



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

Gavin Newsom, **Governor**  
Jonathan Moscone, **Executive Director**  
2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
(916) 322-6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

**PUBLIC MEETING AGENDA**

**March 24, 2023**

**10:00 AM - 2:45 PM**

**Virtual Meeting**

Online meeting access will be provided at

<https://arts.ca.gov/about/council-meetings/>

10:00 AM (5 min)	<b>1. Call to Order</b>	C. Montoya
10:05 AM (10 min)	<b>2. Land and Peoples Acknowledgment</b>	P. Mercado
10:15 AM (5 min)	<b>3. Roll Call and Establishment of a Quorum</b>	K. Margolis
10:20 AM (5 min)	<b>4. Chair’s Report (<a href="#">TAB A</a>)</b>	C. Montoya
10:25 AM (5 min)	<b>5. Executive Director’s Report (<a href="#">TAB B</a>)</b>	J. Moscone
10:30 AM (5 min)	<p><b>6. Voting Item: Council Minutes from Previous Council Meetings</b></p> <p>1. February 24, 2023 (<a href="#">TAB C</a>) 2. March 13, 2023 - (Programs Policy Committee) (<a href="#">TAB D</a>)</p> <p><i>The Council will review and vote on the minutes from the February 24, 2023 Council meeting and the March 13, 2023 Programs Policy Committee meeting.</i></p>	C. Montoya
10:35 AM (20 min)	<p><b>7. Public Comment (General)</b></p> <p><i>Two forms of public comment will be offered:</i></p> <ul style="list-style-type: none"> <li><i>Written comments will be accepted online prior to and up through 10 a.m. on the business day following the close of the meeting.</i></li> </ul>	C. Montoya K. Margolis



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	<ul style="list-style-type: none"> <li>• <i>Live comments will be accepted during this agenda item in the meeting on Zoom or phone. Live public comment is limited to 2 minutes per person.</i></li> <li>• <u><i>General public comments will be limited to 20 minutes, as allowed by Bagley-Keene.</i></u></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>	
10:55 AM (30 min)	<p><b>8. Presentation and Discussion:</b> Healthy Places Index</p> <p><i>Helen Dowling, MPH Director of Data Initiatives, Public Health Alliance of Southern California will describe the interactive Healthy Places Index (HPI) and how it maps data on social conditions that drive health and wellness in communities.</i></p>	C. Montoya  Helen Dowling, Public Health Alliance of Southern California
11:25 AM (5 min)	<p><b>9. Presentation:</b> Poetry Out Loud Winner Recitation</p>	J. Moscone TBA
11:30 AM (105 min)	<p><b>10. Voting Item:</b> Programs Policy Committee Recommendations for 2023 Grant Guidelines, including presentation of Equity Committee memo (<a href="#">TAB E</a>)</p> <ul style="list-style-type: none"> <li>• Overview: (10 mins)</li> <li>• Voting Item Public Comment (15 min)</li> <li>• Voting Item Council Discussion and Votes (80 min)</li> </ul>	E. Gavin L. Goodwin G. Clarke C. Duarte  K. Margolis C. Montoya
1:15 PM (20 min)	<b>Break</b>	
1:35 PM (15 min)	<p><b>11. Grantee Presentation:</b> Eugene Rodriguez, Executive Director of Los Cenzontles</p> <p><i>Los Cenzontles Cultural Arts Academy's mission is to amplify Mexican American culture and communities through education, performance and production. Eugene will speak on the impact of the Individual Artist Fellowship grant award.</i></p>	Eugene Rodriguez, Los Cenzontles

1:50 PM (40 min)	<p><b>12. Voting Item:</b> Allocations Committee Recommendations for 2022 Cycle C Grantees (<a href="#">TAB F</a>)</p> <ul style="list-style-type: none"> <li>○ <b>Individual Artists Fellowship Administering Organization-Region 4</b></li> <li>○ <b>Creative Youth Development</b></li> <li>○ <b>Cultural Pathways Technical Assistance</b></li> </ul> <p><b>13. Overview</b> (5 mins) <b>14. Voting Item Public Comment</b> (10 min) <b>15. Voting Item Council Discussion and Votes</b> (25 min)</p>	O. Raynor V. Estrada  K. Margolis C. Montoya
2:30 PM (10 mins)	<p><b>13. Committee Updates:</b></p> <ul style="list-style-type: none"> <li>● <b>Governance</b> (5 min) (<a href="#">TAB G</a>)</li> <li>● <b>Strategic Framework</b> (5 min) (<a href="#">TAB H</a>)</li> </ul>	N. Miner R. Messina-Captor  P. Mercado O. Raynor
2:40 PM (5 min)	<b>14. In Memoriam</b>	V. Estrada
2:45 PM (5 min)	<b>15. Adjournment</b>	C. Montoya

\*\*\*\*\* [Supplemental Video Link: 2023 California Poetry Out Loud State Finals](#) \*\*\*\*\*

1. All times indicated and the orders of business are approximate and subject to change.
2. **Any item listed on the Agenda is subject to possible Council action.**
3. A brief mid-meeting break may be taken at the call of the Chair.
4. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
5. Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make sure you request no later than March 20, 2023 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.

# TAB A

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California Arts Council | Public Meeting | 03/24/2023

This agenda item was provided to Council as an oral report. A detailed summary will be included in the record of the meeting's minutes, published to the CAC site following Council's approval at the next scheduled business meeting.

