Baza moved to approve KCETLink for the Arts in Public Media grant program. Galli seconded.

At 4:01 p.m., the motion carried 6-1-0, with a recusal from Devis due to conflict of interest.

Devis returned. Harris recused himself due to conflicts of interest.

VOTING ITEM: At 4:02 p.m., Baza moved to approve the Boys & Girls Clubs of San Francisco for the Local Impact grant program. McGuinness seconded.

At 4:03 p.m., the motion carried 6-1-0, with a recusal from Harris.

Harris returned. Baza recused himself due to conflicts of interest.

VOTING ITEM: At 4:03 p.m., Beasley moved to approve the San Diego Regional Arts & Culture Coalition for the Statewide and Regional Networks grant program. McGuinness seconded.

At 4:04 p.m., the motion carried 6-1-0, with a recusal from Baza.

Baza returned.

## **XI. Voting Items: Panel Recommendations for 2018-2019**

### **a. FY 18-19 Funding Allocation Recommendations**

McGuinness stated that the Programs Allocation Committee recommends the following funding formula for the FY 18-19 programs under consideration at this meeting:

- Rank 6: 95% of requested amount
- Rank 5: 85% of requested amount
- Rank 4: 75% of requested amount

### **b. Arts Education – Artists in Schools and Professional Development**

Miller, the Program Specialist for the Arts Education - Artists in Schools and Arts Education - Professional Development grant program strands, presented on the memo and funding recommendations in Tab 14 with panelist Luis Pichardo.

Pichardo stated that the panelists considered the impact that the applicants' programs would have in the community. Highly ranked applications had strong articulations of their communities, had a clear understanding of the demographic of the people they were serving, and had a very clear outline of program descriptions especially with sequential learning.

Galli asked if Artists in Schools - Exposure (AIS-Exposure) and Artists in Schools - Professional Development (AIS-PD) have always been categorized together. Miller replied that they are funded separately; AIS - PD projects are in conjunction with an AIS - Exposure project at the school; for that reason, the same panelists adjudicate funding so they can have a full picture of the projects.

Pichardo added that it was helpful to the panel to have both grant programs' applications in the adjudication. It gave a complete overview of how the student programming's curriculum developed as the teachers gained knowledge from their professional development training.

Devis asked for clarification on the funding amount for Opera Cultura. Miller clarified that the funding amounts are listed separately, with AIS - Exposure in the first column and AIS - PD in the second column. AIS - PD is adjudicated as "fund" or "no fund" for the amount of \$2,500.

Galli asked if AIS - PD has been changed recently. Miller clarified that the panelists gave feedback on changing the name of AIS - PD as it is similar to the Professional Development grant program, which is separate from the Arts Education grant programs umbrella.

Pichardo added that his organization is a Local Impact grant program recipient and has benefitted and grown monumentally thanks to the support of the CAC.

*c. Professional Development*

Gilbride presented the funding recommendations in Tab 15. She stated that the panel was composed of Jaren Bonillo, Caitlin Fitzwater, and Hilary Amnah. The panel recommends 23 applications for funding based on a "fund" or "no fund" adjudication process.

Harris recused himself due to conflicts of interest.

**VOTING ITEM:** At 4:17 p.m., Baza moved to approve the FY 18-19 funding allocation recommendations presented in Tab 13. Harris seconded.

No discussion.

At 4:18 p.m., the motion carried unanimously 7-0.

Beasley left the meeting. Harris recused himself due to conflicts of interest.

**VOTING ITEM:** At 4:18 p.m., Baza moved to approve the African-American Shakespeare Company for the Arts Education - Artists in Schools grant program. McGuinness seconded.

No discussion.

At 4:19 p.m., the motion carried 5-1-0, with a recusal from Harris.

Harris returned.

*VOTING ITEM:* At 4:19 p.m., Baza moved to approve the list of ranked applicants for the Arts Education - Artists in Schools, and Arts Education - Professional Development grant programs. McGuinness seconded.

No discussion.

At 4:20 p.m., the motion carried unanimously 6-0.

## **XII. Grantee Presentation: Nevada City Broadcasting Group**

Gilbride introduced the Nevada City Broadcasting Group, one of the recipients of the Arts and Public Media grant for FY 16-17 for the media project “A Place Called Home.” The project explores homelessness in the Nevada City community and is a collaborative project between KVMR and two local artists, Betty Louise and Susan Davis. Louise is a professional facilitator, speaker, and dancer who has been involved in audio broadcasting for more than 10 years. Davis is a mixed-media fine artist, and for a decade has been producing and hosting radio and TV conversation shows.

She introduced Julie Chiarelli, the general manager of KVMR, a 40-year-old community radio station consisting of a small staff and over 700 volunteers. Chiarelli stated that the difference between a public radio station and a community radio station is their programming. Public radio stations have programs created by paid staff, whereas community radio stations are volunteer-based. KVMR broadcasts programs 24/7 and is completely volunteer-based.

Louise stated that “A Place Called Home” is a project that uses the arts and media to connect with the story and humanity of homeless people. The project sets up experiences to shift perceptions toward inclusion of homeless people. They collected stories from homeless people, officials charged with solutions, concerned citizens, and organizations working with homeless people. They edited the stories and posted a video on the Story Catcher’s section of the KVMR website. The project also featured a live show at The Center for the Arts in Grass Valley. The impact of the project was collected via surveys and included increased empathy for homeless people, a greater appreciation for challenges they face, and increased motivation to work with community on related issues.

As artists, Louise and Davis believe that stories are a connection to humanity, and that the arts are the best way to shift people’s perceptions. They focus on multimedia platform of photography, music, and dance among others. They stated that the CAC funding helped them compensate the artists who participate in the work, some of whom are homeless themselves.

Galli stated that “A Place Called Home” is a great program and she encouraged the artists to collect more quantitative data to further support it in the future.

### **XIII. Voting Item: NEA Funding for Disaster Recovery Grants**

Bown-Crawford stated that the memo outlined in Tab 16 is an overview of NEA funding for grants to support SLPs developing re-granting projects in counties affected by October and December 2017 FEMA Disaster wildfires and mudslides.

*VOTING ITEM:* At 4:42 p.m., Baza moved to approve authority for the Programs Policy Committee and staff to develop and publish guidelines for an NEA-funded Disaster Recovery grant program, to be accessed by eligible SLPs. Gallegos seconded.

Harris asked what the total amount of the grant program is and how it was allocated to the CAC. Fitzwater replied it is \$228,540. Kiburi replied the amount is based on 20% of the NEA annual grant the CAC receives. Bown-Crawford replied the percentage is an increase from the federal funding, and the SLPs will be re-granting the full amount.

Gallegos asked if the grant is part of a continuing program. Anne Bown-Crawford replied that the federal funding may not be continuing, and it's in response to natural disasters that affect artists. Gallegos replied the program is important and that the Joan Mitchell Foundation also distributes emergency-based grants.

At 4:46 p.m., the motion carried unanimously 6-0.

### **XIV. Break: Council Members Paperwork**

In the interest of time, a break was not taken.

### **XV. Committee Updates**

Baza stated that in the interest of time, detailed updates will be postponed to the next Council meeting.

Galli gave a brief update of the Strategic Planning Committee. The committee had a working session on May 14 where a SWOT analysis of the strategic planning process was created. She asked the Council to read the memo in Tab 20 and to e-mail any committee member additional suggestions. Galli will send an e-mail update and reminder to all Council.

Devis asked what the difference between the Strategic Planning Committee and the Innovations & Aspirations Committee is. Galli replied that the work of the Innovations & Aspirations Committee will be one area of input incorporated in the Strategic Planning process, among others.

### **XVI. Future Agenda Items**

Gallegos asked to revisit the change of not including program descriptions to the Council in consideration of the funding recommendations. Harris added that more information on the programs would be helpful to determine whether or not there is a conflict of interest when Council members vote.

Devis stated that he was grateful for the public's input about the Cultural Districts program. He added that as a board member of Arts for LA, he has been working on ways to include cultural impact as part of environmental impacts in real estate development reports. He proposed the Arts for LA board present its findings at the next Council meeting with the consultant, Jessica Cusick.

Galli suggested splitting the Public Comment into two items on the agenda to give the opportunity for public to give more input throughout the day.

Devis stated that the LA County Arts Commission has an Equity Group who has come up with 13 recommendations for implementation. He suggested they present their findings at the Council meeting. Gallegos replied the document is included in the bibliography of the Equity Committee update memo. She asked Devis to send the documentation with the 13 recommendations to any member of the committee.

## **XVII. Adjournment and In Memoriam**

Gallegos acknowledged the following members of the creative community whose lives were recently lost:

- Laura Aguilar
- René Yañez

The meeting was adjourned at 5:09 p.m.

# TAB 2

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California Arts Council | Public Meeting | 09/12-13/2018

This document will be  
provided at the Council  
meeting

# TAB 3

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California Arts Council | Public Meeting | 09/12-13/2018

August 31, 2018

## **Executive Director's Report from Anne Bown-Crawford**

It has been a fast-paced summer that included much rich work done in our offices with the staff, state-wide conversations, relationship building and visits in community. Below is a very brief snapshot of some recent activities, divided into distinct areas of focus. (The very important work of traveling around the state to meet with our SLPs at seven roundtable meetings is outlined in a detailed report in **TAB 29**.)

### **Relationship building with other governmental agencies where existing intersections and agreements exist as well as with other public and private agencies to exploring future partnerships.**

*Cultural Cabinet:* The CAC is taking the lead in the establishment of a cabinet communications group in order to strengthen collaborations between the 10 organizational members, including Visit California and State Parks. We are leading a working group pursuing a branded ID/logo for the cabinet, developing a mission/vision statement for the cabinet, and pursuing a collaborative event concept, such as "California Cultural Day." This is deeply aligned with the CAC's current strategic plan. We are also actively working together to support cultural heritage assessments and involve ourselves in disaster recovery planning via support for the State Library's Office of Emergency Services Cultural Heritage grant application titled The California Preservation Project.

*Department of Public Health:* I am engaged in regular conversations with DPH Secretary Karen Smith regarding possible intersectionality and collaboration between our agencies and sectors.

*Irvine Foundation:* In collaboration with the Executive Committee we have deepened our relationship with the Irvine Foundation during discussions around a possible partnership regarding a fellowship program for California emerging arts managers from historically marginalized communities.

We continue to strengthen our relationship with the *Governor's office* by keeping them informed and maintaining a vibrant dialog regarding alignment of priorities. We also continue to strengthen and develop our relationships with state legislature and more.

### **Building relationships with the CAC staff, Council and public constituencies that comprise the arts community.**

*GARE:* A staff team is now in the 9<sup>th</sup> month of participation as one of a 15 member state agency/department cohort in a yearlong training on race equity through the Government Alliance on Race Equity (GARE). I joined the team at an all-day training earlier this month focused on a

shared understanding of racial equity, increasing skills analyzing policies and practices from a racial equity perspective, and communicating about race. The GARE staff team is currently in the process of developing a racial equity toolkit for the agency that is expected to be drafted by the end of this calendar year.

*Tuloumne County Board of Supervisors:* Through grantee communication with the Executive Committee and me, we learned that one of our SLPs was in jeopardy of losing its county funding. Having recently visited the County to mark their 40<sup>th</sup> anniversary, our Vice Chair Larry Baza took the lead on penning letter to the County Board of Supervisors in support of Arts Funding. I then attended a meeting of the Board of Supervisors to speak directly to vital nature of county arts funding. The Supervisors were attentive and interested in learning the value the state places on our county arts partners, and the role that various sectors of government need to play in preserving and growing the strength of our communities.

*California State Summer School of the Arts:* I joined Phoebe Beasley for the annual CSSSA tour and open house at CalArts. This was a very beneficial experience where I was able to engage with CSSSA Director Michael Fields, their board of directors, and other important decision makers.

*Emeritus Council member conversations:* I continue to be interested in connecting with individuals who have previously served on the Council to learn from their history and experiences. This summer I connected with Malissa Shriver and Frank Gehry at Frank Gehry Studios, Barbara George in LA, and Marcy Friedman.

### **Exploring best practices in the public sector for the arts, culture, education, and economic development.**

*SLP Directors' Roundtables:* I made an important investment of time in creating and sustaining a vibrant dialog with our State-Local Partners to learn firsthand from them about their challenges and successes (see detailed report in [TAB 29](#))

*CREATE CA Leadership Retreat:* Stepped down as Chair to more effectively represent CAC at the leadership table and continue to serve as a thought partner in strategizing how best to implement and catalyze arts education advocacy throughout the state. Work with this collective impact coalition continues around the belief that:

- All California students deserve the same access to a high quality arts education
- An arts education is vital to California's robust, globally competitive, creative economy
- Every child deserves the same opportunities to be a vital part of a creative workforce

*Creative Economy Panel hosted by California Alliance for Arts Education:* I represented the CAC on a panel at Otis College of Art and Design focused on the intersection between arts and business communities. Panel speakers included Jeffrey Perkins, VP of Communications and Marketing, Otis College of Art and Design; Bronwyn Mauldin, Director of Research and Evaluation, Los Angeles County Arts Commission; Monique Mitchell, Education Coordinator, Get Lit; and William Tisdale, Board Member, California Alliance for Arts Education.

*Cultural Districts Update:* We are in the second year of our 2 year pilot for our 14 state-designated Cultural Districts. We have developed a request for proposals to obtain a consultant who will evaluate the formative structure of the pilot itself as well as the impact and effectiveness of the program in their communities, and make recommendations the future structure. The first deliverable from the consultant will be a gap analysis of communities not represented in the present cohort. In order to fill these gaps we plan to open the program again in late 2019 for a limited number of designations.

### **Observing and listening carefully to private sector trends state and nationwide.**

*Actors' Gang performance of The New Colossus:* I attended a performance and special event by our grantee and Arts in Corrections contractor Actors' Gang with Tim Robbins, Senator Toni Atkins, Senator Ben Allen, Assemblyman Anthony Rendon, Senator Henry Stern, and Los Angeles County Arts Commission Director Kristin Sakoda, among many others.

*International 2018 Adobe Education Leaders Summit:* The theme of the 2018 Adobe Education Leader Summit was Creative Problem Solving. We discussed and shared strategies regarding how to spark creative problem solving to develop lifelong creativity in the next generation.

*International Congress of Youth Voices:* In its inaugural year, The International Congress of Youth Voices united nearly 100 students, ages 16 to 20, from around the world to learn with and from accomplished writers, activists, and elected officials. Youth delegates came from the United States, Iraq, Sweden, the United Kingdom, Syria, Ireland, Australia, Iceland, Burundi, Honduras, Cuba, Denmark, Venezuela, Zambia, and Nepal. The event, founded by author Dave Eggers (co-founder of 826 National) and nonprofit leader Amanda Uhle.

*Eureka Street Art Festival:* I met with all the partners of a project in one of our Cultural Districts, and attended the event, that exemplified best practices in public art creation involving extensive, robust public/private partnerships.

*Alameda County Sheriff's Office Creative Placemaking Project:* At the invitation of national creative placemaking funder, Art Place America, I had the opportunity to attend a special briefing in Alameda joined by CAC staff. I learned about the transformation of this community in the face of decades of public and private disinvestment. This is incredibly valuable as we prepare for the return of our own creative placemaking grant program, Creative California Communities.

I also had the opportunity to attend several sessions at San Francisco Design Week and observe what is happening in the Dogpatch neighborhood of SF with visits to the Minnesota Street Project and Ann Hatch's Workshop Residence.

### **As I move through all of this work I resonate with some recurrent questions –**

- How do we keep the arts and artists at the table when communities are searching for innovative

solutions to the huge challenges they face, such as mental health, homelessness, disasters, economic development, and more?

- How do we develop the traditional and perhaps more importantly the non-traditional partnerships needed to help address trauma in a community, to create healthy vibrant communities?
- What bridges can we build, and what bridge builders can we partner with?
- And how can we do this work while always listening carefully, making the phrase “nothing about us without us” our guide?

# TAB 4

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California Arts Council | Public Meeting | 09/12-13/2018



# Memorandum

California Arts Council

1300 I Street, Suite 930

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

**To: Council Members**

**From: Nashormeh Lindo and Kathy Gallegos, Equity Committee**

**Date: September 12, 2018**

**Re: Equity Committee Update**

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We have provided the Council with a literature review that includes articles and best practices in the area of equitable grant making. There are numerous examples of how grant makers (both public and private) are changing policies in order to advance fairness, access, and equity (along race, geography, gender, abilities, and socio-economic status) and social justice more broadly. The literature substantiates a national, state and local commitment to equitable practices that reduce or eliminate disparities in access to arts and culture opportunities.

In that context, the Equity Committee has met seven times since the last Council meeting to continue our education on the latest efforts among arts funding organizations to advance equitable grant making. As a primary function of the Council is to approve all grant program guidelines, we began with a review of program requirements per each grant program to consider the equity implications of our policies.

Staff produced a comprehensive table that displayed each requirement per program that facilitated our review. While the process was tedious, we assessed several program requirements that may serve as barriers to equity including:

- Not allowing a fiscal sponsor option for all programs
- Inconsistent requirement for artistic and organizational experience
- Language that could be biased, limiting, too subjective and/or confusing
- Additional budget restrictions for project grants
- Absence of community-based arts programs for youth outside of the
- Arts Education pedagogy

We recommend that these requirements be revised in order to reduce potential barriers to accessing our grant resources for applicants. Specifically, we recommend that the Council consider the following revisions.

- Allow fiscal sponsorship for all programs to increase access to organizations that may need fiscal support
- Change the number of years of artistic and organizational experience to 2 years for consistency across programs
- Delete the word “professional” from the description of artistic experience to reduce bias
- Delete the requirement that the grant request amount cannot exceed 25% of the total budget for project-based grants, this places disproportionate burden on small organizations
- Develop a community-based arts program for youth that allows for various pedagogical approaches to increase inclusivity
- Consider the complexity of the Data Arts report requirement for small organizations with limited accounting capacity
- Consider including a requirement in the Creative California Communities program to provide at least one “free” event/access point to be consistent with other project-based programs

As you know, CAC staff is participating as one of a 15 member state agency/department cohort in a yearlong training on race equity through the Government Alliance on Race Equity (GARE), supported by the Governor’s Strategic Growth Council. <https://www.racialequityalliance.org/>.

The focus of GARE is to create a national network of government working to achieve racial equity and advance opportunities for all. Race equity has been prioritized by California state government through this training in recognition that of the many groups that face inequities, people of color are likely to face the greatest disparities within any marginalized population due to historical factors and community trauma. We are reviewing the GARE Race Equity Toolkit for its utility to advance this committee’s capacity to assess equity in other Council policy areas and look forward to providing future updates and recommendations to Council.

