



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

Gavin Newsom, **Governor**  
Jonathan Moscone, **Executive Director**  
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## PUBLIC MEETING AGENDA

### Council Members:

*Lilia Gonzáles Chávez, Chair*  
*Consuelo Montoya, Vice Chair*

**Date:** *December 8, 2022*

**Time:** *10:00 AM – 2:40 PM*

**Location:**

*Roxanne Messina Captor*  
*Gerald Clarke*  
*Vicki Estrada*  
*Jodie Evans*  
*Ellen Gavin*  
*Alex Israel*  
*Phil Mercado*

#### **In Person:**

*Mental Health Services Oversight and Accountability  
Commission*

*1812 9th Street  
Conference Room  
Sacramento, California 95811*

#### **Online:**

*Public meeting access will be provided online at  
<https://arts.ca.gov/about/council-meetings>*

**Parking:** See [parking map here](#) for available parking (free and paid) in the direct vicinity of our host, MHSOAC (Mental Health Services Oversight & Accountability Commission), located at 1812 9th Street, Sacramento, CA, 95811.

There is one designated handicap parking spot available in our host building's parking lot behind the building. There are several others on the street, but the host building's will be prioritized for use by an attendee of the Council meeting.

**Transit:** The closest bus stop is on the corner of 9<sup>th</sup> Street and Q St (SB)

The following transit lines have routes that pass near 9th St & Q St (SB)

- **Bus:** [102](#), [106](#), [11](#), [30](#), [51](#), [CR](#)
- **Light Rail:** [BLUE](#), [GOLD](#)

## COVID Safety Protocol:

- Masks are not mandated but are encouraged. Masks will be available at the check-in table. .
- Hand sanitizer and disinfecting wipes will be available at the check-in table.
- Please test yourself prior to arriving. If positive, please stay home.
- If you feel sick, please stay home and get tested.

## Schedule:

10:00 AM	<b>1. Call to Order</b>	L. Gonzáles Chávez
10:05 AM	<b>2. Acknowledgment of Tribal Land</b>	J. Moscone
10:10 AM	<b>3. Roll Call and Establishment of a Quorum</b>	K. Margolis
10:15 AM	<b>4. Chair's Report</b>	L. Gonzáles Chávez
10:25 AM	<b>5. Executive Director's Report</b>	J. Moscone
10:35 AM	<b>6. Welcome to California Poet Laureate Lee Herrick</b>	J. Moscone
10:45 AM	<b>7. Voting Item: Council Minutes from Previous Council Meeting - (<a href="#">TAB A</a>)</b> <ul style="list-style-type: none"><li>• October 27, 2022 <i>The Council will review and vote on the minutes from the October 27, 2022 Council meeting.</i></li></ul>	L. Gonzáles Chávez
10:55 AM	<b>8. General Public Comment</b> <p><i>Two forms of public comment will be offered:</i></p> <ul style="list-style-type: none"><li>• Written comments will be accepted online prior to and during the Council meeting.</li><li>• Live comments will be accepted during this agenda item in the meeting, both on location and via Zoom or phone. Live public comment may be limited to 2 minutes per person.</li><li>• New: If you are using a translation device, you may request twice the amount of allotted time, i.e. 4 minutes total.</li></ul> <p><i>Access and instructions will be provided at <a href="https://arts.ca.gov/about/council-meetings">https://arts.ca.gov/about/council-meetings</a></i></p>	K. Margolis

11:15 AM	<p><b>9. Voting Item: Recommended Grant Program Guidelines - (TAB B)</b>  <i>Programs Policy Committee will present recommendations on the following three program guidelines for Council Vote:</i></p> <ol style="list-style-type: none"> <li>1. Cultural Pathways-Technical Assistance (CP-TA)</li> <li>2. Individual Artists Fellowship, Region 4 (IAF)</li> <li>3. Creative Youth Development (CYD)</li> </ol> <p><b>10. Committee Presentation: 5 minutes</b>  <b>11. Voting Item Public Comment: 10 minutes</b>  <b>12. Council Discussion: 10 minutes</b>  <b>13. Council Vote: 5 minutes</b></p>	<p>J. Evans  A. Israel    L. Gonzáles Chávez</p>
11:45 AM	<p><b>10. Staff Presentation: California Creative Corps and Cultural Districts Updates</b></p>	<p>K. Margolis</p>
11:55 AM	<p><b>11. Creative Corps AO Presentation: City of Sacramento, Office of Arts and Culture</b></p>	<p>Melissa Cirone</p>
12:00 PM	<p><b>12. Voting Item: Recommended Grant Programs for 2023 - (TAB C)</b>  <i>Programs Policy Committee will present their recommendations for grant programming for fiscal year 2023 for the Council vote.</i></p> <ul style="list-style-type: none"> <li>● Committee Presentation: 5 minutes</li> <li>● Voting Item Public Comment: 20 minutes</li> <li>● Council Discussion: 25 minutes</li> <li>● Council Vote: 5 minutes</li> </ul>	<p>J. Evans  A. Israel    L. Gonzáles Chávez</p>
12:55 PM	<p><b>BREAK</b></p>	
1:10 PM	<p><b>13. Voting Item: Election of the Chair and Vice Chair Council Seats</b>  <i>The Governance Committee will present the ballot for the Chair and the Vice Chair seats, and the Council will vote.</i></p> <ul style="list-style-type: none"> <li>● Committee Presentation: 5 minutes</li> <li>● Council Discussion and Vote: 5 minutes</li> </ul>	<p>E. Gavin  V. Estrada    L. Gonzáles Chávez</p>

1:20 PM	<p><b>14. Committee Updates</b></p> <ol style="list-style-type: none"> <li>1. Equity Committee: <i>20 minutes</i> - <b>(TAB D)</b></li> <li>2. Strategic Framework: <i>5 minutes</i></li> <li>3. Legislative Committee: <i>5 minutes</i></li> <li>4. Governance Committee: <i>15 minutes</i> - <b>(TAB E)</b></li> </ol>	<p>L. Gonzáles Chávez</p> <p>C. Montoya G. Clarke</p> <p>R Captor P. Mercado</p> <p>C. Montoya L. Gonzáles Chávez</p> <p>V. Estrada E. Gavin</p>
2:05 PM	<p><b>15. Voting Item: Reinstatement of Grantee Award - (TAB F)</b> <i>The Allocations Committee will present recommendations to approve four awards to the reinstated grantee Everybody Dance Now! for the Council vote.</i></p> <ul style="list-style-type: none"> <li>• Committee Presentation: <i>5 minutes</i></li> <li>• Voting Item Public Comment: <i>5 minutes</i></li> <li>• Council Discussion and Vote: <i>5 minutes</i></li> </ul>	<p>L. Gonzáles Chávez V. Estrada</p> <p>L. Gonzáles Chávez</p>
2:20 PM	<p><b>16. Future Agenda Items and Council Member Retreat 2023</b> <i>Council will discuss and document suggested agenda items for future Council meetings in 2023.</i></p> <p><i>Council will also discuss a retreat for the 1st quarter of 2023.</i></p>	<p>L. Gonzáles-Chávez J. Moscone</p>
2:30 PM	<p><b>17. In Memoriam</b> <i>Council will announce names and summary of careers of recently departed California artists and cultural bearers.</i></p>	<p>L. Gonzáles Chávez</p>
2:35 PM	<p><b>18. Celebrating Outgoing Council Members</b></p>	<p>J. Moscone</p>
2:40 PM	<p><b>19. Adjournment</b></p>	<p>L. Gonzáles Chávez</p>

1. All times indicated and the orders of business are approximate and subject to change.
2. Any item listed on the Agenda is subject to possible Council action.
3. A brief mid-meeting break may be taken at the call of the Chair.

4. *The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).*
5. *If you need additional reasonable accommodations, please make sure you request no later than December 5, 2022, at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at [kimberly.brown@arts.ca.gov](mailto:kimberly.brown@arts.ca.gov).*
6. *Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.*
7. *Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to [info@arts.ca.gov](mailto:info@arts.ca.gov) outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration and may or may not be accepted and subsequently scheduled.*
8. *The Council is not responsible for unforeseen technical difficulties that may occur. The Council will endeavor to provide reliable means for members of the public to participate in person and remotely; however, in the unlikely event that the remote means fails, the meeting will pause while technical difficulties are addressed. If after 5 minutes, the difficulties cannot be resolved, the Council may choose to continue the meeting in person.*
9. *Under newly signed AB 1261, by amendment to the Bagley-Keene Open Meeting Act, members of the public who use translating technology will be given additional time to speak during a Public Comment period. Upon request to the Chair, they will be given at least twice the amount of time normally allotted.*

# TAB A

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California Arts Council | Public Meeting | 12/08/2022

## DRAFT MINUTES OF PUBLIC MEETING

October 27, 2022

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

The members of the California Arts Council convened via web conference to discuss and vote on various items as listed in the minutes below. The full audio and video of the meeting can be accessed [here](#).

PRESENT:

### Council Members

Lilia Gonzáles-Chávez, Chair  
Consuelo (Chelo) Montoya, Vice-Chair  
Gerald Clarke (joined for the afternoon session)  
Vicki Estrada  
Jodie Evans  
Ellen Gavin  
Roxanne Messina Captor

### Arts Council Staff

Ayanna Kiburi, Deputy Director  
Liz Azevedo, Director of Program Services  
Kimberly Brown, Public Affairs Specialist  
Mark DeSio, Director of Public Affairs  
Kristin Margolis, Director of Legislative Affairs

## 1. Call to Order

Chair Lilia Gonzáles-Chávez opened the meeting at 10:02 a.m. and expressed appreciation for all the Council members who took time to prepare and attend.

## 2. Acknowledgement of Tribal Land

Deputy Director Kiburi gave the following tribute:

*“The California Arts Council recognizes the original caretakers of these sacred lands within the state of California and throughout the United States. As guests, we pay respect to their stewardship of the air, the water, and land, and uplift their legacies as they continue to build and sustain their culture and practices today, and for seven generations. As the Council does its work*

*it will seek ways to carry out our responsibility as stewards of the land, and our responsibility to ensure that all people are strengthened and supported.”*

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

Ms. Margolis conducted a roll call. Present were Chair Lilia Gonzáles-Chávez, Vice Chair Chelo Montoya, Vicki Estrada, Jodie Evans, Ellen Gavin, and Roxanne Messina Captor.

Ms. Margolis announced that quorum was achieved.

### **4. Chair’s Report**

Chair Gonzáles-Chávez thanked staff and the Legislature for making it possible to finish National Arts and Humanities Month on a very high note. While visiting many of the cultural districts across the state, she had found strong and important spaces for arts development and creativity.

She reminded her colleagues of the importance of the decisions they make as Council members. We are called upon to identify funding opportunities, create new programs, and make decisions on continuing programs and ending programs. As we do this, we need to be conscious of the fact that as programs come and go, there are people associated with those programs. We need to make a determination to cause no harm to the field. Our decisions may benefit one population and displace another; that is why we use the decision support tool before we come to a vote.

### **5. Voting Item: [Minutes from Previous Council Meeting](#)**

Ms. Gavin requested a change of the word “scholarship” to “fellowship” on page 24.

**MOTION:** Councilmember Estrada moved to approve the September 15, 2022 Meeting Minutes. Councilmember Messina Captor seconded the motion.

Ayes: Chair Lilia Gonzáles-Chávez, Vice Chair Chelo Montoya, Vicki Estrada, Jodie Evans, Ellen Gavin, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

### **6. Public Comment**

Ms. Gavin commented that she was very disappointed that the opportunity to visit the cultural districts was not made available to the entire Council, as the Legislators had wanted to limit the number of members. The Council is to set policy and program, and the staff is to implement them. If the Council had been able to go and understand the cultural districts, there would be buy-in and energy from the members. We must be able to know and understand what we are fighting for. Chair Gonzáles-Chávez wholeheartedly agreed on the importance of Council



members being out in the field, experiencing firsthand the activities in progress. Moving forward, staff and the Executive Committee intend to engage more members on these visits. This had been an unusual opportunity: an invitation from the Legislature not initiated by the Council. Because of Bagley-Keene limits, it had been the Executive Committee that was invited. This had not been the Council's call.

Ms. Evans commented that before Covid, the Council had met at the locations of local partners. This had resulted in the familiarity and inspiration that Ms. Gavin was seeking. It is a shame that we cannot meet like this anymore. Ms. Evans encouraged that the next meeting be in-person. Being in the field nourishes us as we give our time.

Vice-Chair Montoya reviewed the [memo on this topic that was supplied in the packet](#). She and Chair Gonzáles-Chávez had been able to have rich discussion with the leaders of the cultural districts, and the Legislators had led valuable discourse around the struggles the districts had had. There is wide variety among the districts which range from Nevada City to Little Tokyo. Vice-Chair Montoya hoped to build in such opportunities to meet with the people on the ground for future Council meetings. She encouraged the Council members to keep a lookout for opportunities such as juried art shows to visit the cultural districts on their own. She apologized that this opportunity could not be extended further this round.

Chair Gonzáles-Chávez noted that Committee Chair Ben Allen and Assemblymember Boerner Horvath had been the initiators and coordinators of this process. They are the Chairs of the Joint Committee on the Arts.

Ms. Messina Captor agreed with Ms. Gavin that sometimes new members feel a disconnect between Council members and staff. They wonder where things come from and how they happen. Ben Allen represents her district and happens to be a personal friend; it would have been valuable for Ms. Messina Captor to be a part of this visit. The Strategic Framework Committee intends to address this issue of the need for better communication.

Ms. Estrada commented that there is nothing to prevent individual Council members from visiting local arts districts. Chair Gonzáles-Chávez confirmed that nothing keeps individual Council members from visiting any site, grantee, or program; our role as ambassadors is wide.

Ms. Gavin pointed out that it is different when you are invited to go as an official member of the Council. We need to deal with Bagley Keene; if we need to publicly notice a meeting because it will have more than two members, then we can do so. We are soon to get five new Council members. As people step off, their knowledge goes with them. Ms. Gavin wanted to see a vibrant, engaged Council with busy subcommittees that can have more than two Council members and also have outside members. This agency has gotten some bounty lately which is exciting. Communication is key, as is the opportunity to engage with the field.

Ms. Margolis mentioned that Bagley-Keene is actually good for us because it forces transparency in our work. We are going to be holding cultural district meetings that can be noticed; she agreed with Ms. Gavin. It is not just cultural districts – it is all our programs. Staff is doing great work and the Council is setting policy that staff should be witnessing. Ms. Margolis thanked Chair Gonzáles-Chávez and Vice-Chair Montoya for taking the time to participate in the cultural district visits; she hoped that all the Council members would get out there more.

Ms. Messina Captor pointed out that as a new member, she would not know how to conduct a district visit on her own. She is new to the process. Some guidance is needed to make this clear.

Chair Gonzáles-Chávez thanked everyone for sharing their thoughts on this issue. It has been challenging during the time she has served on the Council. She had joined the Council during Covid, and this had been the first time she was able to go out and visit sites. Staff has the intention for Council members to visit sites and programs, but it is important for staff to know that the Council wants to do this. We can ask staff to assist us in making those connections.

Vice-Chair Montoya commented that she had served on the Legislative Committee for three years. These times have been unusual with Covid making us unable to travel. We had laid out several iterations of plans to separate the different regions, ensuring that Council members could engage with Legislators in their area. We are now ready to start that work, being mindful of Bagley-Keene.

Ms. Margolis noted that we are ramping up for the next Legislative session. We hope to have new Council members coming on, and there will probably be a shuffle on the Council regarding committee work and so on. There are some hot bills such as SB 628 which would have us working with the Workforce Development Board. Ms. Margolis would love to see the Council involved with that. Also, as Legislative Director, she can answer questions that Council may have.

Chair Gonzáles-Chávez then explained the purpose and prohibitions for making Public Comment at CAC meetings. Ms. Margolis explained the process and provided specific instructions.