# TAB B

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California Arts Council | Public Meeting | 03/24/2023



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## Executive Director's Report March 24, 2023

During the last two weeks, I have been traveling down the Central Coast to Los Angeles and all the way up to Humboldt County (via plane) to visit with the Eureka Cultural District and the many diverse artists, culture bearers and cultural workers there and in Arcata.

I spent the morning at the Corcoran State Prison experiencing Creative Acts' profound work engaging incarcerated individuals in solitary confinement through innovative arts practices including virtual reality. Right after, I visited the town of Hanford in Kings County, where I spent time with Stephanie Magnia at the Kings Art Center, where we hope to have our June council meeting, and with the Hanford Multicultural Theater Company, a company of artists and artisans who are centrally located in downtown Hanford and provide classes and performances to people in the area all year round.

Driving down a very wet Highway 99, I spent a few days in Bakersfield to meet with Jeanette Harrison, Director of the Bakersfield County Arts Council, as well as with Andrea Hansen whose organization Kern Dance Alliance is administering the Creative Corps program for regions throughout the Central Valley.

In LA, I was honored to finally meet the amazing Kristin Sakoda, Director of the Los Angeles County Office of Arts and Culture. The next day, Council Member Ellen Gavin and I went to the dress rehearsal of a new play entitled (Im)migrants of the State, co-directed by Rich Loya, currently a teaching artist for the Actors' Gang and a formerly incarcerated member of our society. That night Chair Chelo Montoya and I saw a revival of Anna Devere Smith's extraordinary and all too relevant *Twilight: Los Angeles, 1992* at the Mark Taper Forum, during which a testimonial by Cornel West whom Anna quotes verbatim (and I will partially paraphrase) talks about how – talks about the artist's capacity to enter bravely into in a state of despair and yet finds hope, hope beyond evidence, "hope that attempts to create new possibilities based on visions that become contagious so people can engage in heroic actions always, against the odds, no guarantee whatsoever. That's hope!"

In Riverside I visited with Rachael Dzikonski, along with (pictured) artists Cosme Cordova, Nicole Green, Fernando Blanco, and Ulises Rodriguez). Rachael is the Director of the Riverside Arts Council, which is partnering with the Inland Empire Community Foundation to administer the Creative Corps

program serving artists and arts organizations throughout Inland Empire. Next time you are in Riverside, you have to check out Martin Sanchez' epic community-driven artwork all made from recycled materials.

Finally, in Eureka and Arcata, I have too many memories and pictures to share, but one experience that stood out was my visit with Brenda Perez and her colleagues in the Jardin Sanctuario, a program of the Centro Del Pueblo in Arcata.

All this was happening while our staff and Council committees were working non-stop to incorporate conversations, comments, feedback, and deep-diving analyses to prepare us for today, where our Council will be voting on guidelines for our 2023 programs, as well as for allocations to grantees for our remaining 2022 grants.

I could not be prouder of this organization – Council and Staff alike. This Council does not rubber stamp. This staff does not just go through the motions. They are actively listening and adapting policies that move closer and closer to reflecting and meeting the needs and aspirations of our expansive and diverse field. We will continue to listen and to learn, as promised, and I expect all of you to hold us accountable.

Speaking of which, we know we published our Council book later than we are making a practice of. That was because of the amount of work we as a Council and Staff had to do. That means there might be some mis-wordings, or some possible surprises given the depth of narrative that has gone into every single recommendation and memo. We know that we have to get our 2023 guidelines and 2022 allocations voted on today, but if there is something we find that we missed, we will correct. And if there is something that needs more time to discuss, we will take the time. As long as we get the guidelines and allocations voted on, our staff can get to the next phase of their work. That's our goal.

So let's approach this day with a belief in good intention, a grace for the time it takes to do the good work, and a promise to have the positive impact we aim to have for you and the communities you serve and with whom you engage.

At our next meeting, I hope to yield time to our new Chief Deputy Director Kayla Ungar, who can share some of the exciting developments in our building new relationships with agencies throughout the state. She, along with Deputy Director Ayanna Kiburi and I are also looking at other ways to increase opportunities for artists, culture bearer and cultural workers to be paid as a workforce that will be essential in achieving California for all.

That is hope, indeed.

Thank you.



# TAB C

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California Arts Council | Public Meeting | 03/24/2023



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## DRAFT MINUTES OF PUBLIC MEETING

February 24, 2023

Part 1: 9:30 a.m. to 1:30 p.m.

Hattox Hall, The Old Globe  
1363 Old Globe Way  
San Diego, CA 92101

The members of the California Arts Council convened in San Diego with web conference availability, 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

Consuelo (Chelo) Montoya, Chair  
Vicki Estrada, Vice-Chair  
Gerald Clarke  
Caleb Duarte  
Ellen Gavin  
Leah Goodwin  
Alex Israel  
Phil Mercado  
Nicola Miner  
Olivia Raynor

#### Arts Council Staff

Jonathan Moscone, Executive Director  
Ayanna Kiburi, Deputy Director  
Liz Azevedo, Director of Program Services  
Kimberly Brown, Public Affairs Specialist  
Kristin Margolis, Director of Legislative Affairs  
Qiana Moore, Outreach and Events Coordinator  
Zachary Hill, Information Technology Associate

## **1. Call to Order**

Chair Chelo Montoya opened the meeting at 9:31 a.m. and welcomed everyone. She expressed appreciation for the Council and members of the public who were present at this second hybrid meeting. She extended gratitude to the venue hosts of the Old Globe Theater in San Diego.