# TAB 5

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California Arts Council | Public Meeting | 09/12-13/2018



# Memorandum

California Arts Council

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**To:** Council Members

**From:** Larry Baza and Jamie Galli, Programs Policy Committee

**Date:** September 12, 2018

**Re:** Council Approval of Guidelines

**The Programs Policy Committee recommends Council vote to give staff the authority to fine-tune and publish the guidelines for the following programs in consultation with the Programs Policy Committee:**

FY18-19: Artists in Communities, Arts Education Exposure, Arts and Public Media, Creative California Communities, Jump StArts, Local Impact, Professional Development, Organizational Development, Reentry Through the Arts, Research in the Arts, Youth Arts Action (formerly named Arts Education-Extension) and Veterans in the Arts

FY19-20: Artists in Schools, Arts Integration Training (formerly named Arts Education – Professional Development).

**NOTE: The Council is required to read all program guidelines prior to discussion and vote at the Council meeting. Time allotted at the Council meeting will be used for questions and answers, and discussion only. The changes to grant program guidelines outlined in this memo are recommended by the Programs Policy Committee. This bulleted list has been provided for the Council's convenience as they review in full detail all program guidelines.**

## **REVISIONS TO ALL PROGRAM GUIDELINES:**

### **Changed formatting for clarity**

- **Background and Purpose:** combined into 1 section of guidelines.
- **Program Goals:** Separated this section from Purpose section
- **Accessibility:** Font size and formatting changed for ADA compliance

### **Revising Fiscal Sponsorship Policy Language:**

- Clarifying the requirements for organizations proposing to serve as Fiscal Sponsors for CAC grants
- Clarifying and standardizing the Fiscal Sponsorship Policy and requirements across all grant programs and allowing fiscal sponsors in all grant programs.

### **Budgetary Requirements:**

- For consistency, equity and clarity: Delete the following restriction from Arts Ed, AC, APM, LI, VIA (all programs that have this requirement): “The request for this program cannot exceed 25% of an organization’s total operating revenue from the last completed fiscal year.” The 25% restriction applied to all \$18,000 project grant programs in the last 2 years, but it did not apply to all programs and caused confusion. Deleting this restriction will make *all* grant programs have the same budgetary restriction: “Application requests cannot exceed 50% of an organization’s total operating revenue from the last completed fiscal year”.

### **Clarifying Granting Process Language:**

- Ensuring that all requirements are listed in the program guidelines
- Adding language that clarifies that the CAC staff is responsible for administering grant contracts after Council approves the award amounts.
  - Current draft language: “Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.”
  - Addition of the following line on the standard page 2: “CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case by case basis. ”

Added in Eligibility Section: All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.

### **What We Do Not Fund:**

- **Add bullet:** Individuals as applicants

### **PROGRAM SPECIFIC REVISIONS:**

#### **Artists in Communities**

- Clarifying language changes

#### **Arts Education Program Revisions:**

- Last year, all 4 Arts Education Programs were combined into 1 set of guidelines. This was in an effort to consolidate guidelines and program applications. However, the programs are not able to be combined in the grants management system. The staff has separated guidelines for each program for increased clarity.

#### **Arts Education - Professional Development**

- Change of title to Arts Integration Training, to differentiate from Professional Development grant program
- Added language indicating appropriate potential partners, including not only individual school sites, but also Districts and County Offices of Education

### **Arts Education Exposure**

- Added language to clarify “underserved” student populations
- Added language regarding expected quality of arts experience; clarified that student work is not the intended artistic engagement for this particular grant strand

### **Arts in Public Media Revision**

- Clarify definitions of “multi-platform” and “Public Media Organization”
- Clarify possible types of project activities

### **Creative California Communities**

- Clarify and expand on definition of creative placemaking
- Delete categories (Orgs under \$750,000 and orgs over \$750,000) and simplify structure
  - Orgs can apply for up to \$150,000 for 2 year grant period
- Lifted restriction on applying to Artists in Communities and Local Impact to be consistent with all other programs
- Add following Project Requirement
  - Must be a new project or an expansion of an existing project

### **JUMP StArts**

- Adjusting placement of language to clarify two different grant strands/opportunities (for State and County/Community Facilities)
- Revising language around potential partner sites to focus on those who primarily serve the priority population
- Including specific guidance from the DJJ on what they would like to see from programs on their sites

### **Local Impact**

- Clarifying language changes
- Clarify possible types of project activities

### **Organizational Development**

- Clarification on Fund/Not Fund review criteria
- Clarification on types of activities appropriate for this category
- Clarify that the funding must be used for consulting services and cannot be used for staff salaries

### **Research in the Arts:**

- Clarifying language changes
- Clarifying restrictions for UC/CSU system for state contracting

### **Reentry Through the Arts:**

- Clarifying language changes for more inclusivity of restorative justice strategies.

### **Youth Arts Action**

- Based on feedback from panelists and the field, broaden the Arts Education Extension program to be more inclusive of community-based arts programs for youth

- Rename grant program **Youth Arts Action**: more inclusive of community-based and out-of-school art programs and is not referencing Arts Education
  - Expand age range to serve youth through age 24 based on research
  - Lift youth restriction from other programs: delete the following statement from all guidelines:
    - “Projects primarily serving children to age 18 (preK-12) cannot apply to Local Impact, Artists Activating Communities or Creative California Communities.”

### **Veterans in the Arts**

- Feedback provided by Peer Review Panelists over the past two years has reinforced a desire to focus support in this program specifically to veterans. Therefore, staff is recommending the removal of “active military” from the list of VIA eligible participants. This modification acknowledges the distinction between these two populations, and that active military generally have greater access to existing programs and services.

# California Arts Council

## FY 18-19 Fiscal Sponsor Policy

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Organizations conducting not-for-profit work without a nonprofit tax-exemption status may apply for California Arts Council grant programs through use of a Fiscal Sponsor.

### **Applicant Organization Fiscal Sponsorship Eligibility Requirements:**

- Must be an organizational entity; the CAC does not currently accept applications from individual applicants
- Must have a principal place of business in California
- Must be consistently engaged in arts programs and/or services for two years prior to the time of application

### **Fiscal Sponsor Organization Eligibility Requirements:**

- Must be a nonprofit organization with tax-exempt status under section 501(c)(3) of the Internal Revenue Code
- Must have a principal place of business in California
- Must be consistently engaged in arts programs and/or services for two years prior to the time of application

### **Relationship between the Applicant Organization and the Fiscal Sponsor Organization:**

It is the duty of the Applicant Organization—not the Fiscal Sponsor Organization—to develop and execute the grant proposal activity and to complete all required grant reporting.

It is the duty of the Fiscal Sponsor Organization to maintain “discretion and control” of funding received from the CAC. Fiscal Sponsor Organizations are expected to maintain close involvement with the Applicant Organization to ensure that funding is used in accordance with the approved grant proposal.

An Applicant Organization may not change Fiscal Sponsor Organizations after the grant application deadline.

The total of all application requests cannot exceed 50% of an Applicant Organization’s total operating revenue from the last completed fiscal year. Operating revenue for the Fiscal Sponsor Organization is not considered.

### **Fiscally Sponsoring Multiple Applications:**

An organization may act as the Fiscal Sponsor Organization for multiple Applicant Organizations. A Fiscal Sponsor Organization may also submit its own proposal as an Applicant Organization, in addition to acting as the Fiscal Sponsor Organization for one or more Applicant Organizations.

### **Fiscally Sponsored Grant Application Requirements (due at the time of application):**

- Legal name of Fiscal Sponsor Organization
- Fiscal Sponsor Organization’s federal EIN
- Fiscal Sponsor Organization’s executive leader’s name, phone number, and email

- Fiscal Sponsor Organization's mailing address
- Number of years the Fiscal Sponsor Organization has been engaged in arts programming and/or services
- A brief description of the history of the Fiscal Sponsor Organization's arts programming and/or services
- An IRS 990, 990-EZ or 990-PF form for the Fiscal Sponsor Organization; no other types of 990 forms will be accepted
- Payee Data Record (STD 204)

**Fiscal Sponsor Organization Responsibilities:**

If an Applicant Organization using a Fiscal Sponsor Organization is recommended for funding, the Fiscal Sponsor Organization becomes the legal contractor for the grant designated in the State of California Standard Agreement (STD 213). All contractual documents must be signed and approved by a representative of the Fiscal Sponsor Organization.

Grant disbursements are made payable to and mailed to the Fiscal Sponsor Organization. The Fiscal Sponsor Organization is responsible for distributing funds to the Applicant Organization.

# TAB 6

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California Arts Council | Public Meeting | 09/12-13/2018



# **ARTISTS IN COMMUNITIES 2018-2019 Grant Guidelines**

***Deadline: December 5, 2018 11:59 PM***



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

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

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## California Arts Council



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

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

Phoebe Beasley  
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**Deputy Director**  
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**Programs Officer**  
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(916) 322-6555  
Toll Free: (800) 201-6201  
FAX: (916) 322-6575

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

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

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

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

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

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

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

**Grant Process:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

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

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

## ARTISTS IN COMMUNITIES

2018-19 GRANT GUIDELINES

DEADLINE: December 5, 2018 11:59 PM

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

Up to \$18,000

Grant Activity Period: 6/1/2019-5/31/2020



### **Background and Purpose**

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

Artists in Communities grants support sustained artistic residencies in community settings. Each artistic residency must be locally developed, with one or more artists, in partnership with an arts/community organization or social institution and the community to be served by the project. Project locations may include but are not limited to: libraries, affordable housing sites, senior centers, hospitals, parks, cultural centers, community halls, and other public spaces.

Lead artists and their artistic process must be central to the project design and implementation. Artists must work closely with organizational partners and community members to produce creative projects that are relevant and responsive to their community.

### **Eligibility**

- The project must be developed in partnership with one or more California-based artists.
- An applicant must be one of the following:
  - California-based nonprofit organization with significant arts programming as a part of the mission, vision, and budget of the organization. Arts organizations as well as community-based or social service 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.
  - Unit of government with a history of arts programming.
- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.

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

### **Program Goals**

Projects should address the following Artists in Communities program goals:

- Demonstrate that the arts are a central component of civic life, and that artists' visions are vital in shaping healthy communities.
- Support artist residencies that are relevant and responsive to the community where the artists are working.
- Support the creative visions, processes, and projects of artists working in community settings.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- The artistic residency must be locally developed, with one or more artists, in partnership with an arts/community organization or social institution, and the community to be served by the project.
- Project activities must be driven by the creative vision and artistic processes of the lead artist(s) as evidenced by an Artist Statement provided within the application.
- The project must include a minimum of one public component that is free of charge for community participants and/or audience. **This event should be clearly stated with details in the timeline.**
- A Letter of Agreement between the applicant organization and the lead artist(s) must be submitted. This agreement should include details of support, expectations to execute the project to its highest level of success, insight about

the partnership with and unique opportunities for the specified community that will be a part of the project.

- Project must include a thoughtful approach to engaging the community through sustained contact between the lead artist(s) and the community over a period of time. This period should be determined by the needs of the community and the project.
- Fees for artists and arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Lead artist(s) to be compensated and supported by this grant must show relevant experience of **at least two years**, be based in California, may not be engaged in the project as full-time students in a degree program, and can only be a part of one Artists in Communities application in any one grant cycle.
- The application can include more than one artist if all collaborating artists meet eligibility requirements and all participating artists are compensated accordingly.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$18,000.
- The total request for the Artists in Communities program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 artist can only be a **lead artist** in one Artist(s) in Communities project grant at a time.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 AC 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 the matching requirement for each grant application. The applicant must indicate whether matching funds are projected, pending or committed.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- 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 contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- 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 projects or purchase of land and buildings
- Equipment
- Debt repayment
- Out-of-state travel

- Expenses incurred before the start date or after the ending date of the grant activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

**Application Process**

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

**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 includes a component that is free to the public. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** 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 is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

**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 (1-6) to an application. Panelists’ ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets all of the review criteria to some extent; however, areas of the application need improvement, development, or

		clarification
<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
<b>2</b>	<b>Weak</b>	Significant inadequacies in addressing review criteria; proposals that do not meet the project requirements or grant program goals
<b>1</b>	<b>Ineligible</b>	Incomplete applications, applications that do not meet eligibility criteria. Former grantee organizations not in compliance with CAC grant requirements.

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

The final authority for grant decisions is the appointed Council. After 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 for that funding, and/or the rank a proposal receives from the peer review panel.

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

Should a grant award be made for an amount less than the request amount, the applicant will be required to agree to complete what is described in the application with a lesser grant award than the original request in the grant contract. CAC staff is responsible for grant contract administration after Council approval.

### **Timeline**

September 25, 2018	Application available
<b>December 5, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
May 2019	Funding decisions
May 2019	Funding notifications
June 1, 2019 – May 31, 2020	Grant Activity Period
June 30, 2020	Final Report deadline

### **Grantee Requirements**

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Reports summarizing grant-funded activities and accomplishments will be required.

### **Appeal Process**

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

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

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

### **Staff Assistance**

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

**J. Andrea Porras, Arts Program Specialist**

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

(916) 322-6395

# TAB 7

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California Arts Council | Public Meeting | 09/12-13/2018



# ARTS EDUCATION EXPOSURE

## 2018-2019 Grant Guidelines

*Deadline: December 5, 2018 11:59 PM*



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## ARTS EDUCATION EXPOSURE 2018-19 GRANT GUIDELINES

**DEADLINE: December 5, 2018 11:59 PM**

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

**Up to \$18,000**

**Grant Activity Period: 6/1/2019-5/31/2020**



### **Background and Purpose**

The California Arts Council's (CAC) arts education grant programs are rooted in the agency's belief that robust, sequential, culturally responsive arts learning is an essential tool for healthy human development, and that it should be available to all. The overarching purpose of our arts education grant programs is to expand access to meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for children from infancy through the completion of Grade 12.

Since 1976, the CAC has supported school-site-based arts programs that engage local arts organizations, teaching artists, and school communities through arts education grants. In 2016, the CAC expanded our arts education offerings to include the **Arts Education Exposure (EXP)** program.

The purpose of the EXP program is to support attendance at high-quality performances and exhibits for students who may have limited access to these experiences. This lack of access may be due to socio-economic status, geographic region, or other barriers impeding the student community's opportunity to engage with these cultural assets. EXP experiences may include art exhibits and performances, field trips to arts venues, and/or in-school assemblies.

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

### **Eligibility**

- The applicant must be a California-based nonprofit arts organization or arts-based unit of government.
- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a

not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

Projects should address the following Arts Education Exposure program goals:

- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and students' positive self-identification within and respect for diverse cultures.
- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.
- Cultivate students' appreciation for the arts and understanding of themselves as the next generation of arts patrons and participants.
- Align with National Core Arts, California Visual and Performing Arts, Common Core, and/or Expanded Learning Standards.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- Professional fees for artists must be included. Fees for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- The project must enable students to understand and engage in specific art forms and to develop their creativity, skills and knowledge. The applicant should present well-developed project goals, learning objectives, activities, and assessment tools.
- Students must engage in performance-related educational activities including but not limited to pre- and/or post-show discussions, workshops, or in-school seminars. The applicant must develop and distribute a study guide to each classroom teacher whose students will be engaged in the project.
- The applicant must demonstrate that 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.

- The project should demonstrate significant planning that reflects a collaborative relationship between the arts organization, the school, and the participating classroom teachers.
- Project activities should explicitly align with National Core Arts, California Visual and Performing Arts, Common Core, and/or Expanded Learning Standards,.
- Arts events, curriculum, and all project components must be free of charge to students.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$18,000.
- The total request for the Arts Education Exposure grant program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 Extension 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 the matching requirement for each grant application. The applicant must indicate whether matching funds are projected, pending or committed.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- 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 contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
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Design includes methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.

- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
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The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks (1-6) to an application. Panelists' ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

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**Timeline**

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<b>December 5, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
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May 2019	Funding notifications
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June 30, 2020	Final Report deadline

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

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- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the 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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Appeals to CAC funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are granted only on the following grounds:

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

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

(916) 322-6385

# TAB 8

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California Arts Council | Public Meeting | 09/12-13/2018



# **ARTS AND PUBLIC MEDIA 2018-2019 Grant Guidelines**

***Deadline: December 12, 2018 11:59 PM***



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

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

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## California Arts Council



### **Governor of California**

Edmund G. Brown Jr.

### **Arts Council Members**

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Phoebe Beasley  
Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
Donn Harris  
Louise McGuinness  
Steve Oliver  
Rosalind Wyman

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Programs Officer**

Shelly Gilbride, PhD

### **Address**

1300 I Street, Suite 930  
Sacramento, CA 95814

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

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

### **Office Hours**

8:00 AM - 5:00 PM  
Monday through Friday

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

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

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

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

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

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

**ARTS AND PUBLIC MEDIA**  
**2018-19 GRANT GUIDELINES**  
**DEADLINE: December 12, 2018 11:59 PM**  
Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)  
Up to \$18,000  
Grant Activity Period: 6/1/2019-5/31/2020



### **Background and Purpose**

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

An evaluation project and subsequent report titled "Nonprofit Media Coverage of the Arts in California: Challenges and Opportunities" informed the CAC's approach to supporting nonprofit media organizations in California, specifically as it relates to projects covering arts and culture.

The purpose of this grant program is to support the production and programming of **multiplatform media projects**. Supported projects engage Californians with authentic local stories and experiences centered on the value of arts, culture, and creative expression. *Multiplatform media projects* refer to content that is delivered across multiple media channels instead of a single delivery platform.

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

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

### **Eligibility**

- The applicant must be a California-based **nonprofit media organization\*** or local arts agency or unit of government managing a local public media station, with a two-year history of arts programming prior to the time of application.

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

- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

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

- Demonstrate the impact and benefits of arts, culture, and creative expression through professional media storytelling and/or reporting.
- Activate community partner(s) from various arts and media, and non-arts and non-media sectors.
- Foster community dialogue and engagement through innovative multiplatform arts-and-culture-based project activities, including but not limited to radio or television broadcast, digital media, interactive strategies, and/or live public events.
- Feature California and/or California-related artists and arts organizations, community arts projects, and/or arts education initiatives.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- The project must include detailed timeline indicating a thoughtful approach to engaging the community, as well as space, time, and equipment requirements. Involve appropriate California media professionals (producer, director, writer, designer, reporter, etc.) as needed.
- The project must be an expansion of an existing project or a new project (i.e., grant does not support ongoing operational costs or general underwriting).