**Live public comment:**

Jennifer Lane, Executive Director of the San Benito County Arts Council, highlighted the preliminary recommendation in the CAC Policy Committee's report to maintain strong partnerships with local, regional, and statewide partners as exemplified through the SLP State and Local Partners (SLP) / Statewide and Regional Networks (SRN), and folk and traditional art programs. She provided an example of how the networks are strengthened through these grant programs, which then creates opportunities to strengthen local arts support and funding. Recently the Central Coast Art Partners were awarded a California Creative Corps grant. The success of their collaboration is due largely to the trust they have built through the SLP program. The opportunity to work together across county lines will benefit artists and organizations in a significant way. The San Benito County Arts Council is also part of a regional collaborative of SLPs that recently applied to administer the Individual Artist Fellowship Program led by SV Creates. Broad systems thinking is essential to the Council's work to positively impact all parts of the state.

Marie Acosta commented on direct funding to arts-producing organizations and artists in California. At one time, the CAC was their go-to funding agency. She hoped that we go back to that, because so much support is needed by organizations that lobby for their funding but never get it because it gets re-granted. The SLPs should have the job of getting more of their local organizations to receive money directly from the CAC, because they rely on CAC support to create. As a legacy artist, she has found that it has been imperative to receive direct support from

the CAC. Working arts-producing organizations and artists have no voice at the CAC. Please do not forget us.

Alexandra Urbanowski of Silicon Valley Creates spoke in support of the recommended Administering Organization (AO) grants for the individual artists fellowship program. SV Creates has been pleased to collaborate with 15 other SLPs to submit the proposal to serve Region 3 for the Individual Artist fellowship grant program.

Milena Deleva, Executive Director of the Association of Arts Administration Educators, commented that they had submitted their first grant proposal for the Arts Administrators Pipeline last summer. It had been difficult to obtain technical assistance for matters not covered by the FAQ. CAC staff capacity must be strained because it was difficult to get a response. She would also appreciate a clearer definition of the funding criteria.

Rachel Osajima, Executive Director of the Alameda County Arts Commission, acknowledged and appreciated the CAC Policy Committee's report which outlines considerations for the CAC grant programs opening in 2023 – specifically the focus on maintaining strong partnerships through the SLP program. She also valued the Policy Committee's statement that the field is in strong need of general operating support, and that the committee is focused on the goal of consolidating the CAC's grant programs. She also expressed appreciation to the CAC for working with the SLPs on the equity assessment.

Anthony A. LoBue, San Diego Viet Nam War veteran and artist, Founder and Director of Arts for Veterans, had been reviewing the website and did not see how CAC is actively promoting veterans in the arts as they had done a couple of years ago. He wanted to know how he could participate more fully with the Council and his community partners, and promote more activities, education, and opportunities for veteran artists. He offered to participate in promoting veterans in the arts.

**Written public comment submissions:**

- Janis Butler Holm (She/Her/Hers), Los Angeles County  
RE: Agenda Item(s) 8. Discussion Item: Proposed Grants for 2023

I hope the CAC has plans to restore individual Arts and Accessibility grants. The disability community is really in need of your help.

- Karen Moreland (She/They), San Diego County  
RE: Agenda Item(s) 8. Discussion Item: Proposed Grants for 2023

While much of the nation is moving toward a mentality that “the pandemic is over” or “life is back to normal,” for the Arts we believe the recovery will be a multi-year process. As a direct beneficiary of the Arts and Cultural Operating Relief Grant to support our Youth Theatre programs, continued viability as an operating organization would have been at risk if not for the support of grants and donors. As we move back into a more traditional program schedule, the combination of cost increases and service providers to our programs whose businesses were damaged by pandemic hardships has made it clear that in our world things are a long way from

normal. We worked incredibly hard as a volunteer board to ensure that we could keep theatre alive for students, including providing outdoor rehearsal and performance spaces and absorbing significant costs when venues became unavailable or performances were delayed. The creative outlet and safe-distance socialization that our participants experienced supported their mental health during the pandemic shut downs. But providing those services came at a cost for us and for so many organizations like ours. It is our hope that the Council will consider continuing to offer Operative Relief Grants for at least one additional program year while small organizations continue to get back on their feet as independent, financially self-sustaining organizations. Thank you for the opportunity to provide input.

- Richard Stein, Arts Orange County, Orange County  
RE: Agenda Item(s) 8. Discussion Item: Proposed Grants for 2023

Today, your Policy Committee is recommending some streamlining of the CAC's grants programs, which we welcome wholeheartedly. And we are pleased to see that the Committee is also asking you to consider the possible reinstatement of a few targeted programs. Among these is the Veterans in the Arts. You may not know this about the origins of this program, but in 2015, when CAC had minimal funding, the Legislature offered an allocation to create a Veterans Initiative in the Arts pilot program open to State-Local Partners. The Legislature intentionally targeted this underserved population in the hope that veterans would benefit from it creatively and therapeutically. The Legislature was very pleased with the results, and because their confidence in the CAC grew through this program, so did their willingness to invest larger amounts of money to fund a wider menu of grant programs proposed by CAC. The Veterans in the Arts program grants were opened up to all applicants after its pilot year, and many impactful programs around the state have benefited veterans and provided employment to artists. During the pandemic, the CAC felt it was necessary to pool various grants programs to be funneled into relief funding. This had the unintended consequence of CAC-funded veterans arts programs losing their funding. Now that the portfolio of programs is being reviewed and possibly reordered, we hope that you will reinstate the Veterans in the Arts grants program. Thank you!

- TJ Walkup (He/Him/His), Omnific Pictures, Solano County

First thank you. I wish to say that it is my hope to be awarded a grant at some point from you. I work on documentaries about people, mostly creative people. I would hope that you make available grant writers for film makers as it is an increasingly difficult task to be funded and many film makers outside of the Hollywood system sacrifice so much to be heard. The voices elevated in documentary work are remembered. Please pair documentary film makers with grant writers. We need to have support for the work we do it is important for legacy. Thank you for all you already do for the arts it is essential work. TJ Walkup

- Hellen Smith (She/Her/Hers), Orange County  
RE: Agenda Item(s) 7. Voting Item: Grant Programs Allocations; 8. Discussion Item: Proposed Grants for 2023

Hello! My questions are: 1) how does CAC determine ranking? and 2) why for some programs rank of 3 or rank of 4 are sufficient to recommend a proposal for funding but in other it isn't.

Thank you very much!

- Dennis Vincent (He/Him/His), Ventura County  
RE: Agenda Item(s) 7. Voting Item: Grant Programs Allocations; 8. Discussion Item:  
Proposed Grants for 2023

I believe it is very important to provide funding for youth development and improve access to education grants for music and arts non profits. The arts have been getting the short end of the proverbial stick since the beginning of COVID. Arts education is slipping away due to a lack of funding and it is so important to provide opportunity to underserved youth and general enrichment in communities throughout CA. All sorts of organizations have been getting emergency funding but the arts have been ignored. Please find the funds to support the arts, especially music education in our schools. It is almost going to be too late if we don't step up now and make a difference.

- Anonymous, Los Angeles County

How and when will the Individual Artist application process be made available with guidelines and deadline? I was told it would be August and then the Fall of 2022, but this has come and gone but no word on when then.

- Joshua Lamont (He/Him/His), Los Angeles County  
RE: Agenda Item(s) 8. Discussion Item: Proposed Grants for 2023

As an artist and arts administrator who has worked with small to mid-sized organizations, it is extremely important to fund general operating and capacity-building support. In the past two years, there have been a growing number of nascent organizations, many of them fiscally-sponsored and many of them working for and led by people of color. If the Council is serious about its EDI work, then it is imperative that they invest in the infrastructure of these smaller organizations. It is not enough for them to be funded for a project, but to be funded to function. Leaders are still not paying themselves for their work. Staff positions are still underfunded. Budgets are still needing to be cut and not grown. CAC's recognition of relief needed from the COVID pandemic is admirable and very much appreciated. Now, we need to move away from relief to stability.

It is important to note that 2028 is coming sooner than we all think. The eyes of the world will be on California and every other sector will be grossly funded. Artists and arts organizations need to feel heard, understood, and FUNDED NOW. It will be too late to begin thinking about this in 2025-26. The organizations who would be called upon will have closed their doors by then. I urge CAC to continue to apply pressure to the California legislature to support the arts and culture sector. If the Council believes that \$1 per capita is enough for the whole state, then we are severely undervaluing the role Arts have in our lives.

- Joshua Lamont (He/Him/His), Los Angeles County  
RE: Agenda Item(s) 7. Voting Item: Grant Programs Allocations

I would like to support the Council's recommendations to support Los Angeles Performance Practice. The organization has helped multiple emerging and mid-level artists develop their work, grow their audiences, and sustain their businesses. The organization is more than capable to handle the funds from the Council and will do the Los Angeles region a great service. We are lucky to have them here in LA.

- Milena Deleva, Association of Arts Administration Educators (AAAE), Los Angeles County  
RE: Agenda Item(s) 7. Voting Item: Grant Programs Allocations

I'd like to respond to:

1) Council member Estrada regarding the decision-making process of the Arts Administrators Fellowship Pipeline. Council member Estrada said that CAC "only got one application, and that it was from the Association of Arts Administration Educators in LA, and that it was the only application so we've decided that the request of 1.2 million would not be available this year". This reasoning made it seem like that the applicant was penalized for the low response to the Call. Also, it was mentioned that applicant got Rank of 4, and that CAC normally funds higher ranks. According to the Ranking rubric on CAC's website, Rank 4 means "Sufficiently achieves the purpose of the program." Previously, applications of the Rank of 4 had received 90% of the requested amount. We would appreciate more thorough feedback that would improve our changes in the future, and that is aligned with the Guidelines.

2) Council Member Ellen who initiated a discussion about the size of the AO's approved for the Artists Fellowship Pipeline and their capacity to administer \$. This is an important consideration but something that should have been discussed prior to accepting the Guidelines for the said Call, out of respect for the applicants who invest time and effort in preparing the applications. We are all in the same boat, staff stretched too thin... Thank you once again to staff and council members and evaluation panels.

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item(s) 5. Voting Item: Minutes from Previous Council Meeting - September 15, 2022; 8. Discussion Item: Proposed Grants for 2023

Here are some more puzzle pieces for the Council (Grants Ideas)

{Three of these ideas come with "Storytime" and an underpinning to put them into context.}

Storytime #1:

Underpinning => Everyone on the team matters and is valuable...from the person in charge to the person who cleans the restroom.

After attending the LA Opera at the Music Center, my Uber refused to pick me up. The driver wanted me to request the ride again for some reason...so after canceling the ride, it was shown that the prices had surged in the area so it would seem that he just wanted to make more money from the ride. After seeing that, I switched to Lyft; however, there were no drivers in the area and I had a higher than average wait time. While all of this was happening, my phone had less than 5% battery left so I spoke to one of the Valets about the situation and asked if I could charge my phone. She said yes and allowed me to charge my phone in their office as I waited for the Lyft.

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item(s) 5. Voting Item: Minutes from Previous Council Meeting - September 15, 2022; 8. Discussion Item: Proposed Grants for 2023

[Storytime #1 cont'd]

While waiting, I decided to engage her in conversation. We spoke about the Opera and I asked her if she got free or discounted tickets since she worked at the Music Center. She looked a bit bewildered and said “No...we’re just the Valet,” as if their work didn’t matter and like they weren’t important. I told her that their work did matter and that they were integral to the experience of all of the events that take place at the venue, not just the LA Opera. The Valet helps create the atmosphere of the event, which is essential to the experience. These overlooked and underappreciated positions are a wonderful gateway to equitable access to the arts.

New Puzzle Piece (a wonderful Equity Opportunity):

Staff Appreciation Grant

Discounted and/or free tickets to events for staff such as the valet, custodial team, landscape maintenance team, etc. This is an untapped source for a potential equity stream. The tickets could be for staff and their families. Encourage them to bring age appropriate children to the events so the children can have exposure to different forms of art.

I think this grant would best be suited for companies that own event spaces and host art and culture events; however, it may be great for the organizations putting on the event as well. This idea could be a great jumping off point for similar equity based opportunities that open the gates to people that may not normally have the means to engage in the arts.

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item(s) 5. Voting Item: Minutes from Previous Council Meeting - September 15, 2022; 8. Discussion Item: Proposed Grants for 2023

Quick Note to the Person Compiling This: I am aware that my comments are technically a continuation from September’s meeting agenda items so feel free to move and recategorize my comments as you see fit.

Storytime #2:

Underpinning => Those who contribute to the creative economy should have access to full-time, permanent positions with great benefits.

The new longitudinal study I’ve been working on within my artistic practice has led me to delve deeper into materials and archives so I attended the LA Archives Bazaar this month (October). I had the opportunity to speak with several archivists and listen to their concerns regarding their work. I learned some valuable things about how their industry operates. I had no idea that their job was unstable and is mostly hired on a project basis. So once the project is finished, they would have to find a new job. I honestly thought that archivists were permanent staff in the museum in which they worked.

New Puzzle Piece:

A grant for museums to develop a paid program and/or internship that would require the museum to hire a permanent archivist to train new archivists/students wanting to enter into the profession. (Something like a job shadowing program) This permanent, in-house archivist would also be

doing the conservation work for the museum as well as doing the training. (This could apply to any institution that houses collections that need to be preserved.)

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item(s) 5. Voting Item: Minutes from Previous Council Meeting - September 15, 2022; 8. Discussion Item: Proposed Grants for 2023; 14. Future Agenda Items

Storytime #3:

Underpinning => Natural beauty is art and influences culture.

So this actually happened today (10/28/22) as I was walking in my neighborhood. I tend to walk by a building that has beautiful vines covering the wall that faces the street. I look at it every time I walk by...and today, I saw some men removing the vines with pitchforks. So I go up to them and say “Awww, why are you removing the beauty?” The guy in charge said that the owner of the building didn’t want to pay for the upkeep after allowing the vines to grow wild and cover the wall. The covered wall requires higher fees to maintain.

Of course, I’m thinking that it may be a lack of funding issue versus the owner not wanting to pay for the upkeep sooo...

New Puzzle Piece:

A grant that offsets maintenance costs for buildings covered in vines and plants. Not only does it improve air quality, it also adds beauty to the surrounding area, which influences all who see it.

We can help create a culture that values nature for it is the first version of art. Walls covered in plants and vines are just as valuable as walls covered in murals.

There’s actually a new study being conducted that is examining the relationship between public art and longevity...and I think this fits right in there! I am aware that this idea might require a mindset shift that expands what is considered art and culture. When we zoom out, we can begin to identify root causes so we can then create the desired effect. (Pun intended)

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County  
RE: Agenda Item(s) 5. Voting Item: Minutes from Previous Council Meeting - September 15, 2022; 8. Discussion Item: Proposed Grants for 2023

More Puzzle Pieces/Grant Ideas:

- A grant that covers residency fees, exhibition fees and/or application fees. This disguised “Pay to Play” structure is hurting our community. Not only do we pay to create our artwork, we also have to pay to display it? That’s ridiculous. All of these fees are counterproductive and is another form of gatekeeping. Funding should be available to cover these fees for the artists so that money will no longer be a barrier to exhibit great work or to create work in a different location. I know the intention is to create more opportunities for artists to show their work but it shouldn’t come out of the artists pocket.

- Grants for Paid Internship development, which will allow arts and culture organizations to transform Volunteer opportunities into short and/or long term paid internships for arts and culture organizations (\$5,000 minimum).

- Maeva (My-EEE-vuh) (She/Her/Hers), Los Angeles County



RE: Agenda Item(s) 6/11. Public Comment, 12. Voting Item: Changes to the Council By-Laws

Other Thoughts Tangentially Related to My Other Public Comment:

To clarify my verbal public comment, I was referring to Ellen's idea as a tool and a catalyst for beneficial change. And to illustrate my sentiments another way, eating vegetables is a tool for building a healthy lifestyle and just because you don't like eating your vegetables, doesn't mean you block everyone else's access to vegetables. That's a selfish decision.

The process she described reminded me of a modified version of the Alpha and Beta testing phases of an idea...where the Alpha phase is the testing of an idea within the group that created it (which could be with other Council members and/or the Advisory board that Kristin mentioned...[also, I'm still a little unclear about how that works and the details surrounding that...Google did not help clarify the matter either! Haha])...then after getting that internal feedback, the subcommittee would have the Beta testing phase where they would solicit ideas from or have a public discourse with the public for further refinement prior to bringing it to the larger Council meeting. (At least, this was my understanding of the proposed layering of the process.)