## **2. Acknowledgement of Tribal Land**

Vice-Chair Vicki Estrada stated that recognizing the land is a practice that honors and respects contemporary indigenous peoples' connection to their land since time immemorial. Using a land acknowledgement is a way to express gratitude and appreciation to those upon whose territory one resides or works.

Vice-Chair Estrada spoke about the Kumeyaay people, the original inhabitants of the land. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging all members of the Kumeyaay community and affirming their sovereign rights.

Vice-Chair showed images of Kumeyaay art. They are a people who saw magic and wonderment in rocks. The ancient art forms of pictographs, petroglyphs, and geoglyphs provide a link with the past. They created beautiful baskets; dancing and the ceremonies were very important.

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

Ms. Margolis conducted a roll call.

Present: Chair Chelo Montoya, Vice Chair Vicki Estrada, Gerald Clarke, Caleb Duarte, Ellen Gavin, Leah Goodwin, Alex Israel, Phil Mercado, Nicola Miner and Olivia Raynor.

## **4. Welcome from Erna Finci Viterbi; Artistic Director Barry Edelstein; Audrey S. Geisel; and Managing Director Tim Shields, The Old Globe**

Executive Director Moscone thanked everyone at the Old Globe for taking care of the CAC. He especially thanked Ms. Viterbi, Mr. Edelstein, Ms. Geisel, and Mr. Shields.

Mr. Edelstein welcomed the Council and gave a history of The Old Globe, which was established in 1935. It had been built as a community theater and is now one of the largest regional theater companies outside of New York City. They produce 15 theater performances per year on three different stages, ranging from musicals, Shakespeare plays, new writing by emerging playwrights, to American and world classics. They have an actor training program run jointly with the University of San Diego, a robust program of development of new plays, and a humanities series that deals with lifelong learning. An arts engagement program is the envy of the national field; they engage populations such as incarcerated, unhoused, refugee, senior, active-duty military and veteran, and at-risk youth. They have a busy program with the San Diego Unified School District and the San Diego Public Library. The funding for the arts engagement programming is about \$2.5 million per year.

They function under the idea that theater is a public good. It fosters emotional intelligence, civic participation, and a deeper understanding of the subjectivities of others.

## **5. Chair's Report**

Chair Montoya once again thanked The Old Globe Theater for hosting the CAC. She also thanked Balboa Park and Barrio Logan – cultural districts that will be the focus of the second half of the meeting. This year Council visits are also planned for Stockton, Kings County, Oakland, and Nevada City, with virtual meetings in between. It is crucially important for the Council to be present in the context of this work, and to connect with the people doing it.

Chair Montoya also thanked the community members who have joined the meeting in person and virtually across California. She looked forward to their public comments and appreciated the feedback they have shared since the last meeting.

She had visited Orange County recently to hear the National Endowment for the Arts Chair, Dr. Maria Rosario Jackson, at the 13<sup>th</sup> Annual Creative Edge lecture. She had also attended the Otis Report on the Creative Economy and several other events during the Art Extravaganza in Los Angeles last week. She had visited the Frieze Art Fair with Senator Ben Allen, where she met one of the CAC Impact Project recipients. In addition, she had met with recipients of contracts and programs, and teaching artists who shared stories of appreciation, as well as stories of jobs lost in the field as a result of some of the CAC changes.

Each move we make has a ripple effect on artists, organizations, and communities. The CAC's hope is to do no harm, but we often hear how the most well-intentioned decisions may have an adverse effect on other groups or individuals. This is one of the reasons policy takes so long to shift. At the CAC we have the decision support tool – a procedure intended to slow down the decision-making process intentionally so that we consider how each move might impact the various stakeholders. Chair Montoya encouraged the Council and staff to be as engaged with the field as possible.

The CAC does this work with mission values and strategic framework in mind, which prioritizes race equity. Chair Montoya sought to ground this meeting in the CAC mission and vision.

Chair Montoya thanked the Allocations Committee for its deep dive on the two critical memos the Council will be voting on regarding the 2022 and 2023 research distributions.

She appreciated the thoughtful work that had gone into the Programs Policy Committee memo on the guidelines, which are where we shape our priorities, respond to the needs of the field, and adapt to our changing world.

She appreciated the staff that support these committees, for providing data and rich conversation in the committee meetings.

## **6. Executive Director's Report**

Executive Director Moscone reported that he had spent time in San Diego during the last several days: at the Chicano Park Museum and Cultural Center with Josephine Talamantez; touring the artist studio and the exhibit of Joe Pisano; observing a rehearsal at the Rosin Box Dance Company; and touring the black arts district on Imperial.

He had seen an ecosystem: an interconnected network of individuals. All of the artists are making it possible for art and creativity to have a deep, beautiful impact on our wild diversity of communities. Executive Director Moscone has seen this kind of ecosystem everywhere he has

been in California, from Redding to Orange County to the Bay Area. Every component matters. We are dependent on each other.

When we look to support artists, we also look to support the labor it requires for artists to do their work. We must acknowledge this going forward – it is how we make a collective impact, how we convince the world that the arts deserve investment, and how we build movements.