- The project must be a multiplatform media project that includes more than one method of content distribution and/or engagement.
- Fees for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$18,000.
- The total request for the Arts and Public Media program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 APM 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 the matching requirement for each grant application. The applicant must indicate whether matching funds are projected, pending or committed.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- 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 contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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**Hilary Amnah, Arts Program Specialist**

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

(916) 322-6502

# TAB 9

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California Arts Council | Public Meeting | 09/12-13/2018



**CREATIVE CALIFORNIA  
COMMUNITIES**

**2018-2019 Grant Guidelines**

*Deadline: December 19, 2018 11:59 PM*



The mission of the California Arts Council, a state agency,  
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## California Arts Council



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Steve Oliver  
Rosalind Wyman

**Staff**  
**Director**

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# CREATIVE CALIFORNIA COMMUNITIES

## 2018-19 GRANT GUIDELINES

DEADLINE: December 19, 2018 11:59 PM

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

Up to \$150,000

Grant Activity Period: 6/1/2019-5/31/2021



### Background and Purpose

The **Creative California Communities (CCC)** program is rooted in the California Arts Council's (CAC) vision that the lives of all Californians are enriched through a diverse spectrum of artists and arts and cultural experiences. Access to and participation in the arts in daily life revitalizes streets, neighborhoods, and communities and preserves the place of culture—promoting civic engagement, encouraging collective problem solving and building bridges across cultures.

The CCC program supports meaningful, collaborative, **creative placemaking** projects that animate, activate, and celebrate communities by using local artists, cultural resources, and/or the creative sector as central components. Projects connect nonprofit, government and business entities to create positive changes in support of the community's goals. Projects also encourage increased engagement in arts and cultural activities with community members. The intersection of partnerships, place, and arts and cultural activities is essential for this program. CCC projects promote vibrancy in communities while honoring their existing creative vitality.

CAC guiding definitions of **creative placemaking** include:

In creative placemaking, public, private, not-for-profit, and community sectors partner to strategically shape the physical and social character of a neighborhood, town, tribe, city, or region around arts and cultural activities. – *National Endowment for the Arts*

A process in which arts and culture play an intentional and integrated role in place-based community planning and development that is human-centric, comprehensive, and locally informed. The “creative” simply invites artists and arts organizations to join their neighbors in shaping communities’ futures; not necessarily in making places more creative. – *ArtPlace America*

Artistic and cultural activities strengthen a community, particularly when they reveal and celebrate its character and identity. [W]e support residents coming together to make social, physical and economic changes in their neighborhoods through the arts and culture. – *Local Initiatives Support Corporation*

### Eligibility

- The applicant must be a California-based nonprofit arts organization or arts-based unit of government.

- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

Projects should address the following Creative California Communities program goals:

- Develop a creative placemaking project that represents the distinct character of a defined community.
- Develop arts-based approaches to address specific needs, circumstances, and/or priorities of a community.
- Present a vision for enhancing the social, economic, or environmental livability of a community through the arts that honors the residents, history, and culture of that community.
- Build partnerships between the applicant organization and at least one partnering public-sector or municipal agency, non-arts nonprofit, or local business.
- Engage community members in project design and implementation.
- Engage California artists and their work in the project design and implementation, including appropriate compensation for their services.
- Generate meaningful impact within a defined community.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2021. All activities to be funded by the CAC must occur within the two-year Grant Activity Period (see Timeline).
- Projects should include three features: cross-sector partners, a place-based orientation, and a core of arts and cultural activities.

- The project must be designed and developed in partnership between a nonprofit arts organization (applicant organization) and at least one other partnering organization (primary partner), each of which has defined project responsibilities. Potential partner(s) may include local government agencies, businesses, nonprofit organizations, or universities.
- A Letter of Agreement describing the role and contributions of the partner(s) to the project is required.
- Create a project plan that outlines activities, partnership responsibilities, intended artistic and creative placemaking outcomes, and an evaluation/documentation strategy.
- A public component that is accessible to the defined community must be included. Examples may be a culminating performance, public artwork, special event, etc. Community accessibility may be in the form of cost of participation, language translations of promotional materials, timing and location of activities, etc.
- The project must be an expansion of existing project(s) or a new project. CCC funding does not support ongoing operational costs, but encourages building sustainable partnerships that foster long-term arts and cultural infrastructure within the community.
- **Accessibility:** The 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.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$150,000.
- The total of the two-year request for Creative California Communities program cannot exceed 100% of an organization's total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 CCC 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 the matching requirement for each grant

application. The applicant must indicate whether matching funds are projected, pending or committed. Matching funds can be contributed by the applicant organization and/or primary partner organization.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- 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 contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- 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 projects or purchase of land and buildings
- Equipment
- Debt repayment
- Out-of-state travel
- Expenses incurred before the start date or after the ending date of the grant activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

## **Application Process**

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

## **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 goals. Design includes methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program. Creative process in project design and implementation reflects community standards.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated. Overall fiscal and managerial health of applicant and partnering organizations is evident.

## **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 (1-6) to an application. Panelists' ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets all of the review criteria to some extent; however, areas of the application need improvement, development, or clarification
<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
<b>2</b>	<b>Weak</b>	Significant inadequacies in addressing review criteria; proposals that do not meet the project requirements or grant program goals
<b>1</b>	<b>Ineligible</b>	Incomplete applications, applications that do not meet eligibility criteria. Former grantee organizations not in

		compliance with CAC grant requirements.
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**California Arts Council Decision-making**

The final authority for grant decisions is the appointed Council. After 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 for that funding, and/or the rank a proposal receives from the peer review panel.

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

Should a grant award be made for an amount less than the request amount, the applicant will be required to agree to complete what is described in the application with a lesser grant award than the original request in the grant contract. CAC staff is responsible for grant contract administration after Council approval.

**Timeline**

September 25, 2018	Application available
<b>December 19, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
May 2019	Funding decisions
May 2019	Funding notifications
June 1, 2019 – May 31, 2021	Grant Activity Period
June 30, 2020	Interim Report deadline
June 30, 2021	Final Report deadline

**Grantee Requirements**

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*

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

### **Appeal Process**

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

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

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

### **Staff Assistance**

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

**Hilary Amnah, Arts Program Specialist**

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

(916) 322-6502

# TAB 10

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California Arts Council | Public Meeting | 09/12-13/2018



# **JUMP STARTS**

## **2018-2019 Grant Guidelines**

***Deadline: December 12, 2018 11:59 PM***



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

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

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## California Arts Council



### **Governor of California**

Edmund G. Brown Jr.

### **Arts Council Members**

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Phoebe Beasley  
Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
Donn Harris  
Louise McGuinness  
Steve Oliver  
Rosalind Wyman

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Programs Officer**

Shelly Gilbride, PhD

### **Address**

1300 I Street, Suite 930  
Sacramento, CA 95814

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

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

### **Office Hours**

8:00 AM - 5:00 PM  
Monday through Friday

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

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

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

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

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

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

**Grant Process:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

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

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

## **JUMP STARTS**

### **2018-19 GRANT GUIDELINES**

**DEADLINE: December 12, 2018 11:59 PM**

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

**Up to \$50,000**

**Grant Activity Period: 6/1/2019-5/31/2020**



### **Background and Purpose**

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 and vulnerable, specifically those at risk of being engaged in the juvenile justice system. 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 California State Legislature began dedicating funds specifically to support the program, including service to California Department of Corrections and Rehabilitation Division of Juvenile Justice Youth Facilities.

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

- **JUMP StArts – State Facilities**
- **JUMP StArts – County and Community Facilities**

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

JUMP StArts supports high-quality arts education and artists-in-residence programs for youth engaged in the juvenile justice system. These may be students who have been arrested, are on probation, or are incarcerated at a juvenile justice facility. Activities may take place in state- or county-operated correctional facilities, or in classroom, after-school, and social service settings. Though the project setting and context may involve youth that are not directly engaged in the justice system themselves (e.g., a community school), the majority of participants in the program should be system-engaged youth, and the project should be tailored specifically to respond to their needs.

The project must be designed and developed in partnership between an arts organization and a juvenile justice facility or social service organization. The project should demonstrate significant planning, and should reflect a collaborative relationship between the partnering organizations.

## Eligibility

- The applicant must be a California-based nonprofit arts organization or arts-based unit of government.
- The applicant must be the arts partner; the juvenile justice facility or social service agency acts as the project partner in all JUMP StArts grant applications.
- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

## Program Goals

Projects should address the following JUMP StArts program goals:

- Provide opportunities for arts participation and arts education to youth who are incarcerated or on probation.
- Increase opportunities for California teaching artists and artists-in-residence in juvenile justice facilities, including juvenile halls, camps, and court and community schools.
- Support the professional development of teaching artists and facility staff in order to grow the capacity of the field of arts for system-engaged youth.
- Measure impact and communicate the value of arts education and arts participation for system-engaged youth to juvenile justice and social service entities.
- Positively influence relationships between arts organizations, facility staff, and probation departments through increased collaboration and ongoing communication.

## **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- The project plan must describe activities, partnership responsibilities, intended artistic and youth development outcomes, and robust evaluation and documentation strategies.
- The project design must provide for safe, healthy, and appropriate learning environments for system-engaged youth.
- 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 the applicant and one or more partner organizations. The applicant must be an **arts partner** with a history of serving the intended population working with at least one **juvenile justice/services partner** serving the same. Partner commitment letters are required at time of the application.
- Financial plan must show project viability, community support, and leveraging of assets.
- Fees for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Artist(s) to be compensated and supported by this grant must show relevant experience of **at least two years**, be based in California, and may not be engaged in the project as full-time students in a degree program.
- **Accessibility:** The 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 3: Requirements for more information.

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

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

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

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

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

- Type of program and proposed service to be provided
- Specific plan for space, time (length, duration, time of day), equipment, and participation of artists and DJJ staff
- Intended youth population and desired outcomes of efforts toward youth participation
- Identify outcomes and evaluation metrics appropriate to the scope of the project

- Identify training needs (facility safety and behavioral protocols) for participating teaching artists proposing to interact with DJJ youth

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

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

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

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

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

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

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

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

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

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

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

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

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

### **JUMP StArts Planning Grant**

Planning grants are available to support arts organizations that have identified a juvenile justice facilities/agency partner and are in the process of developing an arts project to serve these youth. Planning grants give organizations the opportunity to take the time to design the project thoughtfully and include meaningful contributions from both partners. The planning grants also can be used to pilot aspects of the program and conduct any necessary training and/or professional development for the project staff. Planning grants are ranked “Fund” or “Not Fund” based on the strength and merit of the plan.

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

### **Eligible Request Amounts**

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

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts

- Achieve fundamentally distinct programmatic outcomes
- The award may not be used to supplant state-funded expenses.

### **Matching Funds**

Matching funds are not required for this grant.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
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- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated. Overall fiscal and managerial health of applicant and partnering organizations is evident.

**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 (1-6) to an application. Panelists' ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

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<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
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<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
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**California Arts Council Decision-making**

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

Should a grant award be made for an amount less than the request amount, the applicant will be required to agree to complete what is described in the application with a lesser grant award than the original request in the grant contract. CAC staff is responsible for grant contract administration after Council approval.

**Timeline**

September 25, 2018	Application available
<b>December 12, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
May 2019	Funding decisions
May 2019	Funding notifications
June 1, 2019 – May 31, 2020	Grant Activity Period
June 30, 2020	Final Report deadline

**Grantee Requirements**

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Reports summarizing grant-funded activities and accomplishments will be required.

**Appeal Process**

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

1. Panel’s assessment was based on a misstatement of factual information as contained in the application such that it negatively influenced the panel’s recommendation; and/or
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### **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). Large print is available upon request.

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

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

(916) 322-6385

# TAB 11

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California Arts Council | Public Meeting | 09/12-13/2018



# LOCAL IMPACT

## 2018-2019 Grant Guidelines

*Deadline: December 19, 2018 11:59 PM*



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

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

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## California Arts Council



### **Governor of California**

Edmund G. Brown Jr.

### **Arts Council Members**

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Phoebe Beasley  
Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
Donn Harris  
Louise McGuinness  
Steve Oliver  
Rosalind Wyman

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Programs Officer**

Shelly Gilbride, PhD

### **Address**

1300 I Street, Suite 930  
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(916) 322-6555  
Toll Free: (800) 201-6201  
FAX: (916) 322-6575

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### **Office Hours**

8:00 AM - 5:00 PM  
Monday through Friday

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

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

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

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

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

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

**Grant Process:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

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

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

## LOCAL IMPACT

### 2018-19 GRANT GUIDELINES

DEADLINE: December 19, 2018 11:59 PM

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

Up to \$18,000

Grant Activity Period: 6/1/2019-5/31/2020



### Background and Purpose

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

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

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

### Eligibility

- All applicant organizations must have total operating revenues of no greater than \$1,000,000 from the last completed fiscal year, as it appears in the DataArts Funder Report.
- The applicant must be a California-based nonprofit arts organization or arts-based unit of government.
- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

Projects should address the following Local Impact program goals:

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

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- The project design and execution must demonstrate a commitment to the representation of and participation by the community to be served by the project.
- The project plan must contain a detailed timeline indicating a thoughtful approach to engaging the community, and clear identification of space, materials, and equipment requirements.
- Project must include a minimum of one public component that is free of charge for community participants and/or audience. **This event should be clearly stated with details in the timeline.**
- Fees for artists and arts administrators to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Artists(s) to be compensated and supported by this grant must show relevant experience of **at least two years**, be based in California, and may not be engaged in the project as full-time students in a degree program.
- A Letter of Support and/or testimonial from community member or stakeholder is required, indicating support for the organization and the project within the community.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$18,000.
- The total request for the Local Impact program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 LI 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 the matching requirement for each grant application. The applicant must indicate whether matching funds are projected, pending or committed.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- 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 contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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

- Individuals (as applicants)

- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- 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 projects or purchase of land and buildings
- Equipment
- Debt repayment
- Out-of-state travel
- Expenses incurred before the start date or after the ending date of the grant activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

### **Application Process**

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

### **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 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 (1-6) to an application. Panelists' ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
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**Jason Jong, Arts Program Specialist**

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

(916) 322-6338

# TAB 12

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California Arts Council | Public Meeting | 09/12-13/2018



# ORGANIZATIONAL DEVELOPMENT

## 2018-2019 Grant Guidelines

*Deadline: November 28, 2018 11:59 PM*



The mission of the California Arts Council, a state agency,  
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## ORGANIZATIONAL DEVELOPMENT

### 2018-19 GRANT GUIDELINES

DEADLINE: November 28, 2018 11:59 PM

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

Up to \$5,000

Grant Activity Period: 6/1/2019-5/31/2020



### Background and Purpose

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

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

Examples of consultant activities may include:

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

### Eligibility

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

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

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

### **Program Goals**

Projects should address the following Organizational Development program goals:

- Increase access to best practices in nonprofit and public sector management.
- Strengthen the operations of the applicant organization.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- Consulting services must be related to a new project that is achievable within the Grant Activity Period.
- The hired consultant must be from outside the applicant organization. If proposing to hire an out-of-state consultant, a strong justification must be made.
- Consultant activities must demonstrate long-term impact on the applicant organization.
- A signed Letter of Agreement from the consultant and the applicant organization's leadership confirming intention to work together is required.
- The consultant's résumé or detailed consulting history and a list of consultant's past and/or current clients is required.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$5,000.
- The total request for the Organizational Development program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year.

### **Funding Restrictions**

- **Funding may not be used for staff salaries.**
- The total of all application requests in FY18-19 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 field.

- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- The award may not be used to supplant state-funded expenses.

### **Matching Funds**

Matching funds are not required for this grant.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- 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 projects or purchase of land and buildings
- Equipment
- Debt repayment
- Out-of-state travel
- Expenses incurred before the start date or after the ending date of the grant activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

### **Application Process**

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

## **Review Criteria**

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

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

## **Staff Panel Evaluation Process**

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

- Operate with budgets of \$500,000 or under
- Did not receive an Organizational Development grant in FY17-18

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

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

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

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

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

Should a grant award be made for an amount less than the request amount, the applicant will be required to agree to complete what is described in the application with a lesser grant award than the original request in the grant contract. CAC staff is responsible for grant contract administration after Council approval.

### **Timeline**

September 25, 2018	Application available
<b>November 28, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
May 2019	Funding decisions
May 2019	Funding notifications
June 1, 2019 – May 31, 2020	Grant Activity Period
June 30, 2020	Final Report deadline

### **Grantee Requirements**

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Reports summarizing grant-funded activities and accomplishments will be required.

### **Appeal Process**

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

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

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

### **Staff Assistance**

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

**Hilary Amnah, Arts Program Specialist**

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

(916) 322-6502

# TAB 13

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California Arts Council | Public Meeting | 09/12-13/2018



# PROFESSIONAL DEVELOPMENT 2018-2019 Grant Guidelines

*Deadline: November 28, 2018 11:59 PM*



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

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

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## California Arts Council



### **Governor of California**

Edmund G. Brown Jr.

### **Arts Council Members**

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Phoebe Beasley  
Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
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Steve Oliver  
Rosalind Wyman

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Programs Officer**

Shelly Gilbride, PhD

### **Address**

1300 I Street, Suite 930  
Sacramento, CA 95814

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

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

### **Office Hours**

8:00 AM - 5:00 PM  
Monday through Friday

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

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

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

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

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

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

**Grant Process:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

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

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

## PROFESSIONAL DEVELOPMENT

### 2018-19 GRANT GUIDELINES

DEADLINE: November 28, 2018 11:59 PM

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

Up to \$1,000

Grant Activity Period: 2/1/2019-6/30/2019



### Background and Purpose

The **Professional Development (PD)** program is rooted in the California Arts Council's (CAC) desire to provide opportunities for the arts field to grow and thrive by supporting professional development and learning activities for individuals. This program supports the CAC's belief that best practices, quality research, and emerging models inform our work to provide the highest quality of service to Californians and their communities.

The purpose of the PD program is to build arts and cultural organizations' capacity for sustainability and success through professional development activities for individuals. Funding supports staff members, artists, arts administrators, arts educators, or board members of the applicant organization.

Examples of professional development activity expenses may include:

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

### Eligibility

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

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

### **Program Goals**

Projects should address the following Professional Development program goals:

- Encourage a culture of learning.
- Support professional growth and leadership training for individuals working in the arts.
- Strengthen the applicant organization's operational capacity.

### **Project Requirements**

- The applicant must develop and complete a professional development activity addressing the program's purpose by June 30, 2019. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- The activity should demonstrate value and impact on the work of the individual.
- The activity should demonstrate the value and impact on the organization.
- Documentation for the proposed activity is required (e.g., flyer, registration information, conference schedule). The documentation must include the activity date, time, and location.
- A Letter of Support from the applicant organization's leadership supporting the individual's participation in the professional development activity is required.
- Résumés for individuals participating in the activity are required.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$1,000.
- The total request for the Professional Development program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year.