Also, I remember hearing that there was more money left over for Covid relief...(I don't know if I heard that correctly because it was only briefly mentioned); however, the Emergency Relief Grant for Artists was underfunded.

- Laura Pecenco (She/Her/Hers), Project PAINT, San Diego County

I am the Director of Project PAINT: The Prison Arts INiTiative, a small visual arts organization that partners with the William James Association to provide arts programming for people incarcerated at the Richard J. Donovan Correctional Facility in San Diego and California State Prison, Centinela in Imperial. Prior to the 2022-04 Arts in Corrections award, we received AIC funding since its reinstatement in 2014 and were listed on the Intent to Award for this summer's 2022-01 contract. After the rescinding of that award, we applied again, having even cut our funding request to adhere to CAC's new guidelines. We were devastated to find out that we were not included in the revised 2022-04 Intent to Award, despite having a very high narrative score, strong statements of support from our participants and the CRMs at the institutions at which we work, and a lean budget that still strongly values our teaching artists, which includes people who are formerly incarcerated; with this we have now been completely defunded. We also are aware that many other long-running organizations have faced significant cuts with this reduced funding. The current cost point formula ignores context entirely and does not consider program type nor total budget, nor does it prioritize teaching. On behalf of our participants and teaching artists, I request that the CAC revisit the funding formula and put participants first and value teaching artists appropriately. Thank you for your consideration.

## **7. Voting Item: [Grant Program Allocations](#)**

Ms. Estrada referred to page 30 of the packet. The Grant Allocations Committee had not been able to award all the money they had hoped to. The memo listed the panelists and their rankings, plus a demographic breakdown of where they came from (quite a few came from Los Angeles County). Breakdowns of age and ethnicity were included.

Ms. Estrada pointed out that for the Arts Administrators Pipeline Fellowship, only one application had been received; the Association of Arts Administration Educators in LA, who received a ranking of 4. For rankings of 4 or less the committee had not given any money. The committee had decided to reissue the fellowship to get a better response.

For the Administering Organization-Individual Artist Fellowships, there had been five applications. The top three, with rankings of 5, were awarded the money they requested. The other two did not receive a high enough ranking to be awarded the money they requested.

The Jump StArts Extension recommended amounts totaled \$2.8 million.

The Council proceeded to vote on the recommendations.

**MOTION:** Vice-Chair Montoya moved to approve the item. Councilmember Messina Captor seconded the motion.

Ms. Messina Captor requested an explanation of Arts Orange County and Los Angeles Performance Practice. Chair Gonzáles-Chávez answered that the issue is not the organization itself but the service that they will provide. The application was very thorough, and the ranking was provided by the panelist – they had all the information, and that is how they moved forward with all of these recommendations.

Ms. Messina Captor suggested that rather than giving these organizations such a huge amount of money, we give them a grant that they can match. These big organizations have other big donors that are giving them money. This is a lot of money to come from us, and Ms. Messina Captor would like to see the wealth spread out better. It was hard for her to vote when she did not really understand what these organizations do, their budget, and how they get their funding. Chair Gonzáles-Chávez responded that in this instance, these will be administering organizations, and that is why the amount of money is so large. They are going to be regrants to the field. The panel considers the question of whether the organization is large enough to administer these funds. The ranking of 5 or better indicates that the organization has that capacity. The AOs have a better understanding of their communities, so they will be regrants in those communities.

Ms. Gavin asked about an individual artist who is looking for a fellowship, but their region does not have a qualifying AO; is the result that the artist has no chance? Chair Gonzáles-Chávez responded that the organizations looking for funding have reach in multiple areas. Ms. Gavin asked if the allocations are fair geographically. Deputy Director Kiburi answered that the state of California is broken up into different regions. Each of the organizations that received a grant had demonstrated in their application that they could reach the region they are supposed to be serving. They will be doing outreach, media campaigns, etc. to get artists to apply and be a fellow for their region. Ms. Gavin asked if we know that every region is covered. Ms. Azevedo answered that as noted in the memo, Region 4 did not have an eligible application that was received, so the recommendation was to reopen this grant program for applicants from Region 4 – to re-solicit applications that could serve this region for the Individual Artist Fellowship program. Deputy Director Kiburi further explained that the regions were determined by the Council; there were four.

Ms. Gavin asked about how much overhead in each AO does not go directly to artists. Deputy Director Kiburi answered that it was 20% for this one. When the guidelines for this grant program were approved by the Council, the Council approved the admin cost at 20%. Ms. Azevedo added that this program is for more than just regranting; the AOs awarded are responsible for planning and implementation of the program, including providing access and support for individual artists and culture bearers throughout the course of the application award and evaluation processes.

Vice-Chair Montoya reminded everyone that we had done this at the Council level for the first time in 30 years. We want to try this out in a way that honors the local reach of some of these organizations. It is a very large orchestration of a project, including all the outreach, and she felt that 20% is in line with the workload.

Chair Gonzáles-Chávez noted that this was not the project that utilized the decision support tool at this stage. The decision support tool was utilized at the implementation of the program and determination of the program roll-out.

Ms. Azevedo stated that the determination of allocations for Individual Artist Fellowships in the Pipeline are based on the panelist rankings. There were some notes captured by staff from the discussion on reallocating the Creative Youth Development funds: how to ensure that those funds are encumbered within the fiscal year before they expire. The panel adjudicates the applications and assigns the rankings. You can see within the allocations memo who the panelists were, their backgrounds, experiences, disciplines, and also demographics of the panel. They evaluated the applications according to the criteria for each program and then submitted their final rankings as part of that process. The committee used those rankings to develop the recommendations brought to the Council today.

Ms. Estrada felt that we need to do a better explanation in the memo; there are far too many questions and misunderstandings of where the money is actually going. Every time we do this, we should summarize what the program is all about.

Deputy Director Kiburi stated that the process of the vote for the allocations comes after the Council has approved the guidelines. If it's helpful, staff can re-post the guidelines or insert a link to the guidelines when we put the allocations memo together.

Deputy Director Kiburi stated that the actual breakdown of the regions was included in the May 12, 2020 Council votes.

**WITHDRAWAL OF MOTION:** Vice-Chair Montoya withdrew the original motion.

**MOTION:** Councilmember Estrada moved approval of the Administering Organization-Arts Administrators Pipeline Fellowship funding of \$0. Councilmember Messina Captor seconded the motion.

Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Vicki Estrada, Ellen Gavin, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

**MOTION:** Councilmember Estrada moved approval of \$2,450,000 for Administering Organizations-Individual Artists Fellowships. Councilmember Gavin seconded the motion.

Ayes: Vice-Chair Chelo Montoya, Vicki Estrada, Ellen Gavin.

Noes: None.

Abstain: Chair Lilia González-Chávez, Roxanne Messina Captor

The motion passed.

**MOTION:** Councilmember Messina Captor moved approval of \$800,000 to be reopened for Administering Organizations-Individual Artists Fellowships in Region 4. Vice-Chair Montoya seconded the motion.

Ayes: Chair Lilia González-Chávez, Vice-Chair Chelo Montoya, Vicki Estrada, Ellen Gavin, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

**MOTION:** Councilmember Estrada moved to encumber remaining funds in this fiscal cycle for the Jump StArts program (additional \$2,835,829); and for another cycle for Creative Youth Development (additional \$1,795,550). Councilmember Messina Captor seconded the motion.

Ayes: Chair Lilia González-Chávez, Vice-Chair Chelo Montoya, Vicki Estrada, Ellen Gavin, Roxanne Messina Captor.

Noes: None.

The motion passed unanimously.

## **(9.) 2022 Grant/Contracts Allocation Summary**

*(Note: Item 9 was heard after Item 7)*

Deputy Director Kiburi spoke regarding the Arts in Corrections (AIC) program. The last contract had to be canceled and a new one was released; those who had won contracts were notified on October 23. The interagency agreement contract with the California Department of Corrections and Rehabilitation (CDCR) has been signed and ratified; the funds are coming through and we can pay the contract holders.

Deputy Director Kiburi displayed the funding numbers for the 2022-23 AIC program. Every year CAC receives \$8 million in an interagency reimbursement agreement. 10% of those funds are

allocated for operations for CAC to pay for staff and other administrative costs. The rest is parsed out into different line items dictated to us from CDCR.

Deputy Director Kiburi explained contractor payment. The first contractors to be paid will be those who worked from July through September. The contractor payment budget leaves a balance of \$267,720 which CAC will use to release another RFP for contractors to do innovative programming in the institution.

Deputy Director Kiburi explained the other CDCR line items. She emphasized that of the \$8 million, 10% is taken out for administrative costs, and other line items do not go out in regular programming contracts – they are for specific purposes including research and program evaluation, training organizations, outreach and capacity building, and programming.

The CAC anticipates that in 2023 we will again have \$8 million. We will probably be working on breaking out the line items a little differently. We may have an opportunity to change the breakout in our next interagency agreement with CDCR, which will provide an opportunity for input from Council members.

Ms. Estrada asked about the administrative costs: has it always been 10% – is that standard for state agencies? Deputy Director Kiburi replied that it is standard. We have to reimburse for these charges, so we are only going to spend the amount for which we can send an invoice to CDCR. If the invoices do not total 10% and there is leftover money, it gets reverted back to CDCR's budget.

Ms. Gavin noted that she would like to see a budget breakdown like this for every program, as well as a report of how much labor it takes. With every program we should ask if we are getting fully reimbursed for the effort we are expending as a state agency. She also asked if there are any opportunities to bring together all the players – to create a sense of community. Deputy Director Kiburi responded that it is hard to assess right now with the many vacant positions. We are starting to fill them; there will be three dedicated positions for the AIC program. We are going to do time studies on how much it takes for these programs when we get solid staffing. For AIC, the wardens control the programming and the institution, with the CRMs also being highly influential in the whole process. Staff needs to get a list of AIC performances and art shows to share with the Council so that they can be present.

Ms. Margolis commented on CAC staff capacity. Governor Brown had started the AIC program when he was first in office, and he was the one who brought it back. He was very communicative to CAC and asked what we needed, so we requested two staff members. The cultural districts program does not have such support and there is no authority for us to hire a staff member. We are putting forward the need for staff, and the Governor may be interested. This underscores how important it is to have Council members involved in those conversations.

Deputy Director Kiburi emphasized the importance of engaging the Council more where we can. Another area that has come up is the cost point structure of the contracts: contractors are competing not only with the budget for their programming but also how much they are charging to do their program. The state establishes a cost points threshold, so if the contractor comes in under budget, they have more points and that will bump up their application.

Chair Gonzáles-Chávez pointed out that in this last round we observed that some applicants came in at the lower cost points because they were paying artists less. The field of service providers in the AIC has worked diligently to raise the rate of pay that artists get. When you play the cost point game, you reduce pay to artists, which is not supportive of the field. Making sure that we do no harm is directly related to that outcome.

Regarding the decision for innovative programs, Chair Gonzáles-Chávez also pointed out that when AIC was started many years ago, there was a clear understanding that art in and of itself was therapeutic and cathartic. We were not creating art therapy programs but doing art for art's sake. Over time the guidelines have changed and now too much language in the guidelines sounds like art therapy. The CAC should be at the forefront of honoring art for art's sake. When we create programs that are "innovative," what exactly does that mean? We should just support art programs and let the artist identify what that means.

Deputy Director Kiburi stated that none of these decisions have been made by the Council because the Council has not been involved in the program planning for AIC up to this point. The previous and current Executive Directors had determined that this is a state contracting process. However, we are opening that up now. The opportunity exists to begin different types of art programming such as arts and technology. We do not want to let \$267,000 go back into the General Fund. This idea could be given to the Programs Committee.

Deputy Director Kiburi displayed a summary of all the funding support by the State of California, as awarded by CAC, for arts grants. For 2022-23 it totals \$39,111,559. It includes reappropriated funds from 2020 and 2021. CAC has allocated almost the entire amount. We think that we are going to have baseline funding for 2023 of about \$23,000,000. Deputy Director Kiburi broke down the numbers. She emphasized that Creative Youth Development is the name of our funding source, but we also have a grant named Creative Youth Development. All of the other listed arts and grants are funded through Creative Youth Development money. We are using all of the funding.

Deputy Director Kiburi explained that we have spent all of the 2022-23 money – it is all encumbered. From this point we project. Staff will be getting conditional approval from the Council for the guidelines for 2023-24. When the Governor puts out the budget on January 1 next year, we will make necessary adjustments according to our funding.

Ms. Gavin asked about when we compare the present year's budget with next year's: is it the same, and do we have to re-allocate these programs in order to increase our operational support? Deputy Director Kiburi responded that this year was a combination of several years, so the \$40 million is gone. We will only have \$23 million in 2023-24.

Ms. Gavin asked if the Council could see a breakdown of all the program funding to check how much overhead for the CAC is being covered by these programs. Deputy Director Kiburi replied that there is a separate Operations line item for staffing. It is in our General Fund budget, and it is public from the Department of Finance. Ms. Gavin felt that it would be helpful to break out the CAC budget by staff and amount, and allocate the staff to each of the programs, so that we can see which are costing us money, which are paying their way, and which need more support.

## 8. Discussion Item: Proposed Grants for 2023

*(Mr. Clarke was now present.)*

Ms. Evans shared with the Council the framework that she and Mr. Israel used.

In deciding what funding the Council will allocate to each of the programs in a fiscal year, some things are determined, such as Folk and Traditional Arts (federally funded), State and Local Partners, and Statewide and Regional Networks.

The Policy Committee wanted to retitle the Relief Support out of Covid to be named General Operations Support. The committee wanted the Council to consider opening the General Operating Support grant for 2023 with a focus on capacity and infrastructure building, as well as reopening the Cultural Pathways grant as another priority General Operating Support grant.

Another consideration is the balance of funding between Project Support and General Operating Support. The Council has historically invested in a number of project-based grant programs. The committee suggested that the Council balance the project-based funding opportunities with the General Operating Support opportunities in the 2023 slate.

Another consideration is that fewer is better. Too much is overwhelming, and the field feels that it benefits those with bigger budgets because they have the capacity to write more grant applications. The committee suggests that we identify a smaller number of key programs that are open to a diversity of organizations and projects and invest in them more heavily. Some of the programs should be identified as under-resourced communities to be served in the grant guidelines. Other project-based programs include Innovations and Intersections, and Professional Development.

Ms. Gavin commented on the beneficial experience she had during her final interview before approval to be named to the CAC Legislative Subcommittee. All of the various aides were on the call, and they had great ideas that reflected the general tone of what we are all talking about – fewer grants and more money. They also raised the issue of multi-year funding. On the organizational support side, having at least three tiers would be wonderful.

Ms. Gavin asked if there are limitations on having three-year funding. Deputy Director Kiburi answered that there are not, as long as you encumber the funds in one fiscal year, but you can fund them with more of a grant award that will go for a longer time period.

Deputy Director Kiburi asked how the recent evaluation and our strategic framework have played into these ideas. Ms. Azevedo answered that the items within the suggestions that are tied to those pieces are laid out in the memo; for example, the continuing partnership and federally funded programming which include the strong partnerships between the state and local levels, and the regional investments.

Ms. Messina Captor stated her agreement with the idea of taking the relief funding from Covid and using it for administrative costs. One of the issues that keeps coming up is the chronic lack of staff and the need to have people who oversee certain parts of the program.

Vice-Chair Montoya asked for clarification about the State-Local Partner mentorship program: at what point do we reopen it? Ms. Azevedo responded that the suggestion in the memo is to reopen the State-Local Partners grant in 2023. Vice-Chair Montoya strongly felt that it really needs to be addressed, because it has been 30 years since the State-Local Partnership program started, and these counties have never received direct funds. Chair Gonzáles-Chávez stated that there were funds allocated that should have been encumbered; there were multiple awards possible and just one was awarded. Deputy Director Kiburi clarified that no funds are encumbered unless they are approved by the Council; we only encumbered the amount for the SLP mentors grant. Those funds are gone, but there is still money in the coffers for 2022 that the Council could open up again. Chair Gonzáles-Chávez agreed with Vice-Chair Montoya that those counties have gone without service for 30 years, and we should do something about that promptly.