Through listening, learning, and leading, we are trying to find the most strategic ways for our limited dollars to have impact on the capacity of our field to serve our communities.

Executive Director Moscone was heartened to see that approximately 80% of CAC support goes directly to arts organizations and artist-led projects. The remaining 20% goes to much of the labor it takes to make the work of artists, culture bearers, and culture workers possible.

This year, Executive Director Moscone is working alongside agency staff leadership to identify ways we can leverage more money for our sector, finding public and private inroads into other agencies' work to ensure that artists, culture bearers, and culture workers are at the table and afforded as many opportunities to be paid as possible.

During the coming year, Executive Director Moscone will continue to experience the arts ecosystem throughout our state, with stops next at Eureka and Corcoran State Prison.

As we continue to listen to the needs of aspirations of our field who serve incarcerated communities through the Arts in Corrections program, Executive Director Moscone thanked the California Department of Corrections and Rehabilitation for helping to make it possible for the money that comes from the state for Arts in Corrections to come directly to the CAC. This will greatly improve the speed by which we pay our contracted organizations.

#### **7. Voting Item: Council Minutes from Previous Council Meeting, January 27, 2023**

**MOTION:** Vice-Chair Estrada moved to approve the January 27, 2023 Meeting Minutes. Councilmember Gavin seconded the motion.

**VOTE:** Ayes: Chair Chelo Montoya, Vice-Chair Vicki Estrada, Leah Goodwin, Ellen Gavin, Olivia Raynor, Caleb Duarte, Alex Israel, Gerald Clarke, Nicola Miner, Phil Mercado.

Noes: None.

The motion passed.

#### **8. Public Comment (General)**

Chair Montoya stated that this was the time for making public comment that was general rather than specific to certain agenda items. Ms. Margolis explained the process and provided specific instructions.

##### **Live public comment:**

Jonathan Gless, Executive Director for Arts and Culture for the City of San Diego, welcomed the CAC. He commented on the State and Local Partnership (SLP) that they hold with the CAC, which enables them to leverage the funds to provide greater access to resources that they would not otherwise be able to provide because of the way the City funds the arts. They are TOT-funded, which means that they have limitations on the way City funds can be used. CAC funds

allow them to function differently in the community, such as providing technical assistance organizations that are small, county-wide, and BIPOC-facing, representing, and serving.

Lila Yanakone, La Jolla Playhouse, thanked the Council for support of their learning and engagement programs. They were recently awarded a Jump Start grant for technical theater training, which provides system-engaged, system-impacted, and at-promise youth with vocational skills to become professional theater technicians, designers, craftspeople, artisans, or special events crew. The Playhouse was also awarded an arts education exposure grant, funding both student matinees, and a performance outreach program – a new play created specifically for audiences in elementary and middle school.

Abe Tomas Hughes, San Diego Arts and Culture Commission, said that the Commission advises staff, the mayor, and the City Council on culture-related investments, and sets priorities. The Commission has deepened and expanded its work to align with the City's priorities in racial and social justice and equity, and to ensure all communities have access to arts and culture, especially those silent communities who do not have representation, yet love culture. To that end, the Commission is embarking on the City's first cultural planning processes that will respect all equity including border communities. He thanked the CAC for continued support of the Commission's initiatives.

Christopher Ahr, volunteer with Age Well Services in San Diego and founder of the San Diego Repertory Theater, advocated for individual artists and more programs that address them.

Peter Comiskey, Balboa Park Cultural District, said that the work the CAC did at its last meeting has significantly stimulated the cultural districts. Discussions have started about programs that can be offered, how cultural districts can help each other, and how smaller cultural districts can get administrative support. Mr. Comiskey presented at a conference yesterday at which the attendees asked about the cultural districts program and how they can be cultural districts. He advocated to bring back the \$20 million. At Balboa Park, the cultural districts program has enabled them to be much more intentional about how they look at inclusion and diversity.

Imani (no last name given) spoke about incarcerated creative individuals and the problem that before they get to prison, they are not supported. We need to start with children who do not have access to the arts and would benefit from it. She asked for collaboration among all the organizations that are asking for funds. Growing up in Balboa Park, she had taken a dance class in high school that led to her going to college – she had access and opportunity.

Tomas Benitez commented that he appreciated the prioritization of small and midsize groups with much of the funding that CAC provides, but the midsize organizations are being squeezed by the parameters. The funding threshold at the lower end for small and grass roots is too low at \$250,000. After Covid, everything is more expensive, particularly operations. At the other end, it is too low – midsize has historically been around \$750,000; but with expanded operations costs, we are still operating as midsize but have to pay more for operations. Historic BIPOC organizations are getting close to \$1 million, but breaching that is difficult because they go from being a big fish in a little pond to being a little fish in a big lake. There needs to be room on either side to allow the midsize to take advantage of some of the leverage funding available to the CAC as a priority.

Victor Payan, founding director of Media Arts Santa Ana, attested to the importance of providing a bedrock that supports the development of the arts ecosystem and the diverse community of

artists, arts organizations, and families. He congratulated Ethan Van Thillo and his team at Media Arts Center San Diego on the thirtieth anniversary of the San Diego Latino Film Festival. His own film festival, the OC Film Fiesta, is now in its fourteenth year. He thanked the CAC for supporting his efforts; for supporting Josie Talamantez's work along with the cultural community of Barrio Logan; and for serving underrepresented immigrants, refugees, and marginalized communities through media arts and film.