### **Funding Restrictions**

- **Funding may not be used for staff salaries.**
- The total of all application requests in FY18-19 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 field.
- Applicants to this program are not restricted from applying for and receiving additional CAC program grants as long as those funds are used for different

projects and purposes. To meet this criterion, applicants must demonstrate that projects:

- Serve primarily different groups of people
- Take place in different spaces, times, and/or contexts
- Achieve fundamentally distinct programmatic outcomes
- The award may not be used to supplant state-funded expenses.

### **Matching Funds**

Matching funds are not required for this grant.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- 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 projects or purchase of land and buildings
- Equipment
- Debt repayment
- Out-of-state travel
- Expenses incurred before the start date or after the ending date of the grant activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

### **Application Process**

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

### **Review Criteria**

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

- **Quality of Learning Activity:**
  - Strength of the activity as a learning opportunity.

- Strength of the activity to achieve the intended goals and outcomes.
- **Professional Impact:**
  - Degree to which the activity is appropriate for the individual participant and their work.
  - Degree to which the activity will impact the individual participant's professional growth.
- **Organizational Impact:**
  - Degree to which the activity is appropriate for the organization's work.
  - Degree to which the activity demonstrates the long-term impact and benefits to the organization.

**Staff Panel Evaluation Process**

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

- Operate with budgets of \$500,000 or under
- Did not receive a Professional Development grant in FY17-18

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

**California Arts Council Decision-making**

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**Timeline**

September 25, 2018	Application available
<b>November 28, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
January 2019	Funding decisions

January 2019	Funding notifications
Feb 1, 2019 – June 30, 2019	Grant Activity Period
July 30, 2019	Final Report deadline

### **Grantee Requirements**

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the 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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**Shelly Gilbride, Ph.D., Programs Officer**

[Shelly.gilbride@arts.ca.gov](mailto:Shelly.gilbride@arts.ca.gov)

(916) 324-0075

# TAB 14

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California Arts Council | Public Meeting | 09/12-13/2018



# REENTRY THROUGH THE ARTS

## 2018-2019 Grant Guidelines

*Deadline: December 5, 2018 11:59 PM*



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

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

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## California Arts Council



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

**Arts Council Members**  
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Phoebe Beasley  
Christopher Coppola  
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Jaime Galli  
Donn Harris  
Louise McGuinness  
Steve Oliver  
Rosalind Wyman

**Executive Director**  
Anne Bown-Crawford

**Deputy Director**  
Ayanna Lalia Kiburi, MPH

**Programs Officer**  
Shelly Gilbride, PhD

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

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

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

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

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

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

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

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

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

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

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**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.

## REENTRY THROUGH THE ARTS

### 2018-19 GRANT GUIDELINES

DEADLINE: December 5, 2018 11:59 PM

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

Up to \$50,000

Grant Activity Period: 6/1/2019-5/31/2020



### Background and Purpose

The **Reentry Through the Arts (RTA)** grant program is rooted in the California Arts Council's (CAC) vision that the lives of all Californians are enriched by access to and participation in arts and cultural experiences. The CAC believes that the arts are a powerful vehicle for positive changes in people, communities, and society. 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."

The RTA grant supports arts and culture programs for adults who have served time in correctional institutions. Arts participation can be an effective vehicle for rehabilitation, healing, and skill building for people who have been incarcerated. Focusing on the principles of reconciliation and repairing harm, this grant opportunity supports projects that utilize arts and culture as part of a holistic approach to support adults who have been incarcerated to re-integrate into and contribute to their communities.

### Eligibility

- An applicant must be one of the following:
  - California-based nonprofit organization with significant arts programming as a part of the mission, vision, and budget of the organization. Arts organizations as well social service organizations may be eligible to apply as long as they meet all eligibility requirements.
  - Unit of government with a history of arts programming.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the

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

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- The proposed project must be designed and developed in partnership between an arts provider and a social service organization, facility, or agency that serves adults who have been incarcerated. The applicant may be either the arts organization or social service or community-based facility/agency, except for the following scenarios:
  - The applicant must be the arts partner if the partnership is composed of one arts organization and multiple facilities/agencies.
  - The applicant must be the social service partner if the partnership is composed of one facility/agency and an individual artist or artists.

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

- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

Projects should address the following Reentry Through the Arts goals:

- Address the overall trauma to people and communities caused by crime and incarceration.
- Positively impact the lives of adults that have been formerly incarcerated, as well as their families and communities.
- Demonstrate the value of arts and culture engagement as a vehicle for rehabilitation, healing, and skill building for people who have been incarcerated.
- Demonstrate the impact of restorative justice strategies and trauma-informed care in collaboration with arts and culture for adults who have been incarcerated.
- Develop an understanding of best practices for community-engaged creative strategies to support positive reentry for adults who have been incarcerated

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).

- The project must provide opportunities for arts and culture engagement to formerly incarcerated adults utilizing California-based artists. Arts and culture engagement includes active participation or learning activities over a period of time. Projects can include arts and culture exposure or appreciation components, but those must be in addition to hands-on activities.
- The proposed project must include arts and culture as a central component of a holistic and integrated approach to reentry that also includes other community-based support services, including but not limited to mental health and/or drug treatment, job skills training, job placement, and/or case management.
- The project must include the perspective of one or more people affected by incarceration as active participants in the design, planning, and implementation of the project.
- The project should demonstrate significant planning and reflect a collaborative relationship between the partnering entities, as evidenced by the Letter of Agreement between partners.
- Programming must be free of charge for project participants.
- Fees for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Artist(s) to be compensated and supported by this grant must show relevant experience of **at least two years**, be based in California, and may not be engaged in the project as full-time students in a degree program.
- Project must identify reentry goals and set measurable outcomes for activities taking place as part of the grant project.
- Project should include culturally responsive approaches that are relevant to the participants and the community and that foster the principles of restorative justice.
- Successful applicants may be expected to:
  - Participate in technical assistance and training activities.
  - Participate in and cooperate with program evaluation implemented by the CAC.
- **Accessibility:** The CAC is committed to making the arts and culture 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$50,000.
- The total request for the Reentry Through the Arts Program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- The award may not be used to supplant state-funded expenses.

### **Matching Funds**

Matching funds are not required for this grant.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- 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 projects or purchase of land and buildings
- Equipment
- Debt repayment
- Out-of-state travel
- Expenses incurred before the start date or after the ending date of the grant activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

### **Application Process**

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

## 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 goals. Design includes methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** California artists are involved in the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated. Overall fiscal and managerial health of applicant and partnering organizations is evident.

## 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 (1-6) to an application. Panelists' ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets all of the review criteria to some extent; however, areas of the application need improvement, development, or clarification
<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
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<b>1</b>	<b>Ineligible</b>	Incomplete applications, applications that do not meet eligibility criteria. Former grantee organizations not in compliance with CAC grant requirements.

## California Arts Council Decision-making

The final authority for grant decisions is the appointed Council. After 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 for that funding, and/or the rank a proposal receives from the peer review panel.

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

Should a grant award be made for an amount less than the request amount, the applicant will be required to agree to complete what is described in the application with a lesser grant award than the original request in the grant contract. CAC staff is responsible for grant contract administration after Council approval.

**Timeline**

September 25, 2018	Application available
<b>December 5, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
May 2019	Funding decisions
May 2019	Funding notifications
June 1, 2019 – May 31, 2020	Grant Activity Period
June 30, 2020	Final Report deadline

**Grantee Requirements**

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Reports summarizing grant-funded activities and accomplishments will be required.

## **Appeal Process**

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

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

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

## **Staff Assistance**

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

**J. Andrea Porras Arts Program Specialist**

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

(916) 322-6395

# TAB 15

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California Arts Council | Public Meeting | 09/12-13/2018



# **RESEARCH IN THE ARTS**

## **2018-2019 Grant Guidelines**

***Deadline: December 12, 2018 11:59 PM***



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

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

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## California Arts Council



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

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Larry Baza, Vice Chair

Phoebe Beasley  
Christopher Coppola  
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Jaime Galli  
Donn Harris  
Louise McGuinness  
Steve Oliver  
Rosalind Wyman

**Executive Director**  
Anne Bown-Crawford

**Deputy Director**  
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**Programs Officer**  
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**Address**  
1300 I Street, Suite 930  
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(916) 322-6555  
Toll Free: (800) 201-6201  
FAX: (916) 322-6575

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

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

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

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

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

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

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

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

**Grant Process:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

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

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

**RESEARCH IN THE ARTS**  
**2018-19 GRANT GUIDELINES**  
**DEADLINE: December 12, 2018 11:59 PM**  
Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)  
Up to \$50,000  
Grant Activity Period: 6/1/2019-5/31/2021



### **Background and Purpose**

The **Research in the Arts (RIA)** grant program is rooted in the California Arts Council's belief that best practices, quality research, and emerging models inform our work to provide the highest quality of service to Californians and their communities. The program was developed to foster original California-based research that can contribute to a growing body of international scholarship about the profound impact that the arts have in many aspects of human experience. Research can lead to the development of crucial tools for the field, and for the information of our legislators and other key decision makers.

Examples of successful projects may include research on the impact of artistic engagement on the individual, in communities, and/or on larger social infrastructure; how the value of arts is framed, measured, and articulated; issues surrounding access and equity to artistic engagement; and the impact and valuation of intersections between arts and culture and other sectors.

### **Eligibility**

- Lead applicants must be California-based nonprofit, tax-exempt entities or units of government, including but not limited to institutions of higher learning\*. Applicant organizations will take full responsibility for the administration of grant funds, but may partner with additional organizations to facilitate the project.
- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

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

- Support research methodologies to construct data sets that measure, assess, and defend the vital impact of the arts.
- Develop tools with which to educate the public and invigorate public will for the arts.
- Extend the capacity of California organizations to contribute meaningfully to a growing international body of scholarship on the profound impact that the arts have on multiple aspects of human experience.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2021. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- Requests may be made to support a discrete component of a larger research project, as long as the stated outcomes are completed by the end of the grant period and all grant funds are expended.
- At the end of the two-year grant period, the applicant must produce at least one article-length research paper ready for publication and dissemination by the California Arts Council. Practice-based research products may also accompany the final paper.
- Projects may include the acquisition of primary data, but must also include analysis of that data. Projects solely dedicated to the acquisition of primary data sets will not be considered.
- Eligible projects may include individual scholars or teams of researchers, and must focus on the value and impact of the arts in dedicated artistic and/or interdisciplinary contexts.
- Collaboration between researcher/evaluators and artists/practitioners is highly recommended.
- Research subjects should include California-based artists, organizations, and/or initiatives, though subjects from outside of California may also be included.
- The applicant organization is responsible for adherence to all laws and regulations regarding responsible conduct of research, including the registration of an IRB, if applicable. (Further guidance on protocols is available from the [U.S. Department of Health and Human Services](#).)
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$50,000 total over the two-year grant period.

### **Funding Restrictions**

- The total of all application requests for one year of funding in FY18-19 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. For two-year grant programs, half of the total grant request will apply to this cap. 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 RIA 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 the matching requirement for each grant application. The applicant must indicate whether matching funds are projected, pending, or committed.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- 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 contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions\*
- Trusts, endowment funds or investments
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- Equipment
- Debt repayment
- Out-of-state travel
- Expenses incurred before the start date or after the ending date of the grant activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

*\*For University of California and California State University campuses, please note that you will be required to secure a waiver from the Regents to comply with AB20. The CAC does not fund indirect costs of colleges or universities.*

### **Application Process**

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

### **Review Criteria**

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

- **Project Design:** Application articulates a clear research question, or set of research questions, and maps viable avenues to collect, evaluate, and analyze data pertinent to those questions. The application includes evidence to support the relevance of the research agenda, and outlines a methodology that is both rigorous and appropriate to the specific investigation.
- **Impact and Contribution to the Field:** The study responds to key questions in the field of arts research and demonstrates the potential to contribute to this body of work in a significant manner. The research agenda does not solely replicate, but rather evolves from current scholarship, and demonstrates innovation in methodology as well as in objects of inquiry. The application includes a plan for wide dissemination of research outcomes.
- **Artistic and Scholarly Merit:** Investigative team demonstrates necessary expertise and qualifications, and a history of success in similar undertakings. Research subjects are artistically relevant and represent the highest level of excellence in their fields and/or disciplines. Institutional support for the project is clearly demonstrated.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project's administrative team, the viability of the project budget, and the overall fiscal and managerial health of both the 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 (1-6) to an application. Panelists' ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
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**California Arts Council Decision-making**

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**Timeline**

September 25, 2018	Application available
<b>December 12, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
May 2019	Funding decisions
May 2019	Funding notifications
June 1, 2019 – May 31, 2021	Grant Activity Period
June 30, 2021	Final Report deadline

**Grantee Requirements**

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

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- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- An Interim Report summarizing grant-funded activities and accomplishments will be required at the end of the first year of the grant period. A Final Report summarizing grant-funded activities and accomplishments will be required within

30 days of the completion of the grant period.

### **Appeal Process**

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

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**Josy Miller, Ph.D., Arts Program Specialist**

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

(916) 322-6385

# TAB 16

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California Arts Council | Public Meeting | 09/12-13/2018



# **VETERANS IN THE ARTS**

## **2018-2019 Grant Guidelines**

***Deadline: December 12, 2018 11:59 PM***



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## California Arts Council



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Steve Oliver  
Rosalind Wyman

### **Executive Director**

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**VETERANS IN THE ARTS**  
**2018-19 GRANT GUIDELINES**  
**DEADLINE: December 12, 2018 11:59 PM**  
Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)  
**Up to \$18,000**  
**Grant Activity Period: 6/1/2019-5/31/2020**



### **Background and Purpose**

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

The purpose of the VIA program is to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences. VIA provides project support for nonprofit arts organizations, local arts agencies, and veteran's assistance agencies to reach veterans and their families.

### **Eligibility**

- An applicant must be one of the following:
  - California-based nonprofit organization or arts-based unit of government.
  - Veteran's assistance agency (either a local unit of government or a California-based nonprofit organization) with significant arts programming as a part of the mission, vision, and budget of the organization.
    - Veteran's assistance agencies must have a primary mission of providing assistance to veterans and/or their families, and may include but are not limited to: Veterans Service Organizations, Vet Centers, local veterans commissions, veterans housing and medical facilities, and homeless and disabled veterans support agencies.
    - If you have questions regarding the eligibility of your organization, contact the VIA Arts Program Specialist (see Staff Assistance).
- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide

the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

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

- Develop the creative expression and artistic abilities of veterans and/or their families.
- Provide greater access to in-depth and interactive arts-learning activities for veteran communities.
- Engage veterans and/or their families in quality arts programming that is sensitive and responsive to their unique experiences.
- Support arts programs that seek to elevate veterans' voices, narratives, perspectives, and/or contributions.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- The project must serve veterans and/or their immediate family members. **For the purposes of this program, "veteran" is defined as any person who has served in the active United States military.**
- The project must support high-quality, in-depth, and participatory arts-learning activities and opportunities for creative expression.
- The project plan must be tailored to and appropriate for a specific veteran community.
- The project must include the perspective of one or more local veterans as active participants in the design, planning, and implementation of the project.
- The project plan must contain a detailed timeline indicating a thoughtful approach to engaging the community, and clear identification of space, materials, and equipment requirements.
- Programming must be free of charge for project participants.

- If applicable to the project design, arts therapists must hold professional certification, provide arts therapy experience appropriate to the planned clinical and/or community arts setting, and have experience working with veterans and/or their families.
- Fees for artists and arts administrators to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Artists(s) to be compensated and supported by this grant must show relevant experience of **at least two years**, be based in California, and may not be engaged in the project as full-time students in a degree program.
- Letter of Support and/or testimonial from community member or stakeholder is required, indicating support for the organization and the project within the community.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$18,000.
- The total request for the Veterans in the Arts program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 VIA 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 the matching requirement for each grant application. The applicant must indicate whether matching funds are projected, pending or committed.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- 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 contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- 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 projects or purchase of land and buildings
- Equipment
- Debt repayment
- Out-of-state travel
- Expenses incurred before the start date or after the ending date of the grant activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

### **Application Process**

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

### **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 goals. Design includes methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** 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 a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

### **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 (1-6) to an application. Panelists’ ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets all of the review criteria to some extent; however, areas of the application need improvement, development, or clarification
<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
<b>2</b>	<b>Weak</b>	Significant inadequacies in addressing review criteria; proposals that do not meet the project requirements or grant program goals
<b>1</b>	<b>Ineligible</b>	Incomplete applications, applications that do not meet eligibility criteria. Former grantee organizations not in

		compliance with CAC grant requirements.
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**California Arts Council Decision-making**

The final authority for grant decisions is the appointed Council. After 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 for that funding, and/or the rank a proposal receives from the peer review panel.

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

Should a grant award be made for an amount less than the request amount, the applicant will be required to agree to complete what is described in the application with a lesser grant award than the original request in the grant contract. CAC staff is responsible for grant contract administration after Council approval.

**Timeline**

September 25, 2018	Application available
<b>December 12, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
May 2019	Funding decisions
May 2019	Funding notifications
June 1, 2019 – May 31, 2020	Grant Activity Period
June 30, 2020	Final Report deadline

**Grantee Requirements**

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*

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

### **Appeal Process**

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

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

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

### **Staff Assistance**

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

### **Jason Jong, Arts Program Specialist**

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

(916) 322-6338

# TAB 17

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California Arts Council | Public Meeting | 09/12-13/2018



# **YOUTH ARTS ACTION**

## **2018-2019 Grant Guidelines**

***Deadline: December 19, 2018 11:59 PM***



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

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

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## California Arts Council



### **Governor of California**

Edmund G. Brown Jr.

### **Arts Council Members**

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Larry Baza, Vice Chair

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Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
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Steve Oliver  
Rosalind Wyman

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Programs Officer**

Shelly Gilbride, PhD

### **Address**

1300 I Street, Suite 930  
Sacramento, CA 95814

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

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

### **Office Hours**

8:00 AM - 5:00 PM  
Monday through Friday

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

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

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

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

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

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

**Grant Process:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

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

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

**YOUTH ARTS ACTION**  
**2018-19 GRANT GUIDELINES**  
**DEADLINE: December 19, 2018 11:59 PM**  
Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)  
Up to \$18,000  
Grant Activity Period: 6/1/2019-5/31/2020



### **Background and Purpose**

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

Building upon the Arts Education – Extension Program that piloted in Fiscal Year 16-17 and Fiscal Year 17-18, this new program supports projects for youth from **infancy to age 24** that operate **outside of school time**, in artistic venues and community settings as well as on school sites. This program aims to support and encourage relevant, dynamic, and innovative community building and learning through youth-focused arts and culture projects.