Deputy Director Kiburi stated that those counties have not designated as SLP. Their County Boards of Supervisors have not come together to say, “Organization x is our designated SLP.” This would allow them to apply for money from CAC. Part of the mentoring program is to fund current SLPs near these counties, to help educate those Boards of Supervisors, who need to identify an organization to become an SLP. Deputy Director Kiburi noted that this is another opportunity for Council members to go out and speak about the SLP program. The intention has always been to go back and open that up for more people to apply. Deputy Director Kiburi added that there was a concern regarding how much money those grantees would have for overhead to support their work with the other counties. Vice-Chair Montoya agreed that we need to revamp the program and reconsider the equity across these SLPs and the counties that remain vacant.

Ms. Gavin commented on the overlap in issues that some of the programs address. She also expressed confusion regarding which programs we are implementing ourselves and which programs we are passing funds through with AOs.

Chair Gonzáles-Chávez agreed and noted that for a long time she has wanted the Touring Artists program to come back – it allows them to expand their reach and receive greater exposure. She would like the Program Committee to consider that program in the next round to refund. Artists in Communities is another important opportunity for artists, although she recognized that it does sound a lot like Creative Corps, as Ms. Gavin had noted. She reiterated her concern that we want to hire artists to do art, and for communities to engage in projects that provide them with arts access and arts experiences, rather than to focus on issues.

Deputy Director Kiburi asked if there is a way to display this information in a way that would be more helpful to the Council. Would they like to see the programs that use an AO model separated from proposed programs that are going to be managed by the Council?

Ms. Gavin suggested dividing programs by levels: Operating, Individual Artist Support, and California Culture, Education, Prisons, and Social Issues. These can be divided by AO/non-AO. It has been confusing when so many programs have come and gone, and they are named in different ways, and they have different levels of Council input.

Ms. Margolis commented that staff hears from the Legislature and the Administration that there are redundancies in our program; it is a big concern. She appreciated the idea of taking away the



titles of the program and thinking more about the groups we are focusing on. This would allow the Legislature to see where the gaps are, which then allows them to see where the need is and how they can best support us.

## **10. Council Committee Updates**

### Equity Committee

Vice-Chair Montoya reported that the Equity Committee had held the SLP Equity Impact Assessment workshop. Mr. Clarke had been present and helped to facilitate along with the staff.

The memo in the packet included preliminary data, as well as the *SLP Strengthening Arts, Culture, and Creativity Throughout California* brochure and two pages of California SLP contacts. (Vice-Chair Montoya stated that it has actually been 42 years, not 30, that the four counties have not been represented.)

Vice-Chair Montoya encouraged the Council members to consider carefully the populations and the disparities between the SLPs in general.

Mr. Clarke was struck by the diversity of the SLPs. Because of limited capacities, some of them struggle to answer the various requirements and evaluations that we ask. He felt that the mood of the workshop was positive. The SLPs expressed appreciation for the CAC requesting the information and trying to ensure that the programs are equitably spread out throughout their communities. They expressed concern about SLPs that are in more socially conservative areas where equitable activities are not prized; they were happy that the CAC is pushing that. Some of the SLPs felt cautious that the information might hurt their future funding.

Ms. Gavin asked which county's Total Operating Revenue was \$20+ million. Vice-Chair Montoya answered that it was Los Angeles County. In view of the disparity in resources among the counties, Ms. Gavin suggested that the CAC might come up with a program that targets rural counties.

Chair Gonzáles-Chávez stated that CAC identifies programs by making large pots and identifying the pieces within that need to be included.

Mr. Clarke referred back to the previous agenda item's conversation when the Council discussed three-year funding. It would save CAC staff labor and help smaller SLPs.

### Strategic Framework Committee

Ms. Messina Captor commented that the committee was going through the database provided by Deputy Director Kiburi gleaned from the consultant's strategic framework proposals. They were discerning which of the proposals were pertinent and need to be addressed by the Council.

The committee already has discerned that new Council members need an introduction that clarifies their job and responsibilities, and how the Council instigates new programs. Council members also need to decide which committee would take care of new members.

The committee also is going to address better communication between staff and Council members – possibly a monthly or quarterly email.

Chair Gonzáles-Chávez encouraged the Strategic Framework Committee also to look at integrating the findings of the evaluation with the strategic framework so that there is an alignment going forward.

**(11.) Voting Item: Changes to the Council By-Laws**

*(Note: Item 11 was heard after Item 12)*

Ms. Gavin of the Governance Committee explained the proposed By-Laws change. She stated that at the previous meeting, the council had agreed to have more than two people participating on the subcommittees. If a subcommittee chooses this, its meetings need to be publicly noticed and open to public participation. Ms. Gavin explained the proposal stating how a member of the general public can become a voting member of a subcommittee.

There will be a pilot period of six months.

Ms. Gavin emphasized that with the Council's new direction, we really want to have public participation with robust thinking, people from the field, and people with past experience. She felt that it would work particularly well if we have co-chairs.

Ms. Estrada, also of the Governance Committee, explained the second recommendation. Currently the Council meetings hold Public Comment in the morning and the afternoon. The public can comment on any item they want to. Ms. Estrada proposed to have the morning Public Comment for non-agenda items. The afternoon Public Comment would concern voting items; the Council would hear what the public has to say before voting.

**MOTION:** Councilmember Estrada moved to approve the two recommendations.  
Councilmember Gavin seconded the motion.

Ms. Gavin felt that with the potential for five new Council members coming on, it is a good idea to have more than two members of the Council participating on the subcommittees.

Chair Gonzáles-Chávez stated that the information outlined by Ms. Gavin would be a paragraph following the By-Laws that describe the process for committees to meet: *Current Standing Committees*.

Ms. Messina Captor stated that she was very much against opening committees to the public. It is the only place we have to discuss issues and get work done. She would like to see more Council members on each committee. However, she was totally behind changing the structure of the agenda.

Ms. Estrada pointed out that if more than two Council members are on a committee, the meetings must be publicly noticed; by default they become transparent. That is the dilemma. Chair Gonzáles-Chávez explained that it is a public information issue per Bagley-Keene. In the Governance Committee's recommendation, they give the subcommittee the option to opt out of

having more than two members. The Governance Committee has brought forward a flexible plan and they are providing a six-month pilot period for us to try it out.

Deputy Director Kiburi pointed out that the CAC agreed to have a decision support tool for assessing the equity of any ideas coming to the Council. Further, our attorneys had responded that what you were basically doing with this proposal was adding more public Council meetings. Alternatively, you could open up sections of the Council meeting for your committee work – then everyone is invited. There are only eight meetings total that the Council members can attend per year by law. Having extra meetings at the behest of the committee members might cause you to exceed the limit of eight.

Chair Gonzáles-Chávez noted that it is not the intent of this recommendation to expand the number of full Council meetings; the intent is to allow for additional Council members and the public to participate in committees. It does not require that the full complement of Council members attend.

Ms. Gavin commented that subcommittee meetings and full Council meetings are not the same. She emphasized that for Council members who want to hear more from the community at large and who want to participate on more than one committee, this is an open invitation. She also pointed out that adding subcommittee work to a Council meeting would make it inordinately long.

Ms. Margolis wanted to know how the new committee structure would work to make sure that staff has the capacity to support it. She also said that the Council meetings could be better structured. Being able to discuss and share information on an item in preparation for voting is a great way of operating.

Mr. Clarke offered the idea of having a committee meet a few times to do the work and come up with ideas, then having an open meeting where the public is invited.

Vice-Chair Montoya felt that the recommendation should now go through the decision support tool to verify the impacts, for example, to staff who would have to do the work behind it. She pointed out that the Council had held a committee-focused meeting in the past. It had been publicly noticed and public comment was allowed.

Deputy Director Kiburi noted that the agenda format could afford the committees a lot of information from the public on the different items. You could have public input on discussion items as well.

Chair Gonzáles-Chávez stated that she had consistently felt that two-member committees are limiting to the opportunity to fully engage and make appropriate recommendations to the Council as a whole. She has looked for other opportunities where we can engage more Council members. She also felt that we have not effectively engaged the public, in part because we have not engaged the field (partly due to Covid). She viewed the recommendation as another attempt to try something different; everyone would agree that it is important to hear more voices and to engage the public. We have to keep trying. She cautioned that the decision support tool should be used with the recommendation. Another idea is to use standing committee meetings open to the public and publicly noticed with adequate time; that addresses the staff workload issue.

Ms. Gavin stated that her first priority is to have subcommittees with more than two members to allow more interested voices to contribute to intense, important conversations. Her second priority is to hear ideas from the general public that can really inform us. Third would be to have public participation in the committees; she would be willing to let that go. If two people on a subcommittee choose not to have more members, that's fine. In spite of not having gone through the decision support tool, she was reluctant to postpone the vote today.

Deputy Director Kiburi stated that the decision support tool could help with the equity issue. If there are committees that want public participation and others that do not, it may cause concern to the public regarding accessibility. The standing committee meetings are public and that sounds like a good solution. Chair Gonzáles-Chávez responded that with the six-month trial period, we can change it if we get public backlash. We shouldn't be afraid to try something new because of possible backlash. She did not see a clearly defined equity issue in this, because the intent is to be more inclusive rather than less.

Ms. Margolis commented that if we invite the general public to vote, we should check that out with the Governor Pro Tem and the Speaker because they make appointments to the Council, giving them the right to vote. She also commented that the Programs Policy Committee and perhaps the Allocations Committee are ones in which the Council really wants to participate. Maybe as a standing practice, those meetings should be held during the full Council meetings.

Ms. Margolis noted that the December CAC meeting would actually be the ninth meeting, so we may need to skip December and hold it in January.

Vice-Chair Montoya pointed out that as volunteers, we make ourselves available for committee participation, and it is a lot of work. Sometimes our scheduled meetings have to be adjusted. She encouraged inviting the public to meetings that are fruitful for discussion. This needs to be fleshed out a little more.

Chair Gonzáles-Chávez stated that the Council is not bound to the decision support tool before taking action because it is not in our By-Laws – but it is a part of the Strategic Framework.

Chair Gonzáles-Chávez reviewed the motion: to adopt the recommendations brought forward by the committee with the removal of Item #1b.

**VOTE:** Ayes: Chair Lilia Gonzáles-Chávez, Vicki Estrada, Ellen Gavin.

Noes: Roxanne Messina Captor, Gerald Clarke.

Abstain: Vice-Chair Chelo Montoya, Jodie Evans.

The motion failed.

**MOTION:** Councilmember Gavin moved to adopt the revision of the agenda format which is related to when Public Comment is taken. Councilmember Estrada seconded the motion.

Ayes: Chair Lilia Gonzáles-Chávez, Vicki Estrada, Roxanne Messina Captor, Ellen Gavin, Gerald Clarke.

Noes: None.

Abstain: Vice-Chair Chelo Montoya, Jodie Evans.

The motion passed.

Chair Gonzáles-Chávez suggested that the Council look at other ways of reintroducing this, perhaps completing the decision support tool. While we are not legally bound to use it, it is something that the Council adopted in the Strategic Framework, and we should honor it.

Ms. Messina Captor asked if there is a way to revise the agenda to make meetings less long. Chair Gonzáles-Chávez replied that when you have a timed agenda and Public Comment is set at a given time, you must wait for that time so that people expecting to comment can be present then. The Executive Committee can consider this issue.

Deputy Director Kiburi noted that while the Council has now voted for the new agenda format to open it up to more public input, if the timing of agenda items fluctuates, it may impact the public that is waiting on a certain item. She suggested for the Committee to think through this change a little more.

Ms. Estrada commented that this situation happens at any City Council or Planning Commission meeting. After a presentation, you cannot always predict times. Not all of our issues will be critical enough to have multiple people commenting on them. This may make the meetings a little longer, but if it gives us a better understanding of how the public feels, that is what is important. She said that she will research how other organizations resolve this issue.

Ms. Estrada asked where the rule of no more than eight meetings per year comes from. Ms. Margolis answered that it is stipulated in the Government Code.

## **11. Public Comment**

Ms. Margolis explained the process and provided specific instructions.

### **Live public comment:**

Karen Altree Piemme, Director of the Red Ladder Theatre Company, expressed gratitude for Chair Gonzáles-Chávez's comments regarding the detrimental nature of cost points in awarding contracts. Her company prioritizes paying their artists a living wage, and as an ensemble-based theater company, they will never be able to compete for being the lowest-cost program when other programs involve just a single individual teacher or artist. Based exclusively on the merit points of our program – we scored highest in all but one region – our programs have been decimated from our previous contract. As a result, 1,140 participants per year, who have counted on our programs for the past eight years, won't be served. We are having to reduce our annual budget by 75% and lay off 60% of our artists, all of whom are artists of color. We implore you to rethink the way that costs of programs are considered in AIC RFPs moving forward.

Susie Tanner, Founder and Director of TheatreWorkers Project, commented that they are also AIC contractors. She echoed everything Ms. Piemme just said. They are also an ensemble-based theater company, and they also program with a staff of five teaching artists. Consequently, they can never be seen as an inexpensive program. She encouraged the Council to rethink the cost point evaluation.

Maeva (no last name given), an interdisciplinary conceptual artist and entrepreneur, shared a quote by author Kobi Yamada. She always encourages people not to operate in fear or create from a place of fear; that energy will reflect in whatever is created. It was a selfish decision to block an idea that might improve a process that could streamline more equity-based thinking and result in better and more developed ideas. She asked the Council to reconsider the idea that Ms. Gavin had brought to the table.

Kathryn Carner, Director of Operations for the Actors Gang Prison Project, commented that there are many factors that go into the programming in prisons. It has been a very difficult three years, and now to have our programs unfunded has created a lot of harm for the participants, the teaching artists, and the organizations. Funding left over (\$267,000) from the award should not result in another program being created – it should have gone out to one of the many organizations that have applied.

Robin McNulty, a teaching artist with Project Paint at Richard J. Donovan and Centinela State Prisons, commented that her organization had been awarded funding in the first RFP round that was then rescinded; they were then 100% defunded in the second round. They had lost the funding by .2 points to a program that won by the cost point by paying teaching artists \$20/hour less than the average. We have hundreds of artists in the state prisons that are not going to get visual arts programming. The harm caused by the AIC funding awards mistake had not been rectified. The original Intent to Award was a total funding amount of \$10.9 million while the second round had been \$9.4 million. Where did the missing \$1.5 million go, and why could it not have gone to the programs originally awarded in the rescinded RFP?

Steve Dilley, Veterans Initiative in the Arts, stated that in 2019, 56 projects of theirs had been funded. At any time that the Council could deem it necessary to return to the Veterans Initiative in the Arts, they would love to see that.

### **13. Call for Nominations**

Ms. Gavin of the Governance Committee asked who was interested in running for Chair and Co-Chair.

Chair Gonzáles-Chávez read from the By-Laws regarding the Nominating Committee. She said that the Governance Committee was charged with identifying two Council members to serve as the Nominating Committee. Ms. Estrada responded that the committee had appointed themselves. Chair Gonzáles-Chávez asked if that was in keeping with the intent of the By-Laws. Mr. DeSio responded that they had discussed it, and it was not inconsistent.

Chair Gonzáles-Chávez provided instructions for the nomination procedure.

Ms. Estrada nominated Consuelo Montoya as Chair.

Ms. Gavin nominated Vicki Estrada as Vice-Chair.

Ms. Margolis stated that by law, the CAC would take action on the slate at the January meeting.

The two nominees accepted their nominations.

Ms. Messina Captor stated that she and Dr. Mercado supported the nomination for Chair.

Ms. Brown stated that a meeting had been added last March 17 because during the March 3 meeting, the Council had not gotten through the entire set of guidelines that needed to be approved. Chair Gonzáles-Chávez felt that we could assume that because it was a follow-up meeting, it was in actuality a special meeting limited to a single item; therefore the Council could still meet in December. Ms. Margolis responded that this was reasonable. Going forward when we have a special meeting, we may want to specify it as such. Ms. Estrada pointed out that technically, it was an extension of the same meeting.