Diane Leo Panella, an organizer with Encinitas West African Dance, said that this dance class was begun 12 years ago solely out of a grass roots effort to provide a platform for African and African-American teachers to share their culture of West African dance and drum in the community. They would like to have a dance conference in 2024 if possible, with classes providing dance instruction from Senegal, Mali, Guinea, and Ivory Coast, as well as West African drumming classes.

Susie Tanner, founder and director of Theater Workers Project, thanked the Council for changing the culture of communication with grantees and potential grantees. Even though payments are still slow and they and many other organizations are wallowing in unpaid invoices, the CAC is responsive to their needs. She feels respected and heard. She gave a shout-out to Jonathan Estrada for being the only functioning real staff member for Arts in Corrections. She encouraged the CAC to hire a Program Manager to support Mr. Estrada.

Casey Long, founding artist at Chase Theater in Anaheim, thanked the CAC for their integral support of the Veterans Speak Up program. It is a free six-week program that empowers local veterans to find their voice and share their story with a public audience. It has given our veterans a spotlight they deserve and the confidence they need finally to share their harrowing experiences with their families.

Marie Acosta, member of the Tongva Tribe, addressed the allocation discussion with the opinion that our arts ecosystem is currently divided. Our communities of service organizations and arts organizations are not in alignment with a philosophical or practical approach to implementing the mission of the CAC – strengthening arts, culture, and creative expression. Arts and arts-producing organizations are at the center of our ecosystem. Service organizations play a role, but over the last seven years, moneys available from the CAC have reverted to hiring subcontractors – what the CAC calls administrating organizations. We already have an administrating organization: the CAC. Ms. Acosta also did not agree that taxpayer money should go to conferences that are invitation only.

**Written public comment submissions:**

- Katie Gilmartin, Alameda County  
Current or Former Grantee: Artists in Communities, Creative Youth Development, Local Impact  
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs

Dear California Arts Council, Thank you for the tremendous support you provide to so many organizations across the state. Your funding has been critical to many of us running small organizations. I am writing to urge you to please end the practice of sub-contracting, which essentially diverts essential funds from supporting the creating of art and the building of community. The funds you have available can be put to better use -- are being put to better use -

- by those of us actually doing the work of creating art, supporting artists, and building community through the arts. I promise you, we make every penny count, and it is profoundly disheartening to see funds being spent on the administrative costs of sub-contracting. Please discontinue your sub-contracting program, with the exception of certain targeted communities where it makes sense because special knowledge and connection is necessary: in the traditional arts, in corrections, and relating to disabilities. Thank you for taking this deep concern into consideration.

Thank you again for the work that you do, and for requesting public comment.

- Sean Dorsey, Fresh Meat Productions, San Francisco County  
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Arts and Accessibility, Impact Projects  
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs; 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

Hello! Thank you for your work to uplift CA arts and arts workers! I am writing with 3 comments, urging the CAC to please:

1. Fund arts producing organizations with budgets up to \$1.5M that are deeply rooted in, and reflective of, underserved communities.
2. End the practice of sub-contracting, with exceptions for the fields of traditional art, arts and disabilities and arts in corrections.
3. Provide one-year funding to State and Local Partners, and to require that 50% of their awarded funds must be distributed to small and emerging arts groups within the counties they serve, with a priority on orgs that are BIPOC-led, trans-led, disabled-led and/or Deaf-led.

- Beth Stoffmacher, UCLA National Arts and Disability Center, Los Angeles County  
Current or Former Grantee: Arts and Accessibility  
RE: Agenda Item 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

Beth Stoffmacher, Arts Specialist, UCLA National Arts and Disability Center. Over my 20 years adjudicating and providing consultation to over 400 Artists that applied to the Arts and Accessibility program, I want to make sure the council thinks about the following when offering grants to artists with disabilities. Make sure that the application is offered in alternative formats such as Large Print, accessible to screen readers, and is written using plain language. First time grantees may have no experience in creating a budget or have a resume. I worked with the artists 1:1 to assist them with understanding what was being asked in the application, to create a budget, and write a resume. It is important to offer a staff person that has time to work with the artists during the application process. Online grant systems are very difficult to understand, even for an experienced grantee. Having a staff person walk the applicant through the process is imperative. I also strongly recommend that you have an artist with a disability on the Review panel. Make sure to offer CART and ASL when hosting all meetings in physically accessible spaces. I hope the council considers these points when creating all their grant programs. Artists with disabilities deserve an equal chance to create and share their work.

- Nancy Wang, Eth-Noh-Tec, San Francisco County  
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief,



Cultural Pathways, Local Impact

RE: Agenda Item 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

Please keep grants for artists and arts organizations in mind over monies going to organizations to administer grants. CAC staff have always kept this in-house which makes it easier to coordinate the grants programs and a place for us artists to know where to go to, to have a staff member we develop relationships with. Artists need to be your primary focus for your support. Thank you.

- Stella Adelman, Dance brigade/ Dance Mission, San Francisco County  
Current or Former Grantee: Artists in Communities, Creative California Communities, Creative Youth Development (formerly Youth Arts Action), Local Impact, Statewide and Regional Networks  
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs

Greetings - I am writing to order the Council to raise the budget limit for eligible applicants from \$250K to \$1,500,000 in order to support many of the state's successful mid-sized organizations rooted in BIPOC and LGBTQ communities. These organizations do much to support smaller orgs and individual artists.