### **Eligibility**

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

reviewed by the panel. Please see Application Instructions for all required materials and information.

- For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

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

- Foster creative abilities of youth through culturally and linguistically responsive arts learning.
- Support arts programs that seek to activate youth voices, narratives, and perspectives.
- Utilize cultural assets of the local community to support positive self-identification and respect for diverse cultures.
- Empower youth through the preservation, revitalization, and/or reclamation of cultural practices.
- Cultivate the development of transferable life skills such as critical thinking, problem solving, leadership, and collaboration.

Examples of applicable projects include but are not limited to: arts projects in early learning environments, creative youth development and leadership, arts projects that support workforce development and entrepreneurship, projects that teach traditional cultural practices to youth.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- The project design must provide for safe, healthy, and appropriate learning environments for youth.
- The project design must include hands-on learning in specific art forms to develop creativity, skills, and knowledge in at least one artistic and/or cultural discipline, including but not limited to:
  - **Dance** - contemporary, hip-hop, ballet, jazz, tap, house, movement traditions and forms of all cultures
  - **Literary Arts** - poetry, zine-making, spoken word
  - **Music** - traditional/culturally specific, folk, jazz, hip-hop, punk, classical, and other genres
  - **Theatre** - devised, original works, playwriting, productions
  - **Visual Arts** - murals, exhibitions, 3D, photography, sculpture, clay works, curator training
  - **Media Arts** - animation, video, digital photography, film, podcasts, new media
- If projects are tuition-based, the applicant must include a robust equity and accessibility plan that includes scholarships and reduced fees.
- The project should be of sufficient frequency and duration to foster learning. The project must include sustained activities over a period of time determined by the

needs of the artists, youth and the parameters of the project. This could mean intensive daily interaction over the course of 1-2 weeks, weekly interaction over months, or other regular interaction over a period of time.

- Fees for artists and arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Artist(s) to be compensated and supported by this grant must show relevant experience of **at least two years**, be based in California, and may not be engaged in the project as full-time students in a degree program.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$18,000.
- The total request for the Youth Arts Action program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 YAA 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 the matching requirement for each grant application. The applicant must indicate whether matching funds are projected, pending or committed.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

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- **In-kind contributions may only be provided by third parties.**
- In-kind contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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

- Individuals (as applicants)
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- Federal agencies (as applicants)
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For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

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## **Grantee Requirements**

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**J. Andrea Porras, Arts Program Specialist**

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

(916) 322-6395

# TAB 18

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California Arts Council | Public Meeting | 09/12-13/2018



# **ARTISTS IN SCHOOLS**

## **2019-2020 Grant Guidelines**

***Deadline: December 19, 2018 11:59 PM***



The mission of the California Arts Council, a state agency,  
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Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)

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## California Arts Council



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Steve Oliver  
Rosalind Wyman

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

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

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

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

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

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

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

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

**Grant Process:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

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

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

**ARTISTS IN SCHOOLS**  
**2019-20 GRANT GUIDELINES**  
**DEADLINE: December 19, 2018 11:59 PM**  
**Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)**  
**Up to \$18,000**  
**Grant Activity Period: 6/1/2019-5/31/2020**



### **Background and Purpose**

The CAC's arts education grant programs are rooted in the agency's belief that robust, sequential, culturally responsive arts learning is an essential tool for healthy human development, and that it should be available to all. The overarching purpose of our arts education grant programs is to expand access to meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for children from infancy through the completion of Grade 12.

Since 1976, the CAC has supported school-site-based arts programs that engage local arts organizations, teaching artists, and school communities through arts education grants.

The **Artists in Schools (AIS)** program supports projects that integrate community arts partners into sequential, hands-on, standards-based arts learning for students in **preschool through Grade 12 during the school day and should address the unique circumstances of the school environment** (for outside-of-school program support, please see the Youth Art Action Guidelines). The intent of the program is to augment and enhance the work of classroom teachers and school-based arts programs by bringing arts resources from within the local community into the school culture, not to supplant credentialed arts teachers. AIS projects focus on hands-on participant learning that takes place over a **sustained period of time** with an identified group(s) of students.

### **Eligibility**

- The applicant must be a California-based nonprofit arts organization or arts-based unit of government.
- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a**

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

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

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

Projects should address the following Artists in Schools program 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 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 the next generation of arts patrons and participants.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- Professional fees for artists must be included. Fees for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- The project must enable students to understand and participate in specific art forms and to develop their creativity, skills and knowledge. The applicant should present well-developed project goals, learning objectives, activities, and assessment tools.
- The project should be of sufficient frequency and duration to foster sequential learning. The project must include sustained contact between the teaching artist(s) and the students over a period of time determined by the needs of the students and the parameters of the project. This could mean intensive daily interaction over the course of 1-2 weeks, weekly interaction over months, or other

regular interaction over a period of time. A minimum of 10 sessions is highly recommended unless each session will last for more than two hours. A larger group of students **may also** participate in less structured, non-sequential or more limited activities that expose them to the art forms as a part of the project.

- The project must be locally designed and developed in partnership between an arts organization and the school(s). The project should demonstrate significant planning that reflects a collaborative relationship between the arts organization and the school, and between the participating teaching artists and classroom teachers.
- Project activities should 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.
- Instruction must be free of charge to students.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Applicant organizations can request up to \$18,000.
- The total request for the Artists in Schools grant program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 AIS 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 the matching

requirement for each grant application. The applicant must indicate whether matching funds are projected, pending or committed.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- 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 contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- 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 projects or purchase of land and buildings
- Equipment
- Debt repayment
- Out-of-state travel
- Expenses incurred before the start date or after the ending date of the grant activity period

- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

### **Application Process**

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

### **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 goals. Design includes methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated. Overall fiscal and managerial health of applicant and partnering organizations is evident.

### **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 (1-6) to an application. Panelists’ ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets all of the review criteria to some extent; however, areas of the application need improvement, development, or clarification
<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
<b>2</b>	<b>Weak</b>	Significant inadequacies in addressing review criteria; proposals that do not meet the project requirements or grant

		program goals
1	<b>Ineligible</b>	Incomplete applications, applications that do not meet eligibility criteria. Former grantee organizations not in compliance with CAC grant requirements.

**California Arts Council Decision-making**

The final authority for grant decisions is the appointed Council. After 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 for that funding, and/or the rank a proposal receives from the peer review panel.

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

Should a grant award be made for an amount less than the request amount, the applicant will be required to agree to complete what is described in the application with a lesser grant award than the original request in the grant contract. CAC staff is responsible for grant contract administration after Council approval.

**Timeline**

September 25, 2018	Application available
<b>December 19, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
May 2019	Funding decisions
May 2019	Funding notifications
June 1, 2019 – May 31, 2020	Grant Activity Period
June 30, 2020	Final Report deadline

**Grantee Requirements**

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.

- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Reports summarizing grant-funded activities and accomplishments will be required.

### **Appeal Process**

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

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

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

### **Staff Assistance**

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

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

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

(916) 322-6385

# TAB 19

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California Arts Council | Public Meeting | 09/12-13/2018



# **ARTS INTEGRATION TRAINING**

## **2019-2020 Grant Guidelines**

***Deadline: December 19, 2018 11:59 PM***



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

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

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## California Arts Council



### **Governor of California**

Edmund G. Brown Jr.

### **Arts Council Members**

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Larry Baza, Vice Chair

Phoebe Beasley  
Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
Donn Harris  
Louise McGuinness  
Steve Oliver  
Rosalind Wyman

### **Executive Director**

Anne Bown-Crawford

### **Deputy Director**

Ayanna Lalia Kiburi, MPH

### **Programs Officer**

Shelly Gilbride, PhD

### **Address**

1300 I Street, Suite 930  
Sacramento, CA 95814

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

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

### **Office Hours**

8:00 AM - 5:00 PM  
Monday through Friday

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

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## ARTS INTEGRATION TRAINING

### 2019-2020 GRANT GUIDELINES

**DEADLINE: December 19, 2018 11:59 PM**

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

**Awards of \$2,500**

**Grant Activity Period: 6/1/2019-5/31/2020**



### **Background and Purpose**

The CAC's arts education grant programs are rooted in the agency's belief that robust, sequential, culturally responsive arts learning is an essential tool for healthy human development, and that it should be available to all. The overarching purpose of our arts education grant programs is to expand access to meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for children from infancy through the completion of Grade 12.

Since 1976, the CAC has supported in-school and after-school school-site-based arts programs that engage local arts organizations, teaching artists, and school communities through arts education grant programs.

In recent years, the CAC expanded the arts education grant programs, including the Arts Education: Professional Development strand, which expands the impact of in-school residency programs by supporting the training of classroom teachers in arts integration strategies. This year, we have renamed the program **Arts Integration Training (AIT)** in order to emphasize the fundamental goals of the program and to differentiate the program from our general Professional Development grant opportunity.

Awards of \$2,500 will support nonprofit arts organizations and teaching artists to plan and deliver professional development in arts integration strategies to classroom teachers, as well as site, district, and county-level administrators. Arts Integration projects should be designed to pave a pathway for increased, equitable student learning in, through, and/or about the arts. This may be realized in a specific classroom, in all classrooms across a school site, or as a central strategy for a district- or county-wide arts plan. The Arts Integration Training project can stand alone or be executed in conjunction with an Artists in Schools project. The project must be planned and implemented in collaboration between a nonprofit arts organization, teaching artists, and the educational entity, with full commitment from all participants.

### **Eligibility**

- The applicant must be a California-based nonprofit arts organization or arts-based unit of government.
- The applicant organization must have total operating revenue of \$5,000 or more from the last completed fiscal year, as it appears in the DataArts Funder Report.
- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.

- All applicant organizations must have a principal place of business in California.
- 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, including California Native or Indigenous tribal governments.
  - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
  - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
  - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

### **Program Goals**

Projects should address the following Arts Integration Training program goals:

- Increase equity and access to quality, sequential, standards-based arts learning for all students in the community to be served.
- Develop the ability of educators and administrators to design and implement robust and relevant arts integration throughout the curriculum.
- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and students' positive self-identification and respect for diverse cultures.
- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.

### **Project Requirements**

- The applicant must develop and complete a project addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- Professional fees for artists must be included. Fees for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- The project must enable participants to understand the value of arts integration and provide practical tools for implementing arts integration across the curriculum.

The applicant should present well-developed project goals, learning objectives, activities, and project evaluation tools.

- Project activities should align with National Core Arts or California Visual and Performing Arts Standards, as well as Common Core Standards.
- **Accessibility:** The 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 3: Requirements for more information.

### **Eligible Request Amounts**

- Awards in this grant program are for \$2,500.

### **Funding Restrictions**

- The total of all application requests in FY18-19 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 for and receiving additional CAC program grants as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve primarily different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- 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 AI 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 the matching requirement for each grant application. The applicant must indicate whether matching funds are projected, pending or committed.

### **In-Kind Match:**

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 are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- 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 contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

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

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
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- Trusts, endowment funds or investments
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- Debt repayment
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- Expenses incurred before the start date or after the ending date of the grant activity period
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### **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 goals. Design includes methods to evaluate and measure success,

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

- **Artistic Merit:** California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project and program.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in a defined community. Project is responsive to the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified program goals and project requirements.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated. Overall fiscal and managerial health of applicant and partnering organizations is evident.

### **Peer Panel Evaluation Process**

A peer review panel will assess all applications and will recommend grants for applicants that strongly meet the review criteria. The panel's review of applications and work samples is a multi-step process and involves assigning applications as “Fund” or “Not Fund.”

For both categories listed below, the description refers to the complete content of the application as submitted by the applicant.

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

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

The final authority for grant decisions is the appointed Council. After 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 for that funding, and/or the rank a proposal receives from the peer review panel.

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

Should a grant award be made for an amount less than the request amount, the applicant will be required to agree to complete what is described in the application with a lesser grant award than the original request in the grant contract. CAC staff is responsible for grant contract administration after Council approval.

### **Timeline**

September 25, 2018	Application available
<b>December 19, 2018 11:59 PM</b>	<b>Application deadline (online)</b>
May 2019	Funding decisions
May 2019	Funding notifications
June 1, 2019 – May 31, 2020	Grant Activity Period
June 30, 2020	Final Report deadline

### **Grantee Requirements**

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Reports summarizing grant-funded activities and accomplishments will be required.

### **Appeal Process**

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

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

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

### **Staff Assistance**

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

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

# TAB 20

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California Arts Council | Public Meeting | 09/12-13/2018

# Memorandum

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

**To: Council Members**  
**From: Programs Allocation Committee, Christopher Coppola & Louise McGuinness**  
**Date: September 12, 2018**  
**Re: FY 2018-19 Local Assistance Grant Projections**

**The Programs Allocations Committee recommends Council approve an estimated total program projection of \$21,345,189 for current grant programs and an additional \$2,000,000 of the remaining balance for special Council initiative(s), leaving \$6,360,000 to be allocated by June 31, 2021.**

The chart in this tab provides FY 2017-2018 estimated past expenditures and total program projections for FY 2018-2019. This includes the FY 2018-2019 projections for Arts in School and Arts Education Professional Development and Cultural Pathways that were previously voted on by Council.

The recommended total program projections address the following critical considerations:

- This year the CAC was afforded a provision to expend the \$8,360,000 augment to the local assistance fund over the course of three years (current year through 2021). We believe that this authority provides a great advantage in that it allows us to be prudent with the funds, plan for sustainability, develop new initiatives over time, and allow for flexibility to respond to greater demand;
- In response to the suggestion of the Council, the CAC is currently working to align our grant program year with the fiscal year. To do so, will give Council the ability to review and vote on an entire year's slate of grant allocations at one time to support equitable distribution grant funds;
- We need to plan for increases of 10% in grantees based on past need and increased, targeted marketing and technical assistance strategies to be implemented this year;
- The proposed projections increase the maximum award for Poetry Out Loud, and State and Local Partnerships based on input from the field with revisions to the SLP guidelines and clarification of program requirements.
- We recommend allocating \$2,000,000 for special Council initiative(s) to be developed based on current Council priorities. The Innovations and Aspirations committee will provide a recommended starting place for this discussion at this meeting based on input from Council and staff.

In addition, the Programs Allocations committee respectfully recommends that major adjustments to future grant projections occur after the implementation of the comprehensive grant program evaluation to begin in early 2019.



PROGRAMS BUDGET	FY17-18			FY18-19		
	PROGRAM	Grant Amount	Total Estimated Expenditure	Total FY17-18 # of grantees	Grant Amount	Total program projection
ACTA-Technical Assistance Grant (CP)*	1 grant-\$150,000	\$150,000	1	\$150,000	\$150,000	1
Artists In Communities	\$18,000	\$1,000,000	71	\$18,000	\$1,100,000	78
Arts Education: Exposure	\$18,000	\$1,500,000	113	\$18,000	\$1,650,000	124
Arts Education: Artists in Schools and Prof Dev	\$18,000	\$2,088,689	180	\$18,000	\$2,088,689	180
Arts Education: Extension (Youth Arts Action)	\$18,000	\$2,300,000	169	\$18,000	\$2,530,000	186
Arts and Accessibility Grant	1 grant-\$150,000	\$150,000	1	\$165,000	\$165,000	1
Arts and Public Media	\$18,000	\$250,000	16	\$18,000	\$275,000	18
Creative California Communities*	Up to \$150,000 -2 years	\$3,000,000	25	\$150,000	\$3,300,000	28
Cultural Pathways (2nd year of a 2 year grant)	\$10,000 per year	\$400,000	56		\$400,000	56
JUMP StArts	\$50,000	\$1,500,000	46	\$50,000	\$1,650,000	51
Local Impact	\$18,000	\$2,000,000	133	\$18,000	\$2,200,000	146
Poetry Out Loud	\$3,000	\$160,000	46	\$5,000	\$275,000	55
Professional Dev - Cycle 1 and 2	\$1,000	\$40,000	30	\$1,000	\$44,000	33
Organizational Dev	\$5,000	\$500,000	102	\$5,000	\$550,000	112
Research in the Arts	\$50,000	\$175,000	4	\$50,000	\$192,500	4
Reentry Through the Arts	\$50,000	\$500,000	15	\$50,000	\$550,000	17
State-Local Partners	\$35,000 + \$26,250: Max of \$61,250 for 21 month period	\$1,890,000	52	\$45,000	\$2,385,000	53
Statewide & Regional Networks	\$20,000-\$30,000	\$750,000	43	\$30,000	\$1,290,000	43
Veterans Initiative in the Arts	\$18,000	\$500,000	34	\$18,000	\$550,000	37
<b>TOTAL:</b>		<b>\$18,353,689</b>	<b>1137</b>		<b>\$21,345,189</b>	<b>1223</b>

Yellow = Program allocations previously voted by Council

NOTE:

Total program projection reflects a 10% increase in grantees for all programs, except for the following:

FY 18-19 Poetry Out Loud allocation reflects \$2,000 increase in maximum grant award

FY 18-19 State-Local Partners allocation reflects \$10,000 increase in maximum grant award

FY 18-19 Statewide & Regional Networks allocation reflects \$30,000 maximum grant award request for both categories: statewide & regional

# TAB 21

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California Arts Council | Public Meeting | 09/12-13/2018



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

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

To: **Council Members**

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

Date: **September 12, 2018**

Re: **Arts and Accessibility Program: Overview, Program Update and Enhancements**

---

**Staff recommends Council approval a \$165,000 local assistance grant in support of the Arts and Accessibility program, as jointly administered by the California Arts Council and the National Arts and Disability Center.**

## **Overview, Background and Purpose**

Since 2000, the California Arts Council (CAC) has partnered with the National Arts and Disability Center (NADC) through The Regents of the University of California to offer the Arts and Accessibility (AA) grant and technical assistance opportunity.

The Arts and Accessibility program fulfills a core part of CAC's mandate to provide services and programs to all California artists, ensuring that the CAC's work is reflective of California's diverse populations and is accessible to all.

The purpose of this program is to enhance opportunities for participation in the arts by people with disabilities throughout California.

Since FY16-17, \$150,000 has been allocated annually to the Arts and Accessibility Program.

## **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).

The following two opportunities are offered as rolling grants through the course of the calendar year:

- Grants for artists with disabilities (\$500-\$1,500) support the advancement of their creative work and careers. Artist grants are for specific projects that contribute directly

to their professional goals and development. Applications are encouraged from artists in all artistic disciplines.

- Grants to arts organizations (\$500-\$2,500) support 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.

In addition, NADC staff 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.