#### **14. Future Agenda Items**

Ms. Estrada stated that she wanted the CAC to be more proactive; she gave an example of the hindrances Caltrans has experienced when seeking to display public art within their right of way. Chair Gonzáles-Chávez noted that there had been an attempt for the CAC to partner with Caltrans in this process. Ms. Margolis explained that within the Legislature there had been a point at which the CAC was brought into this Caltrans effort; we were taken out of it when it became more about clean-up. She agreed that there is a lot of work that we would love to do with Caltrans. Chair Gonzáles-Chávez felt that this would be an excellent agenda item. Ms. Estrada asserted that she would like to take the lead on it.

Ms. Gavin stated that, after the failure of the motion to have public input, she was befuddled about how to participate in designing the future programming of the CAC in a more public way. Ms. Gavin also asked about the timing of Chair Gonzáles-Chávez's exit as Chair.

Vice-Chair Montoya suggested for the Governance Committee to present the item once more with the decision support tool; the item can be refined. The decision support tool is intended to delve into how changes impact the different groups: the public, CAC staff, and the Council members.

Ms. Evans expressed confusion that the Programs Committee had opened up today with offerings of structure for the conversation to happen regarding which programs we want to fund. We are just giving recommendations – it doesn't need another meeting. Ms. Gavin countered that we had only touched lightly on the issues. Chair Gonzáles-Chávez submitted that she was hearing a request for an open Programs Committee meeting before they submit a final recommendation. The Programs Committee had done an open meeting in the past to hear from more voices, but the response was not substantial. It would be worthwhile to try it again, but it is up to the committee.

Ms. Margolis suggested that the Council could establish an Advisory Committee. Such committees are not paid. They are staffed by the general public and allow a lot of timing – they can meet frequently, whenever they are needed. We could put out a call to the public that is

thoughtful of the time people have and their availability. The Council would be able to hear what the public is thinking prior to taking a vote.

Chair Gonzáles-Chávez reiterated that right now, it is up to the Programs Committee to decide what their next steps will be. With regard to new members, we have a list of people who have applied to serve on the CAC. Those positions are appointed by the Governor through the Appointment Office. That will happen according to the timeframe they determine. CAC staff is diligent about meeting with the Government Operations Office to encourage them to make the appointments as soon as possible. We serve at the Governor's pleasure and must acknowledge that the action proceeds according to the time designated by the Governor's Office.

Regarding her personal participation, Chair Gonzáles-Chávez stated that she has contacted the Appointments Office, and if the Governor determines that he would like to have her continue, she has indicated that she is willing to serve. If he chooses that she not continue, then her term ends at the end of this year.

Ms. Margolis added that those members of the Council who are gubernatorial appointees have a 60-day grace period. When your term ends, if you are not replaced by a new member, you can stay on the Council for 60 days if you so choose. Also, staff encourages Council members to urge promising people to apply as Council members. The CAC has the longest list of people who want to be appointed – it is a great position. In fairness to the Governor, he has thousands of positions to appoint.

Vice-Chair Montoya encouraged the Poet Laureate to apply; it would be amazing to have her at CAC meetings as an appointee.

## **15. In Memoriam**

Vice-Chair Montoya recognized the following individuals who have recently passed.

- Kari Marboe, faculty member at California College of the Arts.
- Art Webb, a flautist based in Southern California.
- Mike Davis, a thinker and writer of our time, and author of several notable books.
- Former CAC member Roz Wyman, a political legend who helped bring the Dodgers to Los Angeles. Deputy Director Kiburi stated that she was a confident communicator who was extremely loyal to her causes, one of which was the CAC. Ms. Margolis added that if not for Ms. Wyman, the CAC might not be here: at a time when our budget was flat, Speaker Jon Perez had carved \$1 million out of his budget to give to the CAC so that it could once more gain relevancy and respect from the Legislature.

## **16. Adjournment**

Chair Gonzáles-Chávez adjourned the meeting at 3:14 p.m.



# TAB B

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California Arts Council | Public Meeting | 12/08/2022



# Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
T: (916) 322-6555 | F: (916) 322-6575  
[www.arts.ca.gov](http://www.arts.ca.gov)

**Date: December 8, 2022**

**To: All Council Members**

**From: Programs Policy Committee – Jodie Evans and Alex Israel**

**Re: CYD/CP-TA/IAF-AO Guidelines for Re-Release**

**The Policy Committee recommends that Council vote to approve the attached guidelines for Cultural Pathways Technical Assistance, Individual Artist Fellowships – Administering Organization (Region IV), and Creative Youth Development.**

## **Background**

Guidelines for Creative Youth Development (CYD), Cultural Pathways – Technical Assistance (CP-TA), and Individual Artist Fellowships – AO (IAF-AO) (Region IV) are attached. Council voted to reopen CP-TA and IAF-AO, at the August and October meetings respectively, due to a lack of eligible applications. At the October meeting, Council also voted to reopen CYD due to remaining Creative Youth Development funds from the 2021-22 budget that must be encumbered before the end of the current fiscal year.

The Policy Committee refers the Council to the attached map that indicates the geographic boundaries of IAF-AO Region IV, including most of the Bay Area and extending east to the Nevada border and north to the Oregon border. The regional breakdowns on this map were developed in response to the Council's request specifically in support of the Individual Artists Fellowship program, as each region approximates one quarter of the state's population while maintaining geographic contiguity.

## **Changes to guidelines:**

- The guidelines have been revised to reflect the new timeline for application and award.
- The guidelines for IAF-AO have been updated to specify award to Region IV only.
- The CP-TA guidelines include additional clarifying language on applicant eligibility.
- The CYD guidelines include additional language restricting organizations awarded a CYD grant in 2022 from applying and being awarded in this round.
- The guidelines remain otherwise unchanged from their initial publication.

## **Outreach and support to the field:**

CAC staff will utilize the following strategies to ensure that a greater number of viable applications for IAF-AO (Region IV) and CP-TA are received:

- More robust outreach including collaboration with State-Local Partners, Statewide and Regional Networks, and other hub organizations to make sure that appropriate applicant organizations in their areas are aware of the opportunity and application requirements, including submission deadlines
- Sharing of program-specific webinars and other learning tools
- Hosting of open staff office hours to support applicants in submitting competitive proposals



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# CULTURAL PATHWAYS – TECHNICAL ASSISTANCE

## 2023 Grant Guidelines

*Deadline: January 12, 2023*

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

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

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# CULTURAL PATHWAYS – TECHNICAL ASSISTANCE

## 2023 GRANT GUIDELINES

**DEADLINE:** January 12, 2023 11:59 PM

**Grant Request Amount:** Up to \$150,000

**Estimated Total Number of Grant Awards:** 1

**Grant Activity Period:** April 1, 2023 – March 31, 2025 (2 years)

**Matching Funds:** Not Required

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

## Background & Purpose

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

The Cultural Pathways-Technical Assistance program is rooted in the CAC’s commitment to serving the needs of an increasingly demographically complex California, and the belief that a healthy arts ecosystem reflects contributions from all of California’s diverse populations.

The purpose of the Cultural Pathways-Technical Assistance program is to select a technical assistance provider to strengthen the capacity of 2022 Cultural Pathways grantee organizations that are rooted in historically and systemically under-resourced communities and to anchor the cultural and creative work of these organizations into the cultural landscape of the state.

## Program Description

The intended outcome of this program is for the selected technical assistance provider to facilitate transformational growth for the 2022 cohort of Cultural Pathways grantees through delivering significant professional development and technical assistance to these organizations. The successful applicant will provide 2022 Cultural Pathways grantees with technical assistance and professional development tools, resources, and training. Technical assistance may take the form of convenings, webinars, learning communities, workshops, and more.

## Program Goals

The Cultural Pathways – Technical Assistance provider awarded through this program will be responsible for the following goals:

- Strengthen the organizational capacity of the 2022 Cultural Pathways grantee organizations.
- Advance specific skills and knowledge of key administrative, artistic, and governance personnel within the 2022 cohort.

- Support the strategic and long-term stability of the 2022 Cultural Pathways grantee organizations.
- Promote best practices in nonprofit and public sector management.

Technical Assistance may include the following areas:

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

Professional Development may include providing assistance with the following:

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

## **Project Requirements**

- Provide technical assistance and professional development activities to all 2022 Cultural Pathways grantees (remotely and/or person).
  - Provided activities, programs, and services must be free for all participants.
  - Activities should be offered in group or one-on-one sessions as applicable.
- Facilitate one regional convening per year (two total) and provide travel assistance to grantee cohort for all convenings.
- All activities to be funded by the CAC must occur within the two-year Grant Activity Period. Technical Assistance and Professional Development activities should conclude by the end of the Cultural Pathways Grant Activity Period end date.
- Provided activities, programs, and services must be culturally relevant and responsive to the identified communities and groups that 2022 Cultural Pathways grantee organizations are led by and serve (historically and systemically under-resourced communities).
  - Translation and interpretation services must be utilized/offered for all applicable activities.
- All CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have

difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

## Eligibility Requirements

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

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
  - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
  - A [Letter of Agreement](#) between the fiscal sponsor and the applicant organization must be signed by a representative from both parties and submitted with the application. A blank signature field will not be accepted. If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.
  - A fiscal sponsor change is not permissible during the Grant Activity Period, with rare exceptions.
  - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

## Eligible Request Amounts

Applicant organizations can request up to \$150,000 for the two-year grant period.



## Funding Restrictions

- For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.
- Current (2022) Cultural Pathways grantee organizations are not eligible to apply.
- Organizations are not eligible to apply to receive technical assistance for their own organization. This grant program is specifically designed for an organization to deliver technical assistance to the 2022 Cultural Pathways grantees.

## Matching Funds

Matching funds are not required for this grant.

## Online Application Portal

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. It is recommended that new applicants create an online profile well in advance of the application deadline. More information can be found on the [Grant Resources](#) page of the CAC website.

## Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com).

**Centering Community Artists:** Demonstrates experience, capacity, and ongoing commitment to engage and uplift historically and systemically under-resourced communities. Demonstrates experience, capacity, and ongoing commitment to engage and uplift historically and systemically excluded and erased artists, cultural practitioners, or arts and cultural practices. This experience, capacity, and ongoing commitment is reflected throughout the proposal.

### *Application Questions and Required Documents*

1. Describe, from the commencement of the organization, how you have evolved to or how you have continually engaged and uplifted historically and systemically under-resourced communities.
2. Describe, from the commencement of the organization, how you have evolved to or how you have continually engaged and uplifted historically and systemically excluded and erased artists, cultural practitioners, or arts and cultural practices.
3. Describe the actions you have taken to build trust and ongoing relationships with these communities, artists, and cultural practitioners. Address how you:
  - a. Plan to evaluate success for the proposal and what success will look like

- b. Will listen and respond to the communities and artists / cultural practitioners through the project

**Management and Leadership:** Experience and qualifications of key administrative personnel. Level of involvement, engagement, and support provided by staff, volunteers, and, if applicable, advisory groups and board of directors. Detailed project description and timeline outlining activities and program goals to be accomplished.

#### *Application Questions and Required Documents*

1. Identify personnel who will be providing Technical Assistance and Professional Development activities related to the 2022 Cultural Pathways program. Provide a brief biography for each key individual (artistic, technical, or administrative) involved. Include name, title, whether to be supported by CAC funds, relevant experience, and role.
2. Provide a detailed description of your proposed project, including the technical assistance and professional development activities your organization will provide to the grantee cohort. Identify the activity locations, whether online or in-person, including regional convenings. Be sure to include how you will accomplish the stated program goals.
3. Provide a detailed timeline for programming and services that will occur within the Grant Activity Period.
4. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
5. Complete a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.

**Community Engagement and Social Impact:** Demonstrates that organization is rooted in, reflective of, and responsive to the identified community benefiting from its services. Evidence of ability to nurture transformative growth from within the identified organizations to be served. Letter of support from a key external stakeholder, partner, or collaborator, affirming the organization's capacity to serve the grantee cohort.

#### *Application Questions and Required Documents*

1. Describe the specific community your organization is rooted in and how your organization is reflective of and responsive to the identified community benefitting from its services.
2. Describe how your organization will nurture transformative growth from within the identified organizations to be served.
3. Upload a Letter of Support from a key external stakeholder, partner, or collaborator, affirming the organization's capacity to serve the grantee cohort.

**Communication and Documentation:** Ability to communicate programs and services to constituents. Ability to document the relevance, impact, and benefits of the organization's programs and services.

#### *Application Questions and Required Documents*

1. Describe how your organization will communicate programs and services to constituents, including how you will provide translation and interpretation services.
2. Describe how you will document the relevance, impact, and benefits of the organization's programs and services.
3. Provide no more than three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, audio, video, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

**Accessibility:** Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

#### *Application Questions and Required Documents*

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

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

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

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

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

## Program Timeline

<b>Application Opens</b>	December 15, 2022
<b>Application Deadline</b>	January 12, 2023
<b>Panel Review</b>	Approx. January - February 2023
<b>Funding Decision</b>	Approx. March 2023
<b>Funding Notification</b>	Approx. March 2023
<b>Grant Activity Period</b>	April 1, 2023 – March 31, 2025
<b>Interim Report Deadline</b>	April 30, 2024
<b>Final Report Deadline</b>	April 30, 2025
<b>Estimated Arrival of Funds</b>	Approx. July 1, 2023 – September 1, 2023

## Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

### **Gabrielle Rosado**

she/her/hers

Arts Program Specialist

California Arts Council

[technicalassistancegrant@arts.ca.gov](mailto:technicalassistancegrant@arts.ca.gov)

**Governor of California**  
Gavin Newsom



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### **Arts Council Members**

Lilia Gonzáles-Chávez, Chair

Consuelo (Chelo) Montoya, Vice Chair

Gerald Clarke

Vicki Estrada

Jodie Evans

Ellen Gavin

Alex Israel

Phil Mercado

Roxanne Messina Captor

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Executive Director, Jonathan Moscone

Deputy Director, Ayanna L. Kiburi, M.P.H.

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Office Hours

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

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

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

**Native Land Acknowledgement:** The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

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

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**Grant Opportunity:** In alignment with our mission and vision, the CAC does not discriminate against, or grant preferential treatment to, any individual or group on the basis of race, sex, color, ethnicity, or national origin in its internal operations or in its stewardship of public funds.

**Racial Equity Statement:** As California's state arts agency, the California Arts Council is committed to racial equity.

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  - b. Incorrect processing of the required application material, which negatively influenced the panel’s recommendation.

**Dissatisfaction with award denial or award amount does not qualify for appeal.**

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.
3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



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# ADMINISTERING ORGANIZATION GRANT INDIVIDUAL ARTIST FELLOWSHIPS – Region IV Only

## 2022 Grant Guidelines

*Deadline: January 12, 2023*

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

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

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# INDIVIDUAL ARTIST FELLOWSHIP - ADMINISTERING ORGANIZATION GRANT – Region IV Only 2022 GRANT GUIDELINES

**DEADLINE:** January 12, 2023 11:59 PM

**Grant Awards:** \$800,000

**Grant Activity Period:** April 1, 2023 – December 31, 2024

**Matching funds:** Not required



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**Please note:** These guidelines are intended for organizations that would like to apply to administer regranting funds for the Individual Artist Fellowships in the Northern California region (see map below for geographic boundaries of Region IV). Individual artists and culture bearers interested in applying for direct funding from an administering organization should refer to the “Subgrantee Eligibility and Requirements” section below.

## Background & Purpose

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

Through a network of regionally based Administering Organizations (AOs), the **Individual Artists Fellowship (IAF)** program will continue to recognize, uplift, and celebrate the excellence of California artists practicing any art form. In doing so, the CAC will showcase the centrality of artists’ leadership in guiding the evolution of our traditional and contemporary cultures.

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

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

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

## Funding Structure

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

### **CAC Emerging Artist Fellows - \$5,000**

Emerging artists are those in the beginning stages of making their work public and engaging the larger community in their practice. Individuals at this career stage may have had a few public showings of their work, but do not yet have ongoing resources or support.

### **CAC Established Artist Fellows - \$10,000**

Artists in the Established tier regularly make their work public and engage the larger community in their practice. Individuals in this tier can give multiple examples of artistic and/or cultural works that have made significant social impact.

### **CAC Legacy Artist Fellows - \$50,000**

Artists in the Legacy tier can point to a significant body of work, produced over a substantial period of time, that has engaged their communities and that has made significant social impact. Artists in this tier may be able to point to Emerging and Established Artists that they have mentored or otherwise positively influenced.