Also, please prioritize grant programs that fund individual artists and arts producing or presenting organizations; as many of you are aware, the Council's recent awards have increased administrative costs by contracting with third parties instead of directly funding artists and arts producing and presenting organizations.

Thank you!

- Angela Ramsey, 3rd i South Asian Film Festival, San Francisco County  
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief, Impact Projects, Local Impact  
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs; 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

The 3rd i South Asian Film Festival is a media arts nonprofit that serves the South Asian community, in part due to the support of the CA Arts Council.

3rd i supports the recommendation to fund arts producing organizations with budgets up to \$1.5M that are deeply rooted in, and reflective of, previously underserved communities.

Additionally, we support:

--ending the practice of sub-contracting, with exceptions for the fields of traditional art, arts and disabilities and arts in corrections.

--providing one-year funding to State and Local Partners and to require that 50% of their awarded funds must be distributed to small and emerging arts groups within the counties they serve.

- Anastacia Powers Cuellar, Brava! for Women in the Arts, San Francisco County  
Current or Former Grantee: Artists in Communities, Arts & Cultural Organizations General Operating Relief, Creative California Communities, Creative Youth

## Development

RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs

We support the proposal for the CAC to fund arts producing organizations with budgets up to \$1.5M that are deeply rooted in, and reflective of, previously underserved communities.

We support the proposal for the CAC to end the practice of sub-contracting, with exceptions for the fields of traditional art, arts and disabilities and arts in corrections.

We support the proposal for the CAC to provide one-year funding to State and Local Partners and to require that 50% of their awarded funds must be distributed to small and emerging arts groups within the counties they serve.

- Yarrow Lazer-Smith, Swim Gallery, San Francisco County  
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs; 9.  
Discussion Item: Allocations for the Slate of 2023 Grant Programs

To provide one-year funding to State and Local Partners and to require that 50% of their awarded funds must be distributed to small and emerging arts groups within the counties they serve.

- Brenda Aoki, First Voice, San Francisco County  
Current or Former Grantee: Creative California Communities, Individual Artists  
Fellowships, Local Impact

Cuts are coming to both the state and city budgets. Although survival of the fittest might seem like a good business tactic, it is disastrous for the arts. Covid Relief grants mostly went to presenters and venues. Artists were left out in the cold. Artists still making art are barely hanging on.

Pulling back to get a big picture view, no one in this field will have a job if artists can't make work. The psychology of this nation will remain forever fractured if we artists of color cannot continue to contribute to the American cultural canon. By supporting the makers of art, we are building out a psychology and culture that embraces all of us. To silence our voices, just as we have begun to be heard is dangerous. We feed the soul. We are absolutely essential. Please fund artists and artists-driven organizations.

- Jordan Chesnut, SLO County Arts Council, San Luis Obispo County  
Current or Former Grantee: State-Local Partnership  
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs; 9.  
Discussion Item: Allocations for the Slate of 2023 Grant Programs

The SLO County Arts Council asks the CAC to support base level of \$90,000 annual. We advocate for 2-year funding, and request that the CAC do not remove funds from traditional and folk arts. We request that you do not allocate funds for convening, but that we are all committed to planning and attending one convening during the 2-year grant cycle.

- Manuel Pickett, Teatro Espejo, Sacramento County  
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief

That funding be allotted to organizations whose budgets are up to 1.5 million. These organizations are rooted deeply in underrepresented communities and need CAC support. I am also requesting that the CAC contract Local and State partners for only one year and that their funding be directed to small arts organizations in their area.

- Elizabeth Stephens, Earth Lab SF, San Francisco County  
RE: Agenda Item 8. Discussion Item: Guidelines for Slate of 2023 Grant Programs; 9.  
Discussion Item: Allocations for the Slate of 2023 Grant Programs

As the co-artistic director of E.A.R.T.H. LAB SF, I strongly support the recommendation to fund arts producing organizations with budgets up to \$1.5M that are rooted in previously underserved communities. I am in favor of ending sub-contracting (with exceptions for the fields of traditional art, arts and disabilities and arts in corrections) and prioritizing grant programs that fund individual artists and arts-producing/presenting organizations. I am also supportive of the proposal to provide one-year funding to State and Local Partners and to require that 50% of their awarded funds must be distributed to small and emerging arts groups within the counties they serve. Thank you.

- Teresa Anderson-Dvoracek, Oakwood Brass \_ Outreach Project, Los Angeles County  
Current or Former Grantee: Artists in Schools, Impact Projects

I would like to add to the discussion regarding funding for organizations up to \$200,000. Our organization is just above \$50,000. We have been working to secure contributions for our programs with donors who could make a big impact on our programs. Connections to donors like these are limited for small organizations like ours. Unfortunately we learned that they are hesitant to support us because they usually don't support small organizations like ours. We have one project paid administrator who writes all of our grants and does the accounting. Larger organizations are likely to have funds for those purposes and access to donors like the ones mentioned. The majority of our budget is for our artists.