### **Current Accomplishments**

NADC has accomplished the following, during the course of the 2018 program year:

- 24 Individual Artists grants and 17 Arts Organization grants have been issued – *NADC expects to meet or exceed prior year levels with the same funding.*
- 700 individual artists and arts organizations have received technical assistance support – *NADC expects this number to reach 900 by the end of the program year.*
- Expanded resources over the past year include the development of new arts discipline-specific online resource directories for artists with disabilities.
- Expanded social media marketing efforts have resulted in improvements in the following areas:
  - Promotion of and exposure to artists with disabilities
  - Increased awareness of organizations working in the area of accessibility
  - Increased awareness of CAC news and opportunities.
- CAC funding over the past year has enabled NADC to hire one additional arts administrator with a disability to support the grant review process.

### **Enhancement:**

An increase in funding by 10% would allow for the following in the 2019 program year:

- Potential increase in the maximum eligible request amount for both individual and organizational grants. (\$500-\$2,500 for individuals; \$500-\$4,000 for organizations)
- Increase the total number of awarded grants
- Expand the reach of the program to intersectionally underserved communities and unique populations including, but not limited to; communities of color, immigrant, refugee, tribal or indigenous groups, LGBTQ+, veterans, and rural communities.
- Expand the reach of the program across the state

# TAB 22

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California Arts Council | Public Meeting | 09/12-13/2018



# 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 12, 2018  
**Re:** California Poetry Out Loud 2018-2019

**Staff recommends Council approval of the 2018 California Poetry Out Loud (CA POL) local assistance grants allocation totaling \$275,000, which will provide grant support in the amount of \$5,000 each for CA POL partners to coordinate county POL programs and competitions, and to facilitate student travel.**

The California Arts Council will participate in the 14<sup>th</sup> annual Poetry Out Loud Program (POL) in 2019. A program of the National Endowment for the Arts (NEA) 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.

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 equity of the initiative. Partners have included State-Local Partners, County Offices of Education, and nonprofit arts organizations; however, the vast majority of these county-based organizations are SLPs. In 2017, 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 model set forth by the CAC's relationship with the NEA.

In the past decade, California POL has grown from a local competition in the capitol region to a statewide event. An estimated 40,000+ students in 47 counties participated in CA POL in 2018. For the 14<sup>th</sup> season, we hope to include participation of at least 55 of CA's 58 counties. All counties that either have a SLP or a POL program will be participating; this includes all California counties other than Glenn, Kings and Alpine. Staff is currently working with contacts in counties that are in close proximity to these areas to see if they are willing to extend programming to include them with additional grant support.

Grants to county partners are for \$5,000. Grants support administrative fees, coaching and training, and travel stipends for county champions and their chaperones to the State Finals. The final proposal

deadline is October 15, 2018 at which point a staff review panel will confirm all 2018-19 participating counties. 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 is tentatively scheduled for March 3-4, 2019 in Sacramento.

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California Arts Council | Public Meeting | 09/12-13/2018

**To: Council Members**

**From: Caitlin Fitzwater, Director of Public Affairs  
Shelly Gilbride, Ph.D., Programs Officer**

**Date: September 12, 2018**

**Re: FY2018-19 Special Grant Program: SLP Disaster Recovery Support Recommendations**

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### **Staff Recommendation**

**Staff requests approval to fund six applications for the SLP Disaster Recovery Support special grant program at the recommend grant amount based on panel ranking and available designated NEA funding.**

### **Background**

The impact of the October and December 2017 wildfires and mudslides in California was significant. The level of destruction for arts organizations and individual artists in affected communities ranged from minimal to total. Special funding from the National Endowment for the Arts (NEA) will allow the California Arts Council (CAC) to assist in the continued recovery efforts of artists and arts organizations in the affected areas.

The federal government declared the following California counties eligible for FEMA assistance, and therefore NEA special funding, under two separate disaster declarations:

- October 2017 Wildfires - <https://www.fema.gov/disaster/4344>  
Counties: Butte, Lake, Mendocino, Napa, Nevada, Orange, Sonoma, Yuba
- December 2017 Wildfires, Flooding, Mudflows, And Debris Flows -  
<https://www.fema.gov/disaster/4353>  
Counties: Los Angeles, San Diego, Santa Barbara, Ventura

### **Panel Recommendations**

A peer review panel convened virtually on Monday, August 27<sup>th</sup> to review six applications, all from counties most greatly affected by the eligible 2017 natural disasters: Lake, Mendocino, Napa, Sonoma, Santa Barbara, and Ventura.

All proposals demonstrated a verified community need and the ability to administer a county-wide re-granting project and to provide technical assistance to grant applicants. Highly ranked proposals demonstrated deep connection to community, proactive outreach using a variety of methods, a wide

range of partners, awareness of various challenges faced by artists/arts organizations recovering within a community (ie: socioeconomic status, cost/availability of housing, trauma, survivors' guilt).

### **Grant Program Purpose & Eligible Applicants**

The CAC is working with a network of designated county arts agencies – State-Local Partners (SLPs) – in the affected counties listed on page one of this memo to provide county-wide re-granting support in their local communities. Identifying SLPs as partners in re-granting funds allows the CAC to expediently and effectively meet the needs of the affected counties.

The CAC will utilize special NEA funding to support re-granting projects that provide:

- Support for arts organizations who suffered loss and/or business interruption as a result of the fires.
- Support for artists who suffered major losses as a result of the fires.

Eligible applicants included designated State-Local Partners of the CAC from the 12 counties listed on page one of this memo. Staff reached out to every eligible applicant.

### **Note on Funding Amounts**

- Applications did not include a funding request amount.
- Funding amounts were determined based on the number of eligible applicants and the ranking of those applicants.
- A total of \$228,540 has been allocated for this program supported by special NEA funding.
- 20% indirect costs will be included in all grant awards to support re-granting project administration.
- A match is not required.

### **Panel Perspective**

Panelist Zuzka Sabata shared the following written reflection: “I found the process to be very clear-cut, thorough, and efficient and I appreciate your extra efforts in reaching me in regards to my off-the-grid existence. It means a lot to me to know that both my voice is valued and able to be included even though my practice and existence is outside of an urban milieu. I also appreciated being included as a person with relatively little experience in terms of arts-granting advisory. In addition to the learning I gained in hearing my co-panelists' reflections on the applications themselves, I was pleased and encouraged to be a part of a conversation that paid attention to not only whether the regional representatives' applications fulfilled given criteria, but also the nature and circumstances of the regions themselves, and that these perspectives carry weight in the ranking process. I will also add as a reflection to this specific program that I believe that recognizing and supporting art-makers in instances of community-wide trauma strengthens community resiliency and healing, and official recognition of this dynamic gives our society permission to value the arts as integral to a healthy and beautiful social fabric.”

### **Staff Note: Future Considerations**

Much was learned through the process of developing and administering this special program. Conversations between staff and SLP grantees and arts community members provided significant insights into the challenges these communities face during recovery and lessons they are learning. The impact of community trauma, PTSD, and survivors' guilt, along with infrastructure and communications challenges are significant. These experiences can be used to inform future efforts of the Council.

Given the persistent challenge California now faces regarding natural disasters or other states of emergency, the Council may wish to explore establishing a small grant fund that could be accessed by communities on a rolling basis to support recovery in communities facing present/future emergencies and community trauma of various types.

This fall, staff will begin pursuing efforts regarding cohesive emergency preparedness training for California arts organizations. There are several national training networks that the CAC may consider partnering with to offer this training to our constituents. Partnering with other state agencies responsible for other areas of cultural recovery is also in discussion (ie. parks, libraries, etc).

### **Attachments**

Attachments to this report include the ranked list of SLP-DRS applicants and panelist bios.

**California Arts Council**  
 FY 2018-19 Special Grant Program  
 State-Local Partner Disaster Recovery Support  
 Panel Rankings and Funding Recommendations

Application ID	Applicant Organization	County	Final Rank	Funding Recomm	Total Program Funds (100% of NEA special allocation)
SLP-DRS-18-3539	Ventura County Arts Council	Ventura	6	\$ 41,290	<b>\$ 228,540</b>
SLP-DRS-18-3559	Creative Sonoma	Sonoma	6	\$ 41,290	
SLP-DRS-18-3751	Santa Barbara County Office of Arts and Culture	Santa Barbara	5	\$ 37,442	
SLP-DRS-18-3758	Lake County Arts Council	Lake	5	\$ 37,442	
SLP-DRS-18-3675	Arts Council of Mendocino County	Mendocino	5	\$ 37,442	
SLP-DRS-18-3739	Arts Council Napa Valley	Napa	4	\$ 33,633	



**SLP Disaster Recovery Support  
August 27, 2018**

**Panelist Bios**

<u>Name</u>	<u>Field(s) of Expertise</u>	<u>City/County</u>
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<b>Mark Hernandez</b>	<b>Music/Theatre/Arts Education/Philanthropy</b>	<b>San Francisco/San Francisco</b>
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Development Director, Stanford Jazz Workshop. Previous full-time positions at San Francisco Conservatory of Music and San Francisco Opera. Makes funding recommendations for Ann & Gordon Getty Foundation. Reviewed performances for William & Flora Hewlett Foundation. Opera singer for 25 years. Teaching artist for 15 years. Co-authored one book, wrote an opera libretto, ghostwrote portions of an autobiography. Currently volunteers for Pacific Singers and Actors Workshop and Each One Reach One. Previously for San Francisco Court Appointed Special Advocates. [blazingstage.com](http://blazingstage.com)

<b>Zuzka Sabata</b>	<b>Theatre/Practicing Artist/Social Justice</b>	<b>Blue Lake/Humboldt</b>
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I received my MFA in Ensemble based Physical Theatre in 2008 from Dell'Arte International and have since become a member of the Dell'Arte Co. (actor/writer), joined the faculty, and been on staff as the Arts Engagement Director for 5 years. I have led numerous arts engagement projects in this position, including a continuing collaboration with the Wiyot Tribe and a partnership with queer youth from the Raven Project for at-risk youth. I create new performance work and support radically inclusive art spaces as a volunteer member of the Synapsis Collective in Eureka, Ca. and have toured my one-woman show about a white woman who was adopted by the Mojave Tribe in the 1850s regionally since 2015 in order to generate community discussion and further develop the themes of the play. I also co-founded DAI's Prison Project which offers training in physical theatre practices for inmates at Pelican Bay State Prison since 2016.

<b>Rosemary Soto</b>	<b>Multidisciplinary/Social Justice/Arts Administration</b>	<b>Salinas/Monterey</b>
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Volunteer grants review panel of various local philanthropic organizations; Community Foundation for Monterey County, Arts Council of Monterey County, United Way Monterey County. Volunteer founding board Chair of Hijos del Sol Arts Productions, a grassroots arts instruction non-profit serving East Salinas, South and North Monterey County (the most underserved and impoverished regions of the county). Organized annual arts calendar specifically to highlight mental health awareness with art created by individuals impacted or associated with mental illness. Assisted Building Health Communities as a community organizer whose work emphasized the growth and development of arts and cultural organizations in underserved communities. Continuous supporter of independent youth artists, assisting with coordinating exhibit spaces and displays of public art by navigating local government policies and procedures

# TAB 24

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California Arts Council | Public Meeting | 09/12-13/2018



# TAB 25

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California Arts Council | Public Meeting | 09/12-13/2018

California Arts Council

1300 I Street, Suite 930

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www.arts.ca.gov

## Sample of Recent Accomplishments of the Council

### Excerpt of CAC Enabling Legislation Mandates

- *Encourage artistic awareness, participation and expression*
- *Help independent local groups develop their own art programs*
- *Promote the employment of artist and those skilled in crafts in both the public and private sector*
- *Provide for the exhibition of art works in public buildings throughout California*
- *Enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential*
- *Establish grant application criteria and procedures*

### New Grant Programs Initiated by Council (2013-2018):

In July 2013, the Council participated in a planning retreat at Loyola Marymount University and through visioning and brainstorming exercises, identified several funding priority areas for the CAC's first one-time funding increase that directly resulted in the creation of three grant programs that same year: **Creative California Communities**, **JUMP StArts**, and **Arts and Public Media** (formerly Arts on the Air). At that time, the Council also directed staff to research a program serving military veterans through the arts. The **Veterans in the Arts** and the Professional Development and Consulting programs were introduced in 2014.

These programs have expanded and evolved under the Council's guidance and are now core programs of the CAC. Examples of program changes resulting from Council feedback include increased grant award sizes in VIA program and Arts and Accessibility, expanded eligibility within Arts and Public Media program, and more.

Subsequently, as CAC funding incrementally grew, the Council initiated additional grant programs, including:

#### **Artists in Communities:**

In October of 2014, Council directed staff to research an artist residency program in community settings, based on input from the strategic plan listening tours and reflection on past CAC grant programs. In November of 2014, Council first considered piloting the "Artists Activating Communities" program, but ultimately decided not to pilot the program in FY14-15. However, when the budget was increased again in FY15-16, the Council enthusiastically piloted Artists Activating Communities with a unanimous vote from the

Council. Artists Activating Communities has become a successful program, undergoing a name change in FY17-18 to Artists in Communities. It is an artist-driven program that continues to grow and develop.

**Cultural Pathways:**

In June of 2015, Council directed staff to research a new “multicultural” program supporting emerging organizations. In September of 2015, Council approved the development of the Cultural Pathways program, initiating a new “grants plus” strategy implemented by the CAC partnership with the Alliance for California Traditional Artists. The CAC is now completing the second grant cycle.

**Arts Education Programs:**

In FY15-16, three arts education initiatives that were funded with one-time funds from the legislature. Recognizing the momentum built by those initiatives to support arts education, the Council directed staff to consider increasing the arts education grant portfolio, leading to the development of Arts Education Extension and Arts Education Exposure which, in two years, have become two of the most competitive and popular grant programs. Council also directed staff to include early childhood in our arts education portfolio, which has increased the Council’s reach to children 0-5. The Programs Policy Committee is now recommending a new name - Youth Arts Action - and revised structure for Arts Education Extension to increase the impact of that program even more.

**Research in the Arts:**

In FY16-17, the Council supported the development of a pilot grant program to support research on the arts and culture field. The first year pilot grants were awarded in 2017 to 4 grantees.

**Panelist Marketing, Inclusion and Retention**

Feedback from Council regarding needing to increase the diversity of panelists led to the formalization of an open application process with more time for public promotion of panelist opportunity. Council feedback also led the CAC to pursue legislation giving the CAC authority to pay an honorarium to panelists. This bill, AB 2456, is currently on the Governor’s desk awaiting signature. Additionally, Council input led to the creation of a formal panelist acknowledgement program including distributing certificates of appreciation to all panelists following their service.

**Poetry Out Loud**

Through participation as judges, guests, and student mentors, Council members have contributed to the growth of California’s state Poetry Out Loud Program -- the largest state POL program in the nation. Each year, a Council member serves as judge and the Council Chair and Vice Chair have the opportunity to play a key role in acknowledging the dedication of the students to the public and elected officials.

**CAC 40th Anniversary (2016)**

The Council was deeply involved in marking the 40th anniversary of the CAC in a manner that celebrated the growth and success of the agency while respecting the history and legacy of the CAC. Council members participated in event planning, fundraising, engagement with the Governor and elected officials, engagement with former Council members, and with the field.

### **State Public Art**

The Council is represented by Phoebe Beasley on a current panel overseeing the public art program for a new state California Air Resources Board (CARB) campus in Riverside. With input reflecting the Council's values, the CARB Art Plan focuses on equity and inclusion for historically underrepresented artists. Additionally, artists from all career levels interested in pursuing public art projects are encouraged to apply. Council Member Beasley's participation on the panel fulfills the state Art in Public Buildings Code requiring a panelist from the CAC.

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California Arts Council | Public Meeting | 09/12-13/2018

**Date: September 12, 2018**

**To: Council Members**

**From: Phoebe Beasley & Steve Oliver, Innovations and Aspirations Committee**

**Re: Priorities for Future Council Initiative(s)**

---

## Introduction

The Council's full participation in two detailed surveys along with input from a CAC all-staff brainstorm session provides the groundwork for the recommendations in this memo.

To guide the Council's discussion on future priorities, we recommend the Council utilize the following categories. These categories (listed alphabetically) represent broad themes of input from Council and staff.

- Education
- Field building and Workforce Development
- Health and Wellbeing
- Partnerships
- Recognition
- Social and Cultural Issues

## Conversation Starters by Category

The following points are a summary of ideas that have been contributed by Council and staff. As a committee, we offer this as a starting place for our discussion around future priorities and a possible initiative(s) to be supported with a portion of this year's one-time funding.

It is expected that at the conclusion of our discussion, Council will arrive at consensus on concept(s) to be explored. Council committees and staff will then flesh out concept(s) for Council consideration at an upcoming Council meeting.

- **Education**
  - Innovation and technology (artificial intelligence, virtual reality)
  - STEAM
- **Field Building and Workforce/Economic Development**
  - Artist apprenticeships/artist mentorships
  - Fellowships for emerging arts administrators of color and/or from historically marginalized communities

- Funding for individual artists
- Paid internships in the creative sector
- Artists in residency in other agencies or private sector (ie. parks)
- Collaborate with private sector
- **Health and Wellbeing**
  - Arts and health
  - Disaster and emergency recovery funding mechanism for artists and arts organizations
- **Recognition**
  - Council Awards – lifetime honors recognizing exemplary artists, organizations, community arts leaders, and arts administrators
- **Social and cultural issues**
  - Addressing rural challenges
  - Arts and foster care
  - Arts and homelessness
  - Arts and the environment/climate change
  - Borderless art
  - Supporting crisis art (“artivism”)

# TAB 27

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California Arts Council | Public Meeting | 09/12-13/2018



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

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

**Date: September 12, 2018**

**To: Council Members**

**From: Nashormeh Lindo, Chair and Larry Baza, Vice Chair**

**Re: Executive Committee recommendation, Irvine Foundation Partnership Opportunity**

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## **Executive Committee Recommendation**

The Executive Committee recommends the Council allocate \$350,000 for a pilot fellowship program for California emerging arts managers from historically marginalized communities.

## **Background**

As your executive committee, we respectfully present to Council a unique opportunity to fulfill several goals of the Council and our strategic plan.

Our Council has long sought to address the lack of diversity and representation among the pipeline of talent for arts administrators leading California's arts institutions. This Council and CAC staff have discussed barriers to the field of arts management among historically underrepresented, underserved and/or marginalized communities.

Our Council has also prioritized partnerships with the private sector and diversifying the funding streams that support CAC programs. As a government entity, partnering with the private sector can be a challenge. Similarly, for the private sector, gaining government buy-in is very significant in accomplishing their goals of achieving broad public support for an organization's vision.