Each AO will make grants to a minimum of three fellows in each career tier.

## Administering Organization Eligibility Requirements

The CAC is seeking applications from AOs with the capacity to administer fellowships to individual artists and culture bearers in all disciplines. The intention of this grant program is to provide as broad a geographic reach as possible and support artists in all 58 counties.

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

- **California-based** - Documentation as being a California-based nonprofit arts/cultural organization; an arts-based unit of municipal or county government; or a tribal government, or nonprofit social service organization with a principal place of business in California
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant** - Non-governmental applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Local government** - An arts-based unit of municipal or county government; or a tribal government

- **Financial documentation** - Applicants must provide a minimum of two years of basic financial information via the Budget Snapshot.
- **Certificate of good standing** - Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online Business Search tool. An indication of “active” (versus “suspended,” “dissolved,” “canceled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.
- **Signatures on required attachments** - Letters and other attachments requiring signatures must include completed digital or scanned signatures in order to be considered for funding. A blank signature field will not be accepted.
- Existing capacity in the following areas:
  - Administering grant programs to individuals, including providing direct grant payments to artists and cultural practitioners;
  - Providing technical assistance to grant applicants; and
  - Employing a robust online grants management system.

## **Program Administration**

### **Administering Organizations (AO)**

The AOs will be responsible for the planning and implementation of the Individual Artist Fellowship program in their region, including but not limited to:

- Provide access and support for individual artists and culture bearers throughout the course of the application, award, and evaluation processes
- Engage in robust, culturally and discipline-specific engagement and outreach to ensure comprehensive geographic reach within the service area
- Convene fellows at least once over the course of the grant activity period to engage in networking and co-learning
- Provide platforms including but not limited to virtual or print publications, exhibits, or performances to increase the visibility of the work of the fellows
- Engage in regular reporting to and collaboration with the CAC, including providing interim and final reports on program outcomes and findings.

### **The CAC will:**

- Distribute funds to the AOs for regranting and program administration;
- Engage regularly with the AOs to provide feedback and approve the program design, application, selection criteria and timeline, including plans for engaging diverse communities
- Review and contribute to the AOs’ contract language (including processes for conflict resolution);
- Convene the AOs at least once during the grant period for sharing of challenges, learnings, and strategies;

- Conduct a program evaluation to document the impact of the program.

## Funding Requirements

- The CAC will identify administering organizations to regrant funds to individual artists and culture bearers in all 58 counties. Applicant organizations for this funding opportunity may apply to serve Region IV only (see map below). The total grant award is for \$800,000.
- AOs may use up to 20% of the grant award for administrative costs and costs associated with program design and implementation, including convening and publication and/or production costs to support visibility of fellows' work.
- AOs will regrant the remaining 80% of funds to individual artists and culture bearers in their region(s).
- Fellowship awards will provide unrestricted funding to be used in support of the fellows' artistic practice.
- Any state funds regranted through this program must be in compliance with the CAC's Grant Opportunity statement, included on page 10 of the appendix of this document.
- Applications from individual artists and culture bearers will be adjudicated by peer review panels convened by the AOs and based on the following review criteria:
  - Creative Vision: Artist effectively communicates their personal story, artistic medium or practice, and long-term aspirations for their work.
  - Aesthetic Excellence: Artistic work and/or examples of cultural practice demonstrate strong alignment with the components of the Attributes of Excellence in Arts for Change,<sup>1</sup> including commitment, communal meaning, disruption, cultural integrity, risk taking, sensory experience, emotional experience, openness, coherence, resourcefulness, and stickiness.
  - Community Engagement and Social Impact: Artist effectively communicates their engagement with their community(ies) and the positive social impact their work has had locally, regionally, and/or statewide, addressing themes including but not limited to race, diversity, equity, inclusion, and accessibility.

## Eligible Request Amounts

- **Region IV: \$800,000**

*To serve Alameda, Alpine, Amador, Butte, Calaveras, Colusa, Contra Costa, Del Norte, El Dorado, Glenn, Humboldt, Lake, Lassen, Marin, Mendocino, Modoc, Mono, Napa, Nevada, Placer, Plumas, Sacramento, San Francisco, San Joaquin, Shasta, Sierra, Siskiyou, Solano, Sonoma, Sutter, Tehama, Trinity, Tuolumne, Yolo, and Yuba counties*

## Funding Restrictions

Applying for the Individual Artist Fellowship – Administering Organization grant does not restrict an organization from applying for other CAC grants.

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<sup>1</sup> See "Aesthetic Perspectives," Americans for the Arts, 2017.

<https://www.americansforthearts.org/sites/default/files/Aesthetic%20Perspectives%20Full%20Framework.pdf>

## Matching Funds

This program does not require matching funds.

## Online Application Portal

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

## Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com).

**Centering Community Artists:** Demonstrates experience, capacity, and ongoing commitment to engage and uplift historically and systemically under-resourced communities. Demonstrates experience, capacity, and ongoing commitment to engage and uplift historically and systemically excluded and erased artists, cultural practitioners, or arts and cultural practices. This experience, capacity, and ongoing commitment is reflected throughout the proposal.

### *Application Questions and Required Documents*

1. Describe, from the commencement of the organization, how you have evolved to or how you have continually engaged and uplifted historically and systemically under-resourced communities.
2. Describe, from the commencement of the organization, how you have evolved to or how you have continually engaged and uplifted historically and systemically excluded and erased artists, cultural practitioners, or arts and cultural practices.
3. Describe the actions you have taken to build trust and ongoing relationships with these communities, artists, and cultural practitioners. Address how you:
  - Plan to evaluate success for the proposal and what success will look like
  - Will listen and respond to the communities and artists / cultural practitioners through the project

**Organizational Capacity and Readiness:** Demonstrates that applicant organization and/or key project personnel have a minimum of two years of experience working with the nonprofit and/or arts and culture fields in California elevating diverse communities across the state or their region. Demonstrates that applicant organization and/or key project personnel have at least two years of grants management experience and the administrative and organizational capacity to administer grant programs, including application submission and review processes, financial tracking, and grants management capability.



### *Application Questions and Required Documents*

1. Please describe your organization's history of working in the nonprofit arts and culture sector in California, including at least two years of experience elevating diverse communities across the state or your region, and at least two years of grants management experience. Describe your organization's administrative and organizational capacity to administer grant programs, including application submission and review processes, financial tracking, and grants management capability.
2. Provide brief biographies of all project administrators, consultants, and other individuals to be compensated through this CAC grant award. Each biography should include the individual's proposed role, as well as their experience and expertise relevant to the development and implementation of grant programs.
3. Provide up to two (2) sample documents providing evidence to the grantmaking and outreach capacity of the organization.

**Program Design and Implementation:** Demonstrates the organization and/or key project personnel's ability to develop and administer a fair and equitable process to identify individual artists and culture bearers to receive funds; to mentor—through professional development, workshops, or other opportunities—individual artists and cultural practitioners over the course of the grant application, award, and activity period; and to increase visibility of the work of artists and cultural practitioners in their region and/or statewide. Demonstrates the organization's ability to design and implement a program with significant outreach across the designated service area that includes rural communities and areas outside of major metropolitan areas.

### *Application Questions and Required Documents*

1. Describe your plans for administering funds to individual artists and cultural workers throughout your service area.
2. Describe your plans for providing mentorship and professional development to individual artists and cultural practitioners.
3. Describe your plans to increase the visibility of the work of artists and cultural practitioners in their communities.
4. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
5. Complete a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.

**Accessibility:** Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

### *Application Questions and Required Documents*

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

## **Panel Adjudication and Ranking Scale**

Panelists review and rank nominations and work samples using a 6-point ranking scale that can be viewed at [this link](#). Final recommendations for awardees will ensure equitable representation based on geographic service area.

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

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting.

## Program Timeline

<b>AO Application Opens</b>	December 15, 2022
<b>AO Application Deadline</b>	January 12, 2023
<b>Panel Review</b>	January – February 2023
<b>Funding Decision</b>	Approx. late February 2023
<b>Funding Notification</b>	March 2023
<b>Grant Activity Period</b>	April 1, 2023 – December 31, 2024
<b>Fellowship Period</b>	September 1, 2023 – August 30, 2024
<b>Interim Report Deadline</b>	March 31, 2024
<b>Final Report Deadline</b>	January 31, 2025
<b>Estimated Arrival of Funds</b>	Approx. July 1, 2023-September 1, 2024

## Appeal Process

Appeals to CAC funding decisions can be made if eligible. Applicants may check eligibility and process by reading the Appeals section in the Appendix.

## Staff Assistance

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For assistance from CAC staff:

**Josy Miller, Ph.D.**

she/her/hers

Arts Program Specialist

California Arts Council

[artsfellowsgrant@arts.ca.gov](mailto:artsfellowsgrant@arts.ca.gov)

# Governor of California

Gavin Newsom



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## Arts Council Members

Lilia Gonzáles-Chávez, Chair

Consuelo (Chelo) Montoya, Vice Chair

Gerald Clarke

Vicki Estrada

Jodie Evans

Ellen Gavin

Alex Israel

Phil Mercado

Roxanne Messina Captor

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**Executive Director**, Jonathan Moscone

**Deputy Director**, Ayanna L. Kiburi, M.P.H.

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

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

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  - a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
  - b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

**Dissatisfaction with award denial or award amount does not qualify for appeal.**

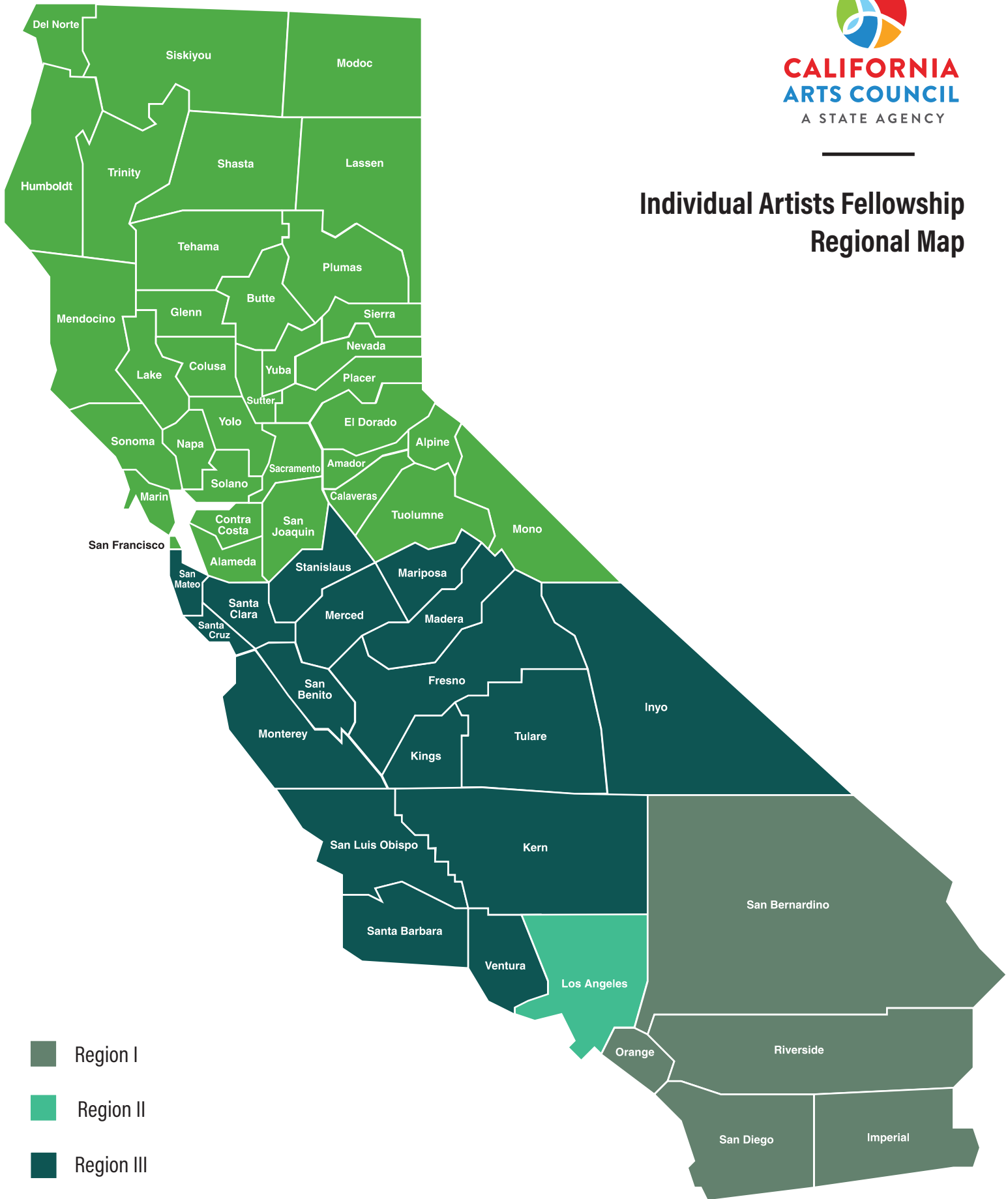
2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.
3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.





**CALIFORNIA**  
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## Individual Artists Fellowship Regional Map



- Region I
- Region II
- Region III
- Region IV



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# CREATIVE YOUTH DEVELOPMENT

## 2023 Grant Guidelines

*Deadline: January 12, 2023*

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

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

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# CREATIVE YOUTH DEVELOPMENT

## 2023 GRANT GUIDELINES

**DEADLINE:** January 12, 2023 11:59 PM

**Grant Request Amount:** Up to \$40,000

**Estimated Total Number of Grant Awards:** 41

**Grant Activity Period:** April 1, 2023 – March 31, 2025 (2 years)

**Matching Funds:** Not Required

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

## Background & Purpose

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

Beneficiaries of Creative Youth Development projects include youth from infancy to 24 years of age. All projects occur outside of traditional school hours, taking place in arts venues, community centers, school sites, and other youth-oriented settings.

- Children ages 0-5 and school-age youth are a priority for this program, with successful projects demonstrating the ability to cultivate positive social and emotional development, as well as promote artistic expression and creativity.
- Support for transitional individuals, ages 18 to 24, are an additional priority, with successful projects demonstrating the capacity to engage with transitional youth in relevant, dynamic, and innovative ways.

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

## Program Goals

Projects should address one or more of the following Creative Youth Development program goals:

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

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

## Project Requirements

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

- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf- Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

## Eligibility Requirements

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

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
  - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
  - A [Letter of Agreement](#) between the fiscal sponsor and the applicant organization must be signed by a representative from both parties and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
  - A fiscal sponsor change is not permissible during the Grant Activity Period, with rare exceptions.
  - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active”

(versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

## Eligible Request Amounts

Applicant organizations can request up to \$40,000 for the two-year grant period.

## Funding Restrictions

- For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.
- Applicants to this program are not restricted from applying for and receiving additional CAC grants. If applying for other CAC project-based grants, proposals must use funds 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
- Organizations that have applied to this program in the previous round (CYD-22) and been awarded are not eligible to apply again for this round of funding.

## Matching Funds

Matching funds are not required for this grant.

## Online Application Portal

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. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources](#) page of the CAC website.

## Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com).

**Centering Community Artists:** Demonstrates experience, capacity, and ongoing commitment to engage and uplift historically and systemically under-resourced communities. Demonstrates experience, capacity, and ongoing commitment to engage and uplift historically and systemically

excluded and erased artists, cultural practitioners, or arts and cultural practices. This experience, capacity, and ongoing commitment is reflected throughout the proposal.

### *Application Questions and Required Documents*

1. Describe, from the commencement of the organization, how you have evolved to or how you have continually engaged and uplifted historically and systemically under-resourced communities.
2. Describe, from the commencement of the organization, how you have evolved to or how you have continually engaged and uplifted historically and systemically excluded and erased artists, cultural practitioners, or arts and cultural practices.
3. Describe the actions you have taken to build trust and ongoing relationships with these communities, artists, and cultural practitioners. Address how you:
  - a. Plan to evaluate success for the proposal and what success will look like
  - b. Will listen and respond to the communities and artists / cultural practitioners through the project

**Program Design & Implementation:** Indicates clear artistic and community-based objectives, achievable goals, a realistic timeline, and appropriate budget. Design includes methods to evaluate and measure success, collect and analyze data, and document activities.