- Jesús Mata, Latino Center of Art and Culture, Sacramento County  
RE: Agenda Item 9. Discussion Item: Allocations for the Slate of 2023 Grant Programs

Please fund arts producing organizations with budgets up to \$1.5M that are deeply rooted in, and reflective of, previously underserved communities. Please provide one-year funding to State and Local Partners and require that 50% of awarded funds be distributed to small and emerging arts groups within the counties they serve. Please end the practice of sub-contracting, with exceptions for the fields of traditional art, arts and disabilities, and arts in corrections.

## **9. Voting Items:**

- [Allocations for 2022 Programs](#)
- [Allocations for 2023 Programs](#)

Ms. Raynor, a member of the Programs Allocations Committee, provided a presentation and referred to the two corresponding memos. She expressed appreciation to fellow committee member Vice-Chair Estrada and to the Council staff who had supported the committee.

She provided some context for #a, which involved the unencumbered funds from 2022. In previous years, the CAC was able to roll over unused funds from one year into the next year's budget. However for 2023, with the state facing a significant budget deficit, that is no longer the case; it is a "use it or lose it" scenario. Unencumbered funds are at risk of being reverted to the State's General Fund as a way to address the current deficit.

There are two Administering Organizations (AOs): Arts and Accessibility and the Arts Administrators Pipeline whose funds have not been encumbered.

There was only one applicant to the Arts and Accessibility program that the Council decided not to fund, leaving \$500,000 of unencumbered funds. The Allocations Committee was suggesting that these funds be allocated to the four Individual Artist Fellowship programs at \$125,000 each, with the intent to support individual artists with disabilities. The funding would go to the Arts of Orange County, Los Angeles Performance Practice, Silicon Valley Creates, and a fourth organization to be awarded following the current grant adjudication process.

One consideration is that the fellowship programs may need a portion of the funds to establish partnerships in their community for technical assistance to successfully outreach, engage, and provide support to artists with disabilities.

Only one organization, the Association of Arts Administration Educators, submitted an eligible application to administer this program. They had received a ranking of 4 (Good) in their evaluation. The Allocations Committee was asking the Council to reconsider a previous decision made not to fund this organization. The CAC has funded applications ranked 4 in the past, and they have met program goals and objectives. If we choose not to fund, we will be leaving \$1,165,000 that will likely revert to the General Fund.

Ms. Raynor referred to the second memo regarding #b, which discusses the 2023 allocations. The Governor's January Budget proposes \$26,055,000 in funding for the CAC next year. The Allocations Committee was presenting several scenarios for consideration in the allocation of funds across grant programs, based upon the Governor's proposed budget.

At the December 2022 meeting, the Council approved seven programs for funding: the State and Local Partners, the State and Local Partners Mentorship, the Statewide and Regional Networks, Folk & Traditional Arts Administering Organization, Arts & Cultural Organizations General Operating Support, Cultural Pathways, and Impact Projects. Some key considerations are as follows:

- The need to balance supporting ongoing general operating costs for arts organizations and project-based grant programs that support creative production and elevate communities most in need.
- Consolidating previous small pockets of investment into the Impact Projects.
- Folk & Traditional Arts as a priority for the Council and the National Endowment for the Arts.
- The importance of maintaining core partnerships as a core aspiration of the 2019 Strategic Framework.
- The convening of the SLPs came as a strong recommendation from the Equity Committee to continue to develop the SLPs and to co-create content alongside the CAC.

Ms. Raynor presented the Budget Overview table as shown in the memo. It listed the grant programs along with the proposed amounts of funding for 2023 compared to the 2022 award. It showed the funding amounts for four scenarios.

- Scenario 1: No changes to the baseline funding and no additional funds to the program.
- Scenarios 2, 3 and 4: Consider increasing the base funding of the SLPs and the addition of supporting an SLP convening.
- Scenario 3: Allows for an increase in the SLPs and reduces funding for the statewide regional networks, overall reducing the amount of funds within the same program category of partnerships.
- Scenarios 3 and 4: Requires more across-the-board reduction in funding and no longer assures that the Folk & Traditional Arts program will have the same amount of funding for the second year of their pilot.

Ms. Raynor showed pie charts depicting what the funding shifts would represent among the programs.

**Public Comment:**

Rachel Osajima, Director of the Alameda County Arts Commission, spoke on behalf of the County Arts Agencies. An increase to the annual grant award to the SLPs to the level of \$90,000 is an effective way for the CAC to further its mission to strengthen arts, culture, and creative expression. By strengthening the partnership between the CAC and the SLPs, they will continue to work together to support local arts infrastructure and activities statewide.

B.J. Jordan, Sierra County Arts Council, stated that they are an isolated rural community in the High Sierras. They are recipients of the SLP. At yesterday's meeting of the Coalition of State and Local Partners, it was generally agreed that the increase to the SLP is a way to provide equity, particularly in the rural communities where they do not have access to culture and arts. They had generally voted to support Scenario #4, mostly because they agreed that they did not want to take away any funding from other programs in order to have a convening.

Lilia Gonzáles-Chávez, Executive Director of the Fresno Arts Council, encouraged the Council to approve a motion to support Scenario #4, with the removal of funds for an SLP convening at \$192,000. That amount, coupled with residuals from SLPs that do not receive a full \$90,000 because of the way SLPs are ranked, would be enough to make up the \$8,000 difference still needed to keep Folk & Traditional Arts whole at \$1 million. The \$90,000 increase to the SLPs would allow us to comply with all of the requirements we have, and better serve our local communities.