## **Concept**

Attached is a draft pilot program concept for the Council's review and consideration, developed with this committee and staff. An allocation of \$350,000 by the Council will allow the CAC to proceed in developing this exciting and much needed fellowship opportunity. Next steps after a Council vote will involve establishing a program and funding structure for Council review and approval.

Please note that partnership funding of at least \$750,000 is to be decided by the Irvine Foundation Board of Directors in December.

## **DRAFT CONCEPT**

# **Fellowship Program for California Emerging Arts Managers from Historically Marginalized Communities**

### **Pilot Program Concept: Field Building**

This CAC pilot fellowship program would pair 10 emerging arts managers (early or mid-career) from historically marginalized communities with 10 arts organizations dedicated to equity and community engagement for a 9-month paid fellowship opportunity. The fellowship program would be administered through an open process to identify the organizations and individuals to participate in the program; provide oversight to ensure organizational and individual commitment; and foster a cohort-based learning community for the fellows and organizations.

The concept for this pilot program acknowledges historical barriers to the field of arts management among historically underrepresented, underserved and/or marginalized communities based on race/culture, socio-economic status, or geographic isolation. Some identified barriers include the culture of unpaid internships within the arts, educational requirements by employers, or geographic dispossession from cultural institutions with paid staff opportunities. Deep and meaningful fellowship engagement could change the lives of individuals who otherwise would not have the opportunity to develop their careers as art managers, diversify the pipeline of future arts leaders, and build the field of arts organizations seeking to increase their service to community.

### **Funding Partner: The James Irvine Foundation**

The James Irvine Foundation has made large investments into Arts Engagement, the practice of helping arts and culture institutions engage artists, audiences, and communities that reflect the diversity of California. In 2012, the Irvine Foundation began its formal funding of Arts Engagement with its Exploring Engagement Fund. Lessons learned from these grants pointed to the creation of the New California Arts Fund (NCAF) – a cohort-based learning community of 15 organizations that are driving arts engagement to the core of their programmatic and administrative work. Now, as the Foundation culminates its Arts Engagement program, it wishes to use a final infusion of grant capital to continue to expand the community of arts and culture institutions that are involved in arts engagement.

The Irvine Foundation is considering partnering with the CAC to support a new crop of individuals and organizations pursuing arts engagement. If approved by the Irvine board, the Foundation would provide financial support (grant dollars) and some programmatic connection to the NCAF cohort. The CAC can use our statewide reach to find, evaluate, and ultimately make funding recommendations about the resources Irvine provides.

## **Program Requirements**

The following are examples of goals and requirements for this proposed pilot program:

- Fellowship Program Goals
  - Demonstrates statewide reach, administrative capacity, and experience coordinating leadership development initiatives in the arts or related cultural or community fields
  - Administers an open process to identify organizations and individuals to participate in the program, and feasibly matches organizations and individuals
  - Fosters a cohort-based learning community for the fellows and organizations, including convenings
  - Considers geographic diversity of possible Fellowship Host Organizations and fellows, and proactively addresses how those factors may affect access and participation
- Organizational Requirements – Fellowship Host Organizations (minimum of 10)
  - Commits to providing rigorous work experience to Fellows addressing core arts management competencies
  - Demonstrates commitment to equity and community
  - Commits to participating in required leadership training on racial equity, implicit bias, and other relevant topics
  - Certifies that funds will not supplant existing leadership development programming
- Individual Requirements – Fellows (minimum of 10)
  - Identifies as a person from a historically underrepresented, underserved and/or marginalized community based on race/culture, socio-economic status, or geographic isolation
  - Identifies as early or mid-career based or prior personal, community-based, educational, or work experience within arts or culture
  - Available for full time work for at least 9 months
  - Demonstrates strong interest in working for a California arts or cultural institution
  - Commits to expanding professional network in arts management

## **Program Budget**

- Proposed CAC Investment: \$350,000
- Proposed Irvine Foundation Investment: at least \$750,000 to be decided by the Irvine Board of Directors in December

Funds would be used for program administration and for direct grants to organizations to be used for 9-month fellowship stipends of at least \$45,000 per fellow.

# TAB 28

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California Arts Council | Public Meeting | 09/12-13/2018



# Memorandum

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

**To:** Council Members  
**From:** Legislative Committee, Nashormeh Lindo and Juan Devis  
**Date:** September 12, 2018  
**Re:** Legislative Update

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## Assembly Bill 2456

### **Text:**

Assembly Bill 2456 (AB 2456), authored by Assemblyman Richard Bloom, which is an act to amend Section 8753 of the Government Code, relating to state government, reads as follows:

*(p) (The California Arts Council will) Have the authority to appoint peer review panels whenever necessary. Each member of a peer review panel may, at the discretion of the council, receive a per diem and honorarium for each day of service and be reimbursed for necessary travel and other expenses incurred in the performance of official duties.*

### **Status:**

AB 2456 is currently on the Governor's desk waiting to be signed. The Governor has until September 30, 2018 to sign or veto bills.

## Poet Laureate Panel

The California Arts Council began the process to select a new California Poet Laureate with a call to the general public for nominations in June 2018. Submissions were accepted until July 25, 2018.

A panel of experienced literary experts was selected by consulting with literary groups, colleges, and publishing specialists. The facilitators of the panel were Kristin Margolis and Bob Stanley. Panelists included Traci Gouridine, Juan Felipe Herrera, Harryette Mullen, and Larry Smith. These panelists thoroughly reviewed all the nominations, and initially narrowed the field down to ten candidates. The panelists then met in Sacramento on August 28, 2018 to discuss the top

ten candidates in detail, and then re-ranked them in light of the mutual discussion of the relative strengths of the nominated poets. The top three candidates were detailed in 3 binders and delivered to the Governor's office on August 30, 2018. The names of these top three poets are confidential. The Governor has until the end of his to term to announce the appointment of the next Poet Laureate.

# TAB 29

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California Arts Council | Public Meeting | 09/12-13/2018

This document will be  
provided at the Council  
meeting

# TAB 30

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California Arts Council | Public Meeting | 09/12-13/2018



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

**Date: September 12, 2018**

**To: Council Members**

**From: Jaime Galli & Donn Harris, Strategic Planning Committee**

**Re: Strategic Planning Committee Update**

## Introduction & Latest Update

The results of our May 14<sup>th</sup> committee work session continue to benefit our process. A report-out was shared via memo to Council in our June 7<sup>th</sup> meeting materials. Due to time constraints at that meeting the Council was unable to discuss the results of our work session. They have been included again in this memo for the Council’s reference.

In mid-September, the executive director and staff will begin to administer an RFP for a Strategic Framework Consultant through the state contracting process. With this project, the CAC aims to “break the mold” for strategic planning and develop a new vision, framework, and brand messaging that are forward-thinking, bold, innovative and dynamic. Below is an approximate timeline for that process:

Mid-September 2018	RFP released
Mid-November 2018	Contract awarded to strategic framework consultant
December 1, 2018	Contract begins
First Quarter 2019 (date TBD January, Feb, or March)	In-person Council work session with consultant
Calendar Year 2019	Consultant conducts strategic framework development process including robust public input with various opportunities for Council engagement
December 2019	Consultant presents final vision, framework, and messaging to Council for adoption
January 2020	Strategic framework implementation begins

## May 14<sup>th</sup> Work Session

The committee held a work session on May 14th. This memo contains a report-out from our work session. Activities for this meeting included:

1. Planning model - go through SWOT analysis in order to inform committees work and report out to Council on committee goals
2. Public input - discuss an approach to ensuring new voices are heard through public input process
3. Current plan - quick review of current Strategic Plan to assess strengths/weaknesses and identify elements needed for our next plan
4. Consultant brainstorming - use the results of the above activities to inform qualities and deliverables desired from a future consultant

**SWOT Analysis - DRAFT**

We performed a rapid-fire SWOT brainstorming exercise looking strategic planning Strengths (internal), weaknesses (internal), opportunities (external), and threats (external). This initial analysis is a draft and will be added to with Council input and will be used to inform our committee work moving forward.

<p><b><u>STRENGTHS - internal</u></b></p> <ul style="list-style-type: none"> <li>● Original thinkers</li> <li>● Motivated Council Members</li> <li>● Creative field</li> <li>● Momentum</li> <li>● Resources - budget growth</li> <li>● Diverse thinkers/viewpoints on Council and staff</li> <li>● Skilled staff</li> <li>● Current plan - good foundation</li> <li>● Possibilities with new data</li> <li>● Interagency partnerships</li> <li>● Governor appointee director - opportunity to connect with Governor</li> <li>● Committee work, engaging Council, structure of Council</li> <li>● Future outcomes from GARE staff cohort - (Government Alliance on Racial Equity)</li> </ul>	<p><b><u>OPPORTUNITIES - external</u></b></p> <ul style="list-style-type: none"> <li>● California's economy</li> <li>● Progressive state</li> <li>● Other countries/international appeal of California</li> <li>● Diverse people</li> <li>● Our grantees &amp; Cultural Districts</li> <li>● Public health/healthcare - other sectors</li> <li>● Partnerships with other sectors and private sector</li> <li>● Possibility for new programs - to strengthen field</li> <li>● Growing momentum and positive public perception/reputation</li> <li>● Institutional trust</li> <li>● Fulfill a need/wide space - one of few statewide arts funders</li> <li>● Need for creativity in society</li> <li>● Activism, social justice movement</li> <li>● Societal recognition that creativity benefits society, increased public awareness</li> <li>● CREATE CA - collective impact opportunity</li> <li>● Our grantees, SLP, SRNs</li> <li>● Relationship with NEA</li> </ul>
<p><b><u>WEAKNESSES - internal</u></b></p> <ul style="list-style-type: none"> <li>● Data - need for greater evaluation of grant programs</li> <li>● Definitions of roles - Council &amp; Staff</li> </ul>	<p><b><u>THREATS - external</u></b></p> <ul style="list-style-type: none"> <li>● Competing state priorities for funding</li> <li>● National political climate</li> <li>● Institutional racism</li> </ul>

<ul style="list-style-type: none"> <li>● Government agency (lack of nimbleness, bureaucracy)</li> <li>● Badgley-Keene</li> <li>● Technological limitations</li> <li>● Resources (not enough money for size of state)</li> <li>● Nature of appointees -- terms, terms limits, appointees by different administrations</li> <li>● Orientation process for Council</li> <li>● Need for more partnerships (other state depts &amp; private sector/industry)</li> <li>● Timeline - 5 Council meetings per year</li> <li>● Racial equity work at emergent stage - internal, not yet public-facing</li> <li>● Lack of awareness from public outside of the traditional players/arts field</li> </ul>	<ul style="list-style-type: none"> <li>● Economic and political uncertainty</li> <li>● Geographic disparities</li> <li>● Class/income disparities</li> <li>● Distrust of government</li> <li>● Narrow/western vision of arts education</li> <li>● Uncertainty of philanthropic giving - competing philanthropic priorities</li> <li>● Confusion within legislature about who CAC is, what CAC does - who they are really supporting when support the arts - how agencies work together</li> <li>● Insecurity of funding</li> <li>● Volatile funding reality, unknown future</li> </ul>
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### **PUBLIC INPUT**

We discussed the public input process by identifying who in the public should be engaged in the CAC's strategic planning process, and some techniques that could ensure equity in an outreach approach.

- WHO is the public that we want to engage with for input around strategic planning?
  - GOAL: interact with larger, more diverse percentage of the field
  - GOAL: avoid influential bias
  - Arts agencies in California, not traditional CAC audience (led by POC, low-income communities, rural, suburban, collectives)
  - All 58 counties
  - Consumers: parents, students, community members
  - New and emerging nonprofits
  - For-profit arts organizations/other arts sector (publishers, film, art galleries, Hollywood)
  - Artists
  - Anybody who uses public library
  - Creatives
  - California-based businesses
  - Nonprofit organizations, community centers
  - Colleges and universities, art schools
  - Elected officials
  - National/international leaders
- Focus group - opportunity to diversify the feedback that is received, and make those who participate feel like they are in a safe environment to give honest input
- Incentivize those who are not already a part of the CAC network to participate
- Digital survey - enter to win incentive
- Public meeting/town hall - who do we want to reach? Identify who we want to reach before we identify where/when we go to public

- Topic-based input meetings/affinity groups
- Interviews- How many, how effective? Who is selected for an interview? Bias, how to avoid?
- Access to public input meetings - consider times of day, use of technology, language, transportation, childcare, citizenship

### **FORMAT OF PLAN - ELEMENTS NEEDED**

We discussed elements that would be ideal for the next strategic plan.

- Measurable goals (not use the word pillars again)
- Timeline benchmarks
- Milestones
- Scale, priorities
- Substance
- Testimonials, Strat Plan as communications tool/public will tool
- Scalable - what is “blue sky” - what does ultimate realization of the plan look like, emerging opportunities to new direction

### **BIG PICTURE/VISION**

We discussed some “big picture” thinking about future strategic planning.

- What are non-obvious ways to support arts in California - how can thought leadership actually be used?
- How can we provide next-level thinking?
- How can we move beyond the survival mentality for arts organizations?
- Rather than trying to fit arts into current zeitgeist, how do we use the arts to shape the current zeitgeist?
- Definition of the arts - how do we address a sometimes exclusionary reality of “high art” and include everyday creativity, craft, family, community, etc?

### **CONSULTANT QUALITIES**

We discussed some characteristics that would be ideal for the consultant leading the strategic framework process.

- Non-traditional
- Brand strategist
- Relevant

# TAB 31

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California Arts Council | Public Meeting | 09/12-13/2018

# Memorandum

California Arts Council

1300 I Street, Suite 930  
Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575  
www.arts.ca.gov

**To: Council Members**

**From: Anne Bown-Crawford, Executive Director**

**Date: September 12, 2018**

**Re: State-Local Partner Executive Director Roundtables**

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## **Introduction**

*How can our work be relevant, meaningful, and impactful in California's changing landscape?*

This was my overarching question when meeting face-to-face with our county arts partners in their communities this summer. I believe deeply in the importance of physical presence in community and meeting people where they are. This is rooted in my perspective as a rural advocate from a community where personal connections are a vital and meaningful lifeline, and in my guiding belief that the first rule in effectively nourishing any community is showing up. This belief is supported by the Governor's goal of his appointees and agencies proactively engaging with all corners of the state.

I came into my role at the CAC hearing often about our State-Local Partners (SLPs) from Council members, staff, stakeholders, and the public. This built in me a desire to get to know these county partners firsthand and assess together what that partnership looks like to them—and to us.

## **Goals of SLP Executive Director Roundtables**

From June 20 through August 22, we convened seven SLP Executive Director Roundtables with participation from 37 executive directors. Key goals of this in-person grantee engagement include:

- Learn firsthand about the challenges and successes of SLPs and use the knowledge gathered to inform many areas—our processes and approach to our partnerships moving forward.
- Strengthen the SLP program by following through on knowledge passed down from former Program Specialists, including a documented request for increased in-person engagement with the CAC.
- Foster a sense of community and collaboration amongst peer SLP leaders within a region.

- Begin to lift up SLPs who might be struggling via relationship development, information gathering/sharing, and frank conversation on a peer level.
- Encourage accountability of SLPs through commitment to participating in roundtables.
- Inform the planning of our December 2018 in-person grantee meeting.
- Re-ignite a historically strong tradition of CAC in-person engagement with SLP grantees.
- Consider the needs of SLPs as we work on recruitment for a new CAC Program Specialist.

Prior to each roundtable, I asked our SLP directors to consider the following questions:

1. What are the strengths of your organization and county? What are your successes?
2. What are the challenges or gaps within the county and organization?
3. How can the CAC best help support success for you?
4. How do you envision what your organization could be and the role it could play in your county, in the best of all possible worlds?
5. How can we foster regional collaboration between SLPs?

### **Key Takeaways**

The level of dialogue and engagement among our partners at these meetings was extraordinary. It is clear to me that in every community, the directors of these county arts organizations are bursting with passion and care for the work they do. In many cases, they are also overburdened, undercapitalized, and carrying a significant workload, all while attempting to reach and serve an entire county.

Below are just a few takeaways and common themes. There are too many insights to provide an exhaustive list—but these are some key items that will inform our future approach to working with SLPs, our SLP grant guidelines and applications, and our December statewide grantee meeting. These can also inform the Council's future policies and funding decisions.

- **The meaning of partnership:** This is perhaps the most important and most complex takeaway to process, and it is directly linked to all the takeaways listed in this memo. It is clear to me that we need to provide leadership in clarifying our goals of the SLP as a partnership program. We talk often about our SLPs being our “boots on the ground” in local counties, but what does that mean for our responsibility to those SLPs and their responsibility to us? How do our grant guidelines and funding reflect this priority? There are some immediate areas we can proactively address and clarify as grant guidelines are developed for Council's consideration this December. I also believe our upcoming in-depth program evaluation of all CAC grants will inform how the unique nature of this program can be distinguished from other CAC grants in a way that will maximize the effectiveness of our partnerships.
- **Expectations:** Simply put, we have expectations of our SLPs and they have expectations of us. In some points, these expectations are clear. In other points, we would all benefit from more clarity and collaboration in understanding the

roles on both sides of this equation, by the CAC and SLPs. SLPs want to feel that the CAC values their partnership, and many identified that they want to have an elevated connection to the CAC beyond what a standard grantee might experience. Together with directors, we discussed comparisons between our relationship with the federal government as the National Endowment for the Arts state partner in California, and how that can be mirrored in our relationship with our SLPs, from the state to county level. We are discussing the model set forth by the NEA wherein as their state partners, we complete a full grant application every three years, with an updated application and reporting provided in the intermediary years. Adopting a similar model would respond to SLPs' concerns that their application requirements are extensive and far beyond that of other grantees—which while appropriate given their partnership role—is a substantial challenge to complete on an annual basis.

- **Organizational identity:** Per our program guidelines, each SLP is designated by their county board of supervisors to serve as the CAC's official county arts partner. That being said, each SLP has its own unique identity and primary activities. Some SLPs focus on providing re-granting and services to local artists and arts organizations, while others may focus on direct programming within the community. SLPs also vary vastly in budget and organizational size. Seven of our SLPs are agencies, commissions, or departments within local government. The rest are nonprofit organizations. The various structures and activities of SLPs present a challenge for the CAC as we think about how to design grant guidelines and expectations of SLPs that respect and respond to the differences and unique needs of these county partners.
- **County government funding:** SLPs do not receive county funding in any consistent manner. Some SLPs receive no funding from county government, others receive very little funding that may be tied to a specific project or contract for services, and few counties receive a significant portion of their budget from county government. We discussed how the CAC can play a leadership role in providing resources, case statements, data, and direct engagement with county elected officials and decision makers in support of SLPs receiving local funding.
- **Regional collaborations:** There is a strong interest among SLPs in connecting and collaborating with other SLPs from their region. In several cases, our roundtables inspired continuing dialogue about how some or all SLPs in a region can work together to network, share best practices and resources, and collaborate on various levels. If structured networks form over time, we may need to explore if/how to formally support these networks. I have also been thinking about how these types of collaborations could help support better coverage of arts services and resources countywide and across county borders, particularly in rural and geographically challenged communities where an adjacent county partner might be well-suited to reach a geographically dispossessed area of a neighboring county.
- **Desire for data:** Our SLPs want to learn about themselves as a statewide collective via data. We heard much feedback about the level of work that goes into SLP applications and DataArts profiles, and the desire to have that data calibrated and analyzed at a state level. It is clear that such data would be

invaluable as SLPs make the case for buy-in and funding at a local level. Staff is already beginning to develop an SLP data dashboard in response to this that we hope to introduce at the December grantee meeting.