### *Application Questions and Required Documents*

1. Select the artistic discipline(s) your project teaches:
  - Dance - contemporary, hip-hop, ballet, jazz, tap, house, movement traditions and forms of all cultures
  - Literary Arts - poetry, zine-making, spoken word
  - Media Arts - animation, video, digital photography, film, podcasts, other forms of new media
  - Music - traditional/culturally specific, folk, jazz, hip-hop, punk, classical
  - Theatre - devised, original works, playwriting, productions
  - Traditional and Folk Arts - basketry, embroidery, weaving, woodcarving
  - Visual Arts - murals, exhibitions, 3D, photography, sculpture, clay works, curatorial training
  - Other
2. Provide a detailed description of your proposed project, including the hands-on learning to occur and the specific activities youth will engage in. Identify the activity locations, providing the name of the artistic venues, community settings, and/or school sites involved. Include the number of sites to be served, estimated number of individuals participating, and the duration and frequency of program sessions (e.g. one hour twice a week for 12 weeks). Be sure to include how your project will accomplish one or more of the program goals:
  - Provide social-emotional creative experiences in safe and nurturing environments.
  - Foster creative abilities of youth through culturally and linguistically responsive arts learning.



- Support arts programs that seek to activate youth voices, narratives, and perspectives.
  - Utilize cultural assets of the local community to support positive self-identification and respect for diverse cultures.
  - Empower youth through the preservation, revitalization, and/or reclamation of cultural practices.
  - Cultivate the development of transferable life skills such as critical thinking, problem solving, leadership, and collaboration.
3. Provide a detailed timeline of all key arts programming and/or services that will occur within the Grant Activity Period.
  4. Is your project tuition-based? If indicating “yes,” the applicant must describe a robust equity and accessibility plan that includes scholarships and reduced fees.
  5. Are therapeutic outcomes proposed for this project? Confirm the qualifications and experience of any individuals supporting therapeutic outcomes who are involved in your project design and describe their approach as it relates to your project. Provide degrees, certifications, and/or evidence of cultural competency for the participants being served.
  6. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
  7. Complete a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.

**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.

*Application Questions and Required Documents*

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in this project. Include name, title, whether to be supported by CAC funds, relevant experience as it relates to this project, and role within the proposed activities.
2. Describe how California artists are involved at every stage of the project design and execution.
3. Describe how the artist(s) involved demonstrate skills, expertise, and experiences that are central to the goals of the project.
4. Provide no more than three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, audio, video, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

**Community Engagement & Social 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.

#### *Application Questions and Required Documents*

1. Describe the community of youth who will participate in the project, including ages or age ranges served.
2. Describe how the project design provides for safe, healthy, and appropriate learning environments for the youth participants.
3. Describe how the artistic and/or cultural providers will measure the artistic and developmental outcomes of the youth participants.
4. Describe how your project design and implementation reflects a commitment to include and represent the communities to be served.

**Accessibility:** Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

#### *Application Questions and Required Documents*

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

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

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

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

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

## Program Timeline

<b>Application Opens</b>	December 15, 2023
<b>Application Deadline</b>	January 12, 2023
<b>Panel Review</b>	Approx. January-February, 2023
<b>Funding Decision</b>	Approx. March 2023
<b>Funding Notification</b>	Approx. March 2023
<b>Grant Activity Period</b>	April 1, 2023 – March 31, 2025
<b>Interim Report Deadline</b>	April 30, 2024
<b>Final Report Deadline</b>	April 30, 2025
<b>Estimated Arrival of Funds</b>	Approx. July 1, 2023-September 1, 2024

## Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. **We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated.** People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

### Natalie Peeples

she/her/hers

Arts Program Specialist

California Arts Council

[creativeyouthgrant@arts.ca.gov](mailto:creativeyouthgrant@arts.ca.gov)

**Governor of California**  
Gavin Newsom



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**Arts Council Members**

Lilia Gonzáles-Chávez, Chair  
Consuelo (Chelo) Montoya, Vice Chair  
Gerald Clarke  
Vicki Estrada  
Jodie Evans  
Ellen Gavin  
Alex Israel  
Phil Mercado  
Roxanne Messina Captor

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Executive Director, Jonathan Moscone  
Deputy Director, Ayanna L. Kiburi, M.P.H.

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2750 Gateway Oaks Drive, Suite 300  
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(916) 322-6555  
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FAX: (916) 322-6575  
[www.arts.ca.gov](http://www.arts.ca.gov)

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

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

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

**Native Land Acknowledgement:** The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

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

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

**Grant Opportunity:** In alignment with our mission and vision, the CAC does not discriminate against, or grant preferential treatment to, any individual or group on the basis of race, sex, color, ethnicity, or national origin in its internal operations or in its stewardship of public funds.

**Racial Equity Statement:** As California's state arts agency, the California Arts Council is committed to racial equity.

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

across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

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

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

**Information Access:** Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at [www.arts.ca.gov](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 recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

**Requirements:** The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts 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.

## Appendix A: Resources for Applicants

### Grantee Requirements

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

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** - To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *"This activity is funded in part by the California Arts Council, a state agency."*
- **Interim report** - Provide an interim report summarizing grant-funded activities and accomplishments within 30 days of the midpoint of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization's opportunity for future funding from the CAC.
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization's opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

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

- **Sample Fiscal Sponsor Letter of Agreement**

Click [here](#) for a letter template for applicant organizations using fiscal sponsors.

- **Definition of Signature**

Click [here](#) for information on acceptable forms of validation for required signed documentation.

- **Appeals Process**

1. Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:
  - a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
  - b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

**Dissatisfaction with award denial or award amount does not qualify for appeal.**

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.
3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



# TAB C

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California Arts Council | Public Meeting | 12/08/2022



# Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
T: (916) 322-6555 | F: (916) 322-6575  
[www.arts.ca.gov](http://www.arts.ca.gov)

**Date: December 8, 2022**

**To: All Council Members**

**From: Programs Policy Committee – Jodie Evans and Alex Israel**

**Re: 2023 Local Assistance Grant Programs to be Opened**

**The Programs Policy Committee recommends that Council vote to open only the programs indicated in the list below with projected 2023 Local Assistance funds.**

## Background

At the September and October meetings, Council had discussions about which programs to open with projected 2023 Local Assistance funds. Council has received significant community input as part of the Strategic Framework and Grantmaking Evaluation processes, as well as in public comment at Council meetings and other open forums. In preparing the following recommendations, the Programs Policy Committee has also worked through the attached Decision Support Tool.

## Recommendations

The Programs Policy Committee recommends the Council votes to open only the following programs with 2023 Local Assistance funds:

- State-Local Partners (SLP)
- State-Local Partners – Mentorship (SLP-M)
- Statewide and Regional Networks (SRN)
- Folk and Traditional Arts – Administering Organization (FTA)
- Arts and Cultural Organization General Operating Support (GEN)
- Cultural Pathways (CP)
- Impact Projects (PRJ)

## Timeline for Action

Council must approve a slate of programs for opening in 2023 at the December 2022 meeting in order to accomplish the following implementation timeline:

- January 2023 – Council votes on preliminary program allocations
- Late February/early March 2023 – Council approves program guidelines; applications open to the field
- May 2023 – Deadlines for all applications

- June – July 2023 – Panel adjudication
- August 2023 – Council approves final allocations, based on panel ranks and final state budget
- September 2023 – Contracting for grantees
- October 2023 – Grant activity period begins

## **Considerations**

The Committee has taken the following considerations into account in developing its recommendations for Local Assistance grant programs for the Council to open in 2023; see attached Decision Support Tool for additional detail:

### *Balance General Operating and Project Support (GEN, CP, PRJ)*

- The field has indicated a crucial need for access to ongoing general operating support, particularly for those organizations that center historically undercapitalized populations and for small and mid-sized organizations more generally.
- Council has historically also invested in project-based grant programs that support creative production, elevate communities most in need of public support, and model innovative funding strategies in the arts and culture sector.

### *Consolidating Grant Programs*

- Council and staff consistently receive feedback that the large number of programs that have been offered in past years are confusing and overwhelming to new applicants.
- A large number of offerings advantage larger, more well-resourced organizations that have the capacity to write many more grant applications than their smaller counterparts.

### *Priority Communities (PRJ)*

- In the past, Council has opened multiple community-specific grant programs rather than prioritizing these communities within its largest grant programs. Examples include Veterans in the Arts and Reentry Through the Arts.
- Rather than delineating small pockets of funding for support of these communities, the Programs Policy Committee recommends prioritizing systemically under-resourced communities within the guidelines for Impact Projects and crafting review criteria and application questions that reflect organizations representing and serving these communities.

### *Partnership and Federally Funded Programming (SLP, SLP-M, SRN, FTA)*

- Maintaining strong partnerships was identified as a core aspiration in the 2019 Strategic Framework
- CAC receives funding from the National Endowment for the Arts to administer a Folk and Traditional Arts program, another priority investment for the Council.

### *Budget projection:*

- Due to significant planning and labor by Council and staff over the last three years, the agency has now aligned its fiscal and programming years (i.e. 2023 funds will go to support 2023 programs). This means that at the time of initial program allocation, Council will be projecting funding rather than working with an approved budget.

- Given this contingency, the Committee strongly recommends opening only the programs Council is reasonably confident it can fund deeply, rather than a longer list of programs in which it may not be able to invest as meaningfully.
  - For example, the Council has continued to express strong support for funding General Operating Support grants, even if the total amount of Local Assistance funds appropriated in the state budget changes.

*New and other Grant Programs*

- Council will need to discuss and vote on Arts and Accessibility and Arts Administrators Pipeline Fellowship as potential programs to be opened at the next council meeting in January, 2023.
- During discussion at prior meetings, some Council members indicated interest in introducing new grant programs, specifically a Touring and Presenting program.
  - A Touring and Presenting program has been supported by the CAC in years past and was used as an example in the Strategic Framework of a program aligned with the agency's role as a statewide funder.
  - Given the reasons listed above for consolidating grant programs, the Committee recommends facilitating a community engagement process over the course of 2023 to assess the desire, needs, resources, and impacts of a Touring and Presenting program.
  - Findings from this community engagement process would help guide recommendations for the 2024 funding cycle.

**Currently open programs**

- The spreadsheet below reflects the programs that are currently open and will complement the proposed 2023 slate, including:
  - Programs that are already approved by Council for re-release
  - Programs that are funded through 2024
  - Legislatively mandated programs

<b>PROGRAMS RECOMMENDED FOR 2023 FUNDING</b>	<b>Program Summary</b>	<b>Prioritizes Small Organizations</b>
State-Local Partners	Supporting county arts leadership	
State-Local Partner Mentorship	Supporting the establishment of county-designated local arts agencies in each of the four counties in which no such agency exists	
Statewide and Regional Networks	Supporting arts service organizations and networks	
AO – Folk and Traditional Arts	Support to administer funding for artists and arts organizations' work in folk and traditional arts expressions	
Arts & Cultural Organizations General Operating Support	Supporting arts and cultural organizations who have experienced economic hardships due to the COVID-19 pandemic	X
Cultural Pathways	Supporting arts programs in communities of color, recent immigrant and refugee communities, or tribal groups	X
Impact Projects	Supporting collaborative projects that center artists and artistic practice in responding to issues currently faced by California's communities	

<b>CURRENT LEGISLATIVELY MANDATED PROGRAMS</b>	<b>Program Summary</b>
AO – California Creative Corps	A media, outreach, and engagement pilot program designed to support communities statewide following the COVID-19 pandemic
Cultural Districts	Celebrating the breadth and diversity of California's extensive cultural assets
CYD - Creative Youth Development	Supporting arts projects for youth outside of traditional school hours
CYD - Artists in Schools	Supporting projects integrating community arts partners as part of the regular school day
CYD - Arts Education Exposure	Supporting student attendance at arts performances and exhibits
CYD - Arts Integration Training	Supporting arts integration training for educators facilitated by teaching artists
CYD - JUMP StArts	Supporting arts education projects for youth impacted by the justice system

<b>CURRENT PROGRAMS FUNDED THROUGH 2024</b>	<b>Program Summary</b>
AO – Individual Artist Fellowships (Regions I-III)	Supporting the creative practices of California artists at key career levels

<b>RE-RELEASE WITH 2022 FUNDING</b>	<b>Program Summary</b>
Cultural Pathways: Technical Assistance	Support to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups
AO – Individual Artist Fellowships (Region IV)	Supporting the creative practices of California artists at key career levels
AO – Arts Administrators Pipeline Fellowship	Supporting an inclusive workforce for the field of arts and culture
AO – Arts and Accessibility	Support to administer funding for enhanced opportunities for arts participation by people with disabilities

# Strategic Framework Tool Decision Support Tool Worksheet



## 2023 GRANT PROGRAM OPENINGS

### Tier 1: Basic Capacity

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

Reopening of the following programs with 2023 Local Assistance Funding:

- State-Local Partners
- State-Local Partners – Mentorship
- Statewide and Regional Networks
- Folk and Traditional Arts (Administering Organization)
- Arts and Cultural Organization General Operating Support
- Cultural Pathways
- Impact Projects

#### What is the desired timeline for this action?

If approved, the Allocations Committee will recommend allocations for the above programs which Council will vote on at the January 2023 meeting. Under the direction of the Policy Committee, staff will draft program guidelines and applications for Council approval in late February or early March. Programs will open for application shortly thereafter. Staff will provide technical assistance to the field, and then facilitate the panel adjudication process once the deadline has passed.

Once all eligible applications have been ranked, the Allocations Committee will develop recommendations for awards. These recommendations will be voted on by Council in August, once the 2023 state budget has been finalized. Staff will then issue contract documents. Grant activity periods for these programs will begin on October 1, 2023.

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

Current staffing is in place to support the outreach, management, and support of the recommended programs slate. Consolidation of the number of grant programs will allow staff to support applicants and grantees more deeply.

No additional partners or funding are necessary at this time.

Are all three available during the desired timeline?  No  Yes  N/A

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

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

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

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

Council must make a vote on 2023 program openings at the December meeting in order and to maintain the grantmaking timeline for 2023. Delays at any step of the process will adversely impact the grantmaking process by 1) reduce the time that staff to prepare guidelines and applications, and to provide technical assistance; 2) reduce the time that organizations have to prepare and submit applications; and 3) potentially delay the issuance of public assistance funds to the field.

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

Not applicable

## Tier 2: Public Input and Impact

**Who is expected to benefit from this action?**

The arts and culture ecosystem in California, in general. Constituents that will specifically benefit will depend on which programs Council votes to support.

Considerations in the memo above include the following:

- Small and midsize arts and cultural organizations (General Operating Support)
- Arts and cultural organizations centralizing communities of color, recent immigrant and refugee communities, and tribal groups (Cultural Pathways)
- Individual artists and organizations practicing folk and traditional art forms (Folk and Traditional Arts)
- Field as a whole in supporting local arts agencies and arts service organizations (State-Local Partners, Statewide and Regional Networks)
- Field as a whole in balancing opportunities for both general operating and project-based support
- First-time applicants and smaller arts organizations by consolidating grant opportunities and investing in them more deeply

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

If a vote is made to consolidate the number of grant offerings, Council would want to ensure that historically under-resourced communities continue to see themselves represented in the grant guidelines. For example, if project-based grants supporting arts programming for veterans, returned citizens, and other priority communities were to be

funded through Impact Projects, explicit inclusion of those priority communities in the program guidelines would be essential.

For General Operating Support, Council will need to weigh the benefits and liabilities in capping Total Operating Revenue at a particular dollar amount.

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

- Those potentially impacted in the field?  No  Yes

Feedback has been shared via public comment, panelist surveys, and community listening sessions in development of the Grantmaking Evaluation and Strategic Framework.

- Those potentially impacted as community members?  No  Yes

Feedback has been shared via public comment, panelist surveys, and community listening sessions in development of the Grantmaking Evaluation and Strategic Framework.