Jackie Acheson, Executive Director of the Arts Council for Monterey County, encouraged the Council to support Scenario #4. The increase of \$90,000 to the SLPs will support funding to POL and attendance at an SLP convening. While they meet virtually every month, they believe an in-person meeting encourages more collaborative participation and teamwork. With SLPs required to maintain a fulltime Executive Director plus a publicly accessible office, the increase in funding will help support the agency's move to an accessible and safe office space this year.

Karla Avila, Executive Director of the Trinity County Arts Council, stated that they are a remote, rural county where they are at 4.96% on the Healthy Places Index. She emphasized how important the SLPs are to the arts ecosystem in their communities. They need to reach the

underserved in a way that is meaningful and truly aligned to the priorities of the CAC. She supported Scenario #4 which would allow them to reach their geographically remote and largely underserved areas in a way that impacts their communities. They do not have other pipelines of revenue. They are happy to go without the additional allocation for a convening because they think that Folk & Traditional Arts programs are absolutely critical.

Hannah Rubalcava, Grants Manager at the Santa Barbara County Office of Arts and Culture, a longtime local partner, commented on the value of SLPs to uniquely serve diverse people throughout the state. She requested for the Council to vote for Scenario #4 and not to pull funding from the Folk & Traditional Arts programs to support the SLP convening. That program is critical and should remain intact.

Nancy Hill, Executive Director of the Shasta County Arts Council, asked the Council to consider the proposal to increase the base for SLPs to \$90K for the two-year funding with Scenario #4. The current base of \$65K does not begin to meet the fiscal needs of SLPs in California. She also asked the Council to look at the ranking system for how it affects rural areas. She asked that we consider all the diversity with every SLP in the state.

Kristen Madsen, Director of Creative Sonoma, agreed with the comments of her colleagues supporting Scenario #4. In her particular case, the funding from the SLP program has funding staffing. They have had consistent staffing for arts education activities, creating a master plan for arts education and relationships which are proving to be critical given the new funding from Proposition 28 and preparing their people to be able to effectively use that money. In addition, it afforded them time to rethink their grant guidelines to encourage opportunities for voices and organizations previously unheard, and to develop a new program: Arts and Cultural Equity Fellowship for emerging leaders serving communities of color.

Richard Falcon, founder and Executive Director of Teatro Nagual, a Latino-based social justice theater company in Sacramento, commented that what we need is to see more artists paid. Raising the money for SLPs and for administrative costs and staffing, ultimately removes money from the artists. He asked that the CAC continue provide the one-year funding for the SLPs at the standard rate. Let's make sure that 50% or more of the awarded funds are being distributed to small emerging arts organizations within the counties they serve.

Cara Goger, Executive Director of the Mariposa County Arts Council, expressed appreciation to the Allocations Committee for honoring the conversation and work that started a few years ago, regarding an increase in funding to SLPs by providing several options in this packet that do recommend increased funding. She asked the Council to support Scenario #4 but without the specific additional allocation for the convening. SLPs will happily convene and assist the CAC with co-creating a convening without additional funding. They ask that the money be put back into the Folk & Traditional Arts program.

Jordan (no last name given), Programs Director at SLO County Arts Council, also requested the Council to support a base annual level of \$90,000. They asked for two-year funding and that the CAC would not remove funds from Traditional and Folk Arts. They advocate for Scenario #4 but that funds not be allocated for a convening. They are all committed to planning and attending one convening during the two-year grant cycle. Their Council's strategic plan in SLO County for the '22 and '24 fiscal years will broaden their geographic reach to increase access to arts opportunities county-wide, and continue to grow vital partnerships with small and emerging arts organizations that rely on their support.

Colton Dennis, Executive Director for the Merced County Arts Council, stated that as an SLP, they supported the base level of \$90,000 annually with two-year funding, as in Scenario #4, with no additional funding for a convening. They recommended that additional monies be put back into Folk & Traditional Arts.

Casey Long, founding artist and Managing Director for Chance Theater in Anaheim, described his midsized company. They are looking at their first annual deficit, unless they are able to secure additional funding. He asked the Council to keep such midsized companies in mind when they consider funding for the following year.

#### **Council Discussion of Memo A:**

Chair Montoya stated that the Committee has recommended for Allocations Memo A that the Council move \$500,000 originally allocated for Arts and Accessibility to AOs of the Individual Artist Fellowships; and to move the \$1,165,000 Administrating Organizations Pipeline Fellowship to the current applicant in the Fellowship.

**MOTION:** Vice-Chair Estrada moved for the Council to move forward with the recommendation. Councilmember Gavin seconded the motion.

Ms. Gavin stated that she was extremely interested in looking at this program, to understand what historically has happened, in order to find the best way to serve artists with disabilities. She felt the same way about the Artists of Color Pipeline; it needs to be evaluated. Long-term, we need to take a deep dive on this.

Mr. Duarte asked about which artists this supports. Chair Montoya responded that the guidelines have already been set for those programs. The committee is recommending us to be mindful that this fund is coming from the Arts and Accessibility focus area, but it is being moved to the Individual Artist Fellowship, where we believe that some of the artists will come from the disability community. It is not specific in the guidelines.

Executive Director Moscone explained that the current AOs for the Individual Artist Fellowship