- **Current challenges:** There are some challenges that all SLPs face across the board. Understanding and complying with new state independent contractor laws is one such current and pressing challenge. Many SLP organizations rely on part-time contractors for administrative and teaching artist support. SLPs, and arts organizations more broadly, are struggling with the reality of implementing new law for independent contractors. While the CAC cannot advise on this directly, staff is looking at the best resources to refer our grantees to as they seek support in complying with this new law and understanding what it means for their business models.
- **Capacity:** Conversations around the importance of SLPs being effectively funded/capitalized at the general operating level were present at all roundtables. At least 80% of the directors I met struggle with staffing and organization infrastructure. They themselves may be officially employed part-time or even as a volunteer, but they are carrying a more than full-time workload. It is not uncommon for a director to work 60+ hours per week. In rural or geographically challenged counties, directors may spend a significant amount of time in their car in order to reach constituents across mountains, rivers, bridges, access roads, and highways. Even the smallest counties spoke about geographical divides that hamper coordination and clear communication. As a result, some SLPs struggle to effectively serve their entire county.
- **Tools, training, and resources:** SLPs would like for the CAC to play a leadership role in presenting best practices, toolkits, and training that meets their needs in running county arts organizations. The upcoming December statewide grantee meeting for SLPs and our Statewide and Regional Network grantees will be a positive step in delivering training to our SLPs. We are also discussing online resources that could be developed to provide more training and tools that meet the specific needs of SLPs. Through these efforts, we can also help our SLPs build their own cultural competency and align their work with CAC values and priorities around equity and access.
- **Rural challenges:** Many rural SLPs share a sentiment that the CAC could improve its understanding of rural communities and the unique challenges they face. They expressed deep gratitude for the roundtable meetings and in multiple cases remarked that it was the first time a CAC Director had personally visited their community. They are also grateful for the effort the Council and staff make in holding public meetings and grant workshops in rural and geographically underserved areas, and encouraged more of this. Coming from a rural community myself, I connected with these SLPs on this issue, and I look forward to seeing how we can acknowledge and respond to the needs of California's rural residents. Across the board, rural communities are more likely to struggle with low socioeconomic status, transportation challenges, lack of public services, lack of local philanthropy, and are more likely to be home to aging populations, populations with disabilities, and agriculture workers.

- **Non-SLP counties:** Six California counties do not currently have SLPs participating in our program. This came up at several of our meetings and in some cases, SLP leaders adjacent to unrepresented counties are interested in becoming involved in efforts to onboard their neighbors. I am interested in learning more about the history of each of these unrepresented counties. Each has a different situation and history. I'd like to explore how we can support their successful return or entry into the SLP program to meet our goal of having representation from all 58 counties.

**Roundtable Dates & Participants**

The attached map outlines the regional groups we have developed in collaboration with our SLPs. We are grateful to the SLPs who hosted these meetings and provided warm and welcoming spaces for our conversations, and to all who participated in the meetings.

I am in conversation with SLP directors from our final group, the **Eastern Central Region**, regarding a roundtable in October. Due to wildfires, we were unable to meet this summer. I am also reaching out to connect individually with SLP directors who were unable to attend their region's meeting.

**Southern California SLP Executive Directors Roundtable**

Wednesday, June 20, 2018

Host: Patrick Brien, Riverside Arts Council

CAC Staff: Anne Bown-Crawford, Shelly Gilbride

SLP Attendees by County:

Imperial	Jay Kruger
Riverside	Patrick Brien
San Bernardino	Jennifer Kane

**Central Valley SLP Executive Directors Roundtable**

Tuesday, July 31, 2018

Host: Ampelio Mejia Perez, Arts Consortium (Tulare County)

CAC Staff: Anne Bown-Crawford, Kristin Margolis

SLP Attendees by County:

Fresno	Lilia Gonzales Chavez
Kern	David Gordon
Madera	Rochelle Noblett
Merced	Colton Dennis
Tulare	Ampelio Mejia Perez

**Central Coast SLP Executive Directors Roundtable**

Wednesday, August 1, 2018

Host: Peggy Sonoda, Board Chair, ARTS Obispo

CAC Staff: Anne Bown-Crawford

SLP Attendees by County:

Monterey	Paulette Lynch
San Benito	Jennifer Laine
San Luis Obispo	Peggy Sonoda
Santa Barbara	Sarah York Rubin
Ventura	Todd Collart

**Bay Area SLP Executive Directors Roundtable**

Thursday, August 2, 2018

Host: Rachel Osajima, Alameda County Arts Council

CAC Staff: Anne Bown-Crawford, Ayanna Kiburi, Caitlin Fitzwater, Kristin Margolis

SLP Attendees by County:

Alameda	Rachel Osajima
Contra Costa	Roger Renn
San Francisco	Tom DeCaigny
San Mateo	Robin Rodricks
Santa Cruz	Michelle Williams
Sonoma	Kristen Madsen

**Eastern Upstate Region SLP Executive Directors Roundtable**

Tuesday, August 7, 2018

Host: Roxanne Vallado, Plumas Arts Council

CAC Staff: Anne Bown-Crawford, Hilary Amnah

SLP Attendees by County:

Plumas	Roxanne Valladao
Sierra	Beverly Jordan

**Upstate/North Coast SLP Executive Directors Roundtable**

Thursday, August 9, 2018

Host: Jemima Harr, Humboldt Arts Council

CAC Staff: Anne Bown-Crawford

SLP Attendees by County:

Del Norte	Stephanie Wenning
Humboldt	Jemima Harr
Lake	Barbara Clark
Mendocino	Alyssum Wier

**Central Upstate SLP Executive Directors Roundtable**

Tuesday, August 14, 2018

Hosted by Robert Bird, Tehama County Arts Council

CAC Staff: Anne Bown-Crawford, Hilary Amnah

SLP Attendees by County:

Butte & Shasta	Debra Lucero
Siskiyou	Lugene Whitley
Tehama	Robert Bird
Trinity	Jill Richards

**Capital Region/Gold Country SLP Executive Directors Roundtable**

Wednesday, August 22, 2018

Host: Terry LeMoncheck, El Dorado Arts Council

CAC Staff: Anne Bown-Crawford, Caitlin Fitzwater, Jason Jong

SLP Attendees by County:

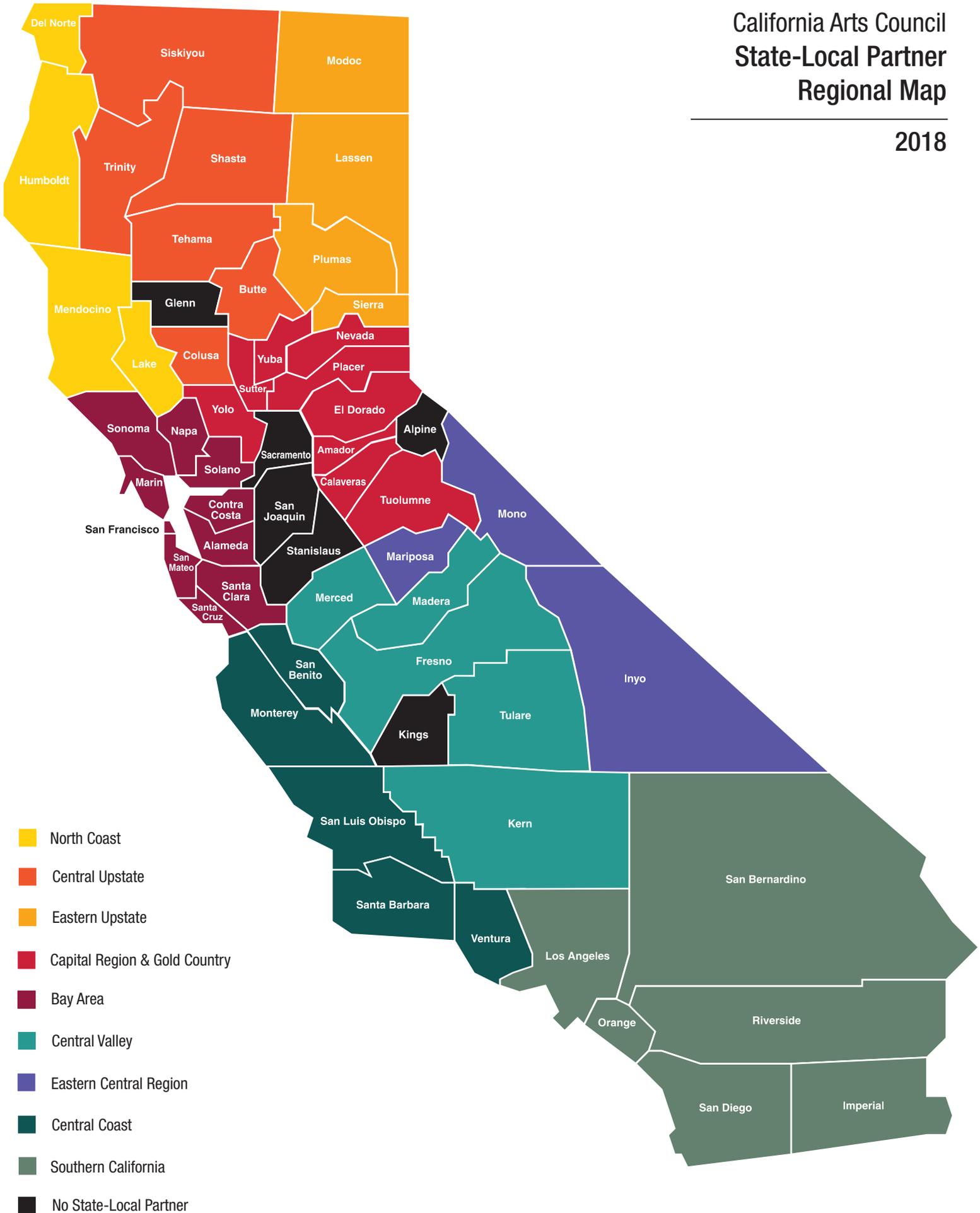
Amador	Meghan O'Keefe
Calaveras	Kathy Mazzaferro
El Dorado	Terry LeMoncheck
Nevada	Eliza Tudor
Placer	Jim Crosthwaite
Tuolumne	Lisette Sweetland
Yolo	Alison Flory
Yuba-Sutter	David Read

**Attachments**

- SLP regional map as of 08/2018

# California Arts Council State-Local Partner Regional Map

2018



# TAB 32

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California Arts Council | Public Meeting | 09/12-13/2018



## VOGUE



Photographed by Wayne Maser, *Vogue*, March 1988



Aretha Franklin, the Queen of Soul, the “voice of the civil rights movement,” the “greatest singer of all time,” and “a soaring spirit in the dark,” died today at her home in Detroit, surrounded by her friends and family. She was 76 years old.

Franklin was born in Memphis, Tennessee, on March 25, 1942, the fourth of five children of the famed activist and Baptist preacher Rev. C.L. Franklin



# VOGUE

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singer who died when Aretha was 10. From an early age Aretha's musical gifts were evident; she got her start singing in front of her father's congregation, which recognized her as a child prodigy, and she later made some of her earliest musical recordings at her father's church, where she was frequently in the care of family friends and gospel legends like Mahalia Jackson and Clara Ward. Aretha joined her father's Gospel Caravan, a traveling revival show, as a preteen. It was while touring that she befriended fellow musicians Sam Cooke and Lou Rawls, whose transitions to R&B and mainstream success would serve as inspiration for her own segue into secular music, at around age 18, and her eventual superstardom.

After an initial failed partnership with Columbia Records in 1960, Franklin signed with Atlantic Records in 1966—teaming up with producer Jerry Wexler and the famed Muscle Shoals studio band—and quickly hit her stride on the charts over the following years, with indelible pop hits like “Baby I Love You,” “Think,” “Chain of Fools,” “I Say a Little Prayer,” “(Sweet Sweet Baby) Since You've Been Gone,” “Respect,” and “(You Make Me Feel Like) A Natural Woman.” By 1968, she made the cover of *Time* magazine under the headline “The Sound of Soul,” a genre of music Franklin once described as “being able to bring to the surface that which is happening inside . . . to make people feel what you're feeling.”

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# VOGUE

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In 1972, Franklin returned to gospel music, recording the album *Amazing Grace* at L.A.'s New Temple Missionary Baptist Church over two nights that were filmed by Sydney Pollack for an as-yet-unreleased documentary film project. That album went double platinum and has been hailed as the “greatest gospel album ever recorded.”

From the outset, Franklin was a singular figure on the music scene: “Most artists go into the studio for a week, a month, and some—without naming names—go for months until they get the right performance,” her longtime collaborator Clive Davis told *Billboard* in 2016. “Aretha is a perfectionist. She comes fully rehearsed to the studio. She nails it at that same session. She never does more than three takes. She comes [in after] living with the song before she goes in the studio.”

Franklin, whose father had co-organized the June 1963 Detroit Walk to Freedom with Dr. Martin Luther King Jr.—what would become the largest civil rights demonstration in U.S. history, until the March on Washington two months later—became a leading figure in the civil rights movement in her own

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# VOGUE

Emory University Center for Advancing Nonviolence, told *The Atlanta Journal-Constitution* that Franklin's contribution to the civil rights movement cannot be overstated. "She brought the message through music," said LaFayette. "She was very clear and unequivocal in her support of the movement for social change." In 1970, when political activist Angela Davis was arrested, Franklin vowed to post bail. "I'm going to see her free if there is any justice in our courts, not because I believe in communism, but because she's a black woman and she wants freedom for black people. I have the money; I got it from black people—they've made me financially able to have it—and I want to use it in ways that will help our people," said Franklin. Davis, who was later acquitted, told reporters that "Aretha's music speaks for itself—"Respect," "Natural Woman"—all of these are anthems for the movement. She did not have to do anything besides her music to raise people's consciousness. That is her most important contribution."

Franklin's version of Otis Redding's testosterone-filled "Respect" became one of the most potent feminist anthems of the decade. "My sister and I, we just liked that record ["Respect"]. Otis Redding was an Atlantic Records artist, and that's where I first heard it. I loved it, and I wanted to cover it just because I loved it so much. And the statement was something that was very important, and where it was important to me, it was important to others," she told *Vogue* in 2016, in an interview after a performance at the Kennedy Center, in which she moved President Obama to tears. (This wasn't her first brush with the executive branch, she reminded *Vogue's* Alex Frank at the time: "President Bush bestowed the Congressional Medal on me. President Carter stood up and boogied in the balcony to 'Rock With Me.' President Clinton, I sang at his post-inauguration party out in Maryland.") "It's important for people. Not just me



# VOGUE

Because people want respect—even small children, even babies. As people, we deserve respect from one another,” she added.

That’s not to say that Franklin was immune to the particular struggles of women in this world. She was likely more aware than most, giving birth to the first of her four sons when she was 12 years old and famously bringing her bag onstage with her and keeping it within eyeshot even well into the level of fame that presupposes that people won’t mess with your dressing room. She told *Vogue*: “I think that women have to be strong. If you don’t, some people will run right over you.”

In 1987, Franklin became the first female artist to be inducted into the Rock & Roll Hall of Fame; a year prior, the state of Michigan declared her voice a “natural resource.” An asteroid was named after her in 2014. For an idea of her influence, Chaka Khan, Gwen Guthrie, and Cissy and Whitney Houston all at one point served as Franklin’s backup singers. She won her last Grammy in 2008, her 18th from that particular institution, ranking her among the most honored artists in the award’s history. “What distinguishes her is not merely the breadth of her catalog or the cataract force of her vocal instrument; it’s her musical intelligence, her way of singing behind the beat, of spraying a wash of notes over a single word or syllable, of constructing, moment by moment, the emotional power of a three-minute song. ‘Respect’ is as precise an artifact as a Ming vase,” David Remnick wrote in *The New Yorker* in 2016, in a profile in which he called Franklin’s “central place in American music and spirit . . . undeniable” and quoted the late musician Billy Preston, hailing her as the “the best fuckin’ singer this fucked-up country has ever produced.”

She was plagued with health problems in her later years, and in February 2017, Franklin told a local Detroit radio station that she was planning to retire. “I feel



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pretty much satisfied, but I'm not going to go anywhere and just sit down and do nothing. That wouldn't be good either." She told outlets that she had full "creative control" over a forthcoming film based off of her 1999 autobiography, *Aretha: From These Roots*, and in January 2018 it was announced that Jennifer Hudson would be playing the title role. It will be a hard act to follow, let alone emulate on-screen. "Nobody embodies more fully the connection between the African-American spiritual, the blues, R&B, rock 'n' roll—the way that hardship and sorrow were transformed into something full of beauty and vitality and hope," President Obama told Remnick in 2016. "American history wells up when Aretha sings."

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## **FRANCELLE PHILLIPS**

Francelle Phillips passed away on Wednesday morning, 22 August 2018.

She worked for the CAC for several years in the Administration area of the council. She was happy working in an organization that focused on the arts.

The reason she left the arts council was because of the state downsizing most state departments. She then went to work for the California Cultural and Historical Endowment, a state entity tasked with preserving and protecting California's cultural heritage. She was fortunate to continue working in the cultural field.

She graduated from CA State University, Sacramento with a MA in Women's Studies and art history.

She was an artist in her own right as a painter. She had planned to create ceramics since she was retired. A friend had given her a kiln so she could begin this new endeavor.

She lived with her husband on 30 acres in Camino, CA. They renovated an over 100 year old building on their property reflecting the historic aspect of the property. She included a huge "art wall" of art works she had collected over the years as a centerpiece of the home.

She was a mother of two sons and two daughters, a grandmother to five grandchildren and a loving wife and dedicated friend. She inspired all those who knew her or met her to enjoy and appreciate the arts. She was passionate and a huge advocate for the arts. She will be sorely missed by all those who knew and loved her.