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

Council discussion at the October public meeting

**At the local level, does this action:**

- Promote ownership?  No  Yes
- Build capacity?  No  Yes
- Align with CAC values?  No  Yes

This action specifically responds to the following **Strategic Framework** aspirational areas:

- General Operating and Multi-Year Grants
- Geographic Equity
- Small Organizations
- Program Consolidation
- State-Local Partner Funding
- State-Local Partner Capacity Building

**Beyond the local level, does this action:**

- Leverage resources?  No  Yes
- Cultivate partnership?  No  Yes



- Grow awareness of the CAC?  No  Yes
- Address root causes of inequity?  No  Yes
- Instill faith in government transparency, accountability, and stewardship?  No  Yes

Council engaging in a robust conversation regarding program opening prior to taking a vote, including multiple opportunities for public comment, will achieve greater transparency, accountability, and stewardship in the CAC's grantmaking processes.

- Align with or expand on the priorities of the Governor and the State of California?  No  Yes
- Demonstrate innovation?  No  Yes
- Position the CAC as a national or international leader?  No  Yes

### Tier 3: Equity Alignment

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

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

**Will this action disadvantage:**

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

The recommended 2023 programs slate is grounded in the values outlined in the Strategic Framework and reflected in the Grantmaking Evaluation Theory of Change. Both of these policy documents foreground movement towards greater equity in their specific recommendations, including those articulated above.

## Tier 4: Council Process

### Prior to calling for a vote:

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

Council addressed this as a discussion item at its October meeting

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

These questions were received at the October meeting and were responded to by the Committee in crafting its recommendations and memo for the December meeting.

- Were those unresolved questions or concerns considered at a committee meeting that was open to the public?  No  Yes  N/A

- Was a public input period offered online or through alternative means for those who could not access a meeting?  No  Yes

Public comment for both the October and the December meetings was and will be received via written correspondence, as well as by phone, to facilitate access for those individuals that are not able to participate live.

## Tier 5: Post-Decision Considerations

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

After discussion at the October meeting, the Policy Committee met to reflect on the input from the full Council and to draft formal recommendations for 2023 program opening. These recommendations will be voted on by Council at the December meeting.

### For this action, what is staff's role?

Once the 2023 programs slate is approved, staff will support the Allocations Committee in recommending allocations based on the Governor's January budget draft. Staff will also draft program guidelines and applications, based on direction from the Policy Committee.

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

Allocations and Policy Committees

### Communication

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

When the vote is made in December, the Public Affairs team will engage in a multitude of diverse strategies to communicate the open grant opportunities for 2023 to all of the following constituencies.

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

## **Evaluation**

How will we know if the expected benefit is achieved?

How will we know if anyone is better off?

How will the public be engaged in evaluative efforts?

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

What is the reporting mechanism for progress?

What is the support mechanism if progress is stalled?

Current evaluation mechanisms include public feedback and engagement through webinars, office hours, and other direct staff interface; public comment at Council meetings; survey data from grantees, unsuccessful applicants, and peer review panelists; and interim and final reporting.

# TAB D

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California Arts Council | Public Meeting | 12/08/2022



# Policy Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833

T: (916) 322-6555 | F: (916) 322-6575

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

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**Date:** December 8, 2022

**To:** California Arts Council Members

**From:** Equity Committee - Chelo Montoya and Gerald Clarke

**Re:** State-Local Partner Equity Outcomes Recommendation

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The Equity Committee met over the past couple of months to continue the State-Local Partner (SLP) Equity Impact Assessment. This included reviewing the Assessment findings with SLP leaders to receive their reflections, questions, and feedback. As a result of this work, the committee recommends the Council's consideration to include participation in a convening in the 2023 SLP guidelines, to be voted on in early 2023. The Equity Committee has also included a decision support tool to accompany this recommendation.

We want to thank the SLP leaders who participated in the Equity Impact Assessment. We appreciate that they took the time and committed human resources to engage in this funder-led effort. We are committed to taking the local and regional priorities and grounding them in our State-Local Partner program investments.

## Recommendation

The agency sees the importance of the SLP program in achieving the CAC's mission and vision. To continue to deepen the relationships between the agency and the SLPs across the state, the Equity committee recommends the CAC invest in a SLP convening. This could include one-time funding for SLPs to participate in the co-creation of the convening and to attend. The purpose of the convening would be two-fold: 1) to provide time and space for topics the SLPs have identified as needs; and 2) advance the equity impact work initiated through the Equity Impact Assessment process.

To date, the last SLP convening occurred in 2019. CAC contracted with Californians for the Arts to host a convening in Sacramento, CA.

If the Council decides to add this to the 2023 SLP guidelines and allocation in a vote in early 2023, the Equity Committee will work with staff to receive feedback from SLPs on how to best go about co-creating the convening.

## Background

January 5, 2022, Equity Committee led a discussion on the proposed edits to the SLP guidelines that included requiring an Equity Assessment. At the meeting the Council approved the Equity Assessment for the 2022 SLP guidelines. [January 5, 2022 Council book.](#)

July 28, 2022, Equity Committee provided an update to the Council with the updated purpose and guiding questions for the Assessment. [July 28, 2022 Council book.](#)

September 15, 2020, Equity Committee provided update to Council on the process. [September 15, 2022 meeting minutes, page 21.](#)

September 30, 2022, Staff conducted a two-hour workshop with SLPs to introduce the assessment purpose, process, and the data collection tools.

October 27, 2022, Equity Committee shared the SLP Equity Impact Assessment – Preliminary Data. [October 27, 2022 Council book](#)

November 14, 2022, Staff conducted a two-hour workshop with SLPs to reflect on the Assessment findings, to address gaps in the data if any, and to possible identify next steps.

## Reflections from SLP Leaders

Some key takeaways from the September workshop:

- SLP leaders shared that some feel there is tension between the priorities of their local communities and the priorities of their authorizing bodies, legislative mandates, and/or funder requirements.
- Small budget and rural-based SLP leaders expressed concerns about implementing equity work due to conservative social contexts and/or limited staff capacity.
- SLP leaders appreciated the CAC encouraging equity work, otherwise it would not be encouraged locally, due to socially and politically conservative culture and policies especially in rural areas.
- There is a wide spectrum of capacity, interest, and competency across SLPs around equity.

Some of the desires from the SLPs at the November 2022 workshop:

- Some leaders requested from the CAC a clear equity impact definition, indicators, and practices to guide their own equity work.
- Many appreciated the complexity and nuance of the Assessment findings, feeling that what was found and shared reflected their experience in their communities.
- Many leaders expressed wanting more guidance and technical assistance from the CAC to advance equity work.
- Some leaders shared the desire for more assessment and analysis of the collected data based on region and budget size.

**Equity Committee Future Expectations**

The Equity Impact Assessment is intended to be an iterative process to monitor the SLPs collective impact with a goal of covering gaps of access to CAC's resources across California's diverse communities. The Equity Committee will continue to analyze and seek refinement of the data to set priorities for advancing equity. We appreciate the SLP partnership and acknowledge this work takes time and resources. We look forward to further discussions about how to best integrate these efforts and continue to build our partnership and capacity in the name of equity.

# TAB E

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California Arts Council | Public Meeting | 12/08/2022





## Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833

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**Date: December 8, 2022**

**To: All Council Members**

**From: Governance Committee - Vicki Estrada and Ellen Gavin**

**Re: Committee Memo for December 8, 2022 Council meeting**

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Following the October Council meeting, the Governance Committee, which is now staffed by Executive Director (ED) Jonathan Moscone, has been meeting to develop the recommendation to include Council and public participation in committee work. To that end, the Governance Committee has worked with the Decision Support Tool (DST) to understand the issue from as many angles as the DST currently provides.

The Governance Committee will continue its work in December and January by engaging CAC staff members (beyond the ED as staff liaison) to work more deeply with the Decision Support Tool and to develop a recommendation for Council to vote on in early of 2023, when we hope to have a full complement of Council members.

Further, the Governance Committee looks forward to the possible Council retreat in early 2023 to look at our processes of decision-making, notably how the Decision Support Tool can be adapted to provide more precise analysis of issues with which the Council committees may engage, always with the goal of serving the arts community and residents of California.

Further, the retreat will enable the Council to learn more about the agency from staff; to delve deeply into programs, processes and policies, and to develop the knowledge, tools and shared ownership of its work for 2023 in service of the field.

As with all Council meetings, the retreat will be noticed to the public.

# Strategic Framework Tool Decision Support Tool Worksheet



## Tier 1: Basic Capacity

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

The CAC and SLPs co-create a convening. The purpose of the convening would be to advance the equity impact work initiated through the Equity Impact Assessment process and provide time and space for topics the SLPs have identified as needs.

The Equity committee would like to discuss the possibility of incorporating the development of the convening into the SLP guidelines.

### What is the desired timeline for this action?

In order to do this the Policy committee would need to consider the recommendations in their program guidelines development procedure (see applicable schedule) and the Allocations committee would need to consider the appropriate funds to invest during the timeline designated for this decision. The convening would take place in 2024.

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

#### Staffing

CAC staff to work with the Policy Committee to build outcomes into the 2023 guidelines and scope of work. CAC staff to work with the Allocations Committee to consider this recommendation in their allocation scenarios for the respective SLP programs.

#### Partners

SLP partners to participate in the co-creation and to participate in the convening.

#### Funding

CAC to support the production of the convening from the Operations budget.

Equity Committee recommends the SLP grant amount and guidelines be adjusted to include the one-time funds to co-create and participate in the convening.

**Are all three available during the desired timeline?**  No  Yes

This depends on the baseline funds allocated.

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

Yes by integrating the project into the SLP guidelines and providing the applicable investment.

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

During the allocations procedure we should consider how to accommodate this investment.

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

This could potentially be a 2 year project or converted to a completely virtual convening should resources or accessibility become a challenge.

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

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

CAC to support the production of the convening from the Operations budget.

## Tier 2: Public Input and Impact

**Who is expected to benefit from this action?**

The diverse communities served across California. We understand that SLPs come in a variety of shapes and sizes as well as the dynamic communities they serve. This convening is intended to reduce gaps in access to CAC's resources across California. For this reason the public is the primary beneficiary.

SLPs will benefit by advancing their own development towards equity.

CAC will benefit by having more awareness of the SLPs ecosystems to be able to better support further partnership and capacity building.

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

This will require engagement across SLPs. Smaller SLPs may be especially limited in staffing and challenged to accommodate this extra workload however we believe the additional investment that is yielded from the allocations recommendation will supplement all SLPs contributions to this effort.

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

- Those potentially impacted in the field?  No  Yes

Through the Equity Impact Assessment Process held in 2022 we had two sessions with SLPs and a period of time allocated for additional feedback.

- Those potentially impacted as community members?  No  Yes

This Decision Support Tool is provided at the December 2022 meeting at which point members of the public are invited to share their feedback. There will be additional

checkpoints to receive feedback including the release of any guidelines that are advanced as well as the meeting where allocations are set.

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

The equity committee has included a team of staff involving CAC leadership.

**At the local level, does this action:**

- Promote ownership?  No  Yes

We hope to encourage ownership by allowing SLPs to lead in the development of the convening in collaboration with CAC staff and Equity Committee members.

- Build capacity?  No  Yes
- Align with CAC values?  No  Yes

**Beyond the local level, does this action:**

- Leverage resources?  No  Yes

CAC human resources will be dedicated to this effort in addition to the 2023 Equity Committee members.

- Cultivate partnership?  No  Yes
- Grow awareness of the CAC?  No  Yes
- Address root causes of inequity?  No  Yes
- Instill faith in government transparency, accountability, and stewardship?  No  Yes
- Align with or expand on the priorities of the Governor and the State of California?  No  Yes
- Demonstrate innovation?  No  Yes
- Position the CAC as a national or international leader?  No  Yes

**Tier 3: Equity Alignment**

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

The initial Equity Impact Assessment (2022) and review of similar tools across the nation (2021).

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

Completed in 2022.

**Will this action disadvantage:**

- Small organizations?  No  Yes

Smaller SLPs may be challenged to contribute at a greater level

- Certain regions of the state?  No  Yes

- Potential beneficiaries with disabilities?  No  Yes

- Potential beneficiaries who communicate in languages other than English?  No  Yes

There is limited capacity to provide translation. We feel the outcome will however benefit beneficiaries who communicate in languages other than English.

- Potential beneficiaries who face social stigma, trauma, and/or safety concerns?  No  Yes

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

#### Tier 4: Council Process

**Prior to calling for a vote:**

- Was the item open for discussion at a prior Council meeting?  No  Yes
- Were Council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations?  No  Yes
- Were those unresolved questions or concerns considered at a committee meeting that was open to the public?  No  Yes
- Was a public input period offered online or through alternative means for those who could not access a meeting?  No  Yes

#### Tier 5: Post-Decision Considerations

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

**For this action, what is staff's role?**

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

### **Communication**

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

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

### **Evaluation**

**How will we know if the expected benefit is achieved?**

SLPs will expand their capacity of outreach and inclusion.

**How will we know if anyone is better off?**

Subsequent Equity Impact Assessments will reveal a positive increase in data pertaining to equity.

**How will the public be engaged in evaluative efforts?**

n/a

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

CAC staff works with SLPs to solicit input on the convening in early 2023.

Benchmarks would include the incorporation of the convening into SLP guidelines and a report on the findings gathered from the convening.

**What is the reporting mechanism for progress?**

Identified individuals will provide a report post convening.

**What is the support mechanism if progress is stalled?**

Extension to be provided if the undertaking is proven to require more time OR an adaptation of outcomes (such as virtual only convening).

# TAB F

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California Arts Council | Public Meeting | 12/08/2022



## Memorandum

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T: (916) 322-6555 | F: (916) 322-6575  
[www.arts.ca.gov](http://www.arts.ca.gov)

**Date:** December 8, 2022

**To:** Council Members

**From:** Allocations Committee- Lilia Gonzáles-Chávez, Vicki Estrada

**Re:** Recommendations for 2022 Additional Grant Allocations

The Allocations Committee recommends Council approve allocations in the amount of \$141,250 for the organization Everybody Dance Now! in the following programs:

- \$14,250 for Arts Integration Training,
- \$35,000 for Jump StArts (Cycle B),
- \$54,000 for Artists in Schools, and
- \$38,000 for Creative Youth Development.

[Arts Integration Training Guidelines](#)

[Jump StArts \(Cycle B\) Guidelines](#)

[Artists in Schools Guidelines](#)

[Creative Youth Development Guidelines](#)

### **Purpose**

The purpose of this memo is to provide funding allocation recommendations for the 2022 grant programs listed above for the organization Everybody Dance Now! for Council vote.

### **Recommendations**

The committee recommends that Council vote to approve the presented funding scenarios. Council previously approved the funding formula for Creative Youth Development grants with ranks of 6 being funded at 100%, ranks of 5 being funded at 95%, ranks of 4 being funded at 90%, and ranks of 3 and below not being funded. The committee recommends maintaining this funding formula for the presented applications.

### **Background**

Due to an administrative error from the Secretary of State's office, the organization Everybody Dance Now! was incorrectly listed as having a suspended status at the time of application and was therefore marked ineligible by the CAC. Upon further review, Everybody Dance Now! was proven to be in good standing with the Secretary of State and eligible for funding by the CAC. Everybody Dance Now! was adjudicated along with all other eligible Cycle B applicants and received ranks at previously approved funding levels. The Allocations Committee met to review



Everybody Dance Now!'s 4 eligible application ranks to prepare funding recommendations to the Council.

**Supporting Documents**

Panelists that adjudicated these applications were included in the September Council book. The September council book can be viewed [HERE](#).

# Everybody Dance Now! Application Panel Ranks

Application ID	Applicant Organization	County	Final Rank	Request Amount	Recommended Award
AE-AIT-22-19304	EVERYBODY DANCE NOW	Santa Barb	5	\$ 15,000	\$ 14,250
JMP-22-19305	EVERYBODY DANCE NOW	Santa Barb	6	\$ 35,000	\$ 35,000
AE-AIS-22-19302	EVERYBODY DANCE NOW	Santa Barb	4	\$ 60,000	\$ 54,000
CYD-22-19303	EVERYBODY DANCE NOW	Santa Barb	5	\$ 40,000	\$ 38,000
total from CYD funding:				<b>\$</b>	<b>141,250</b>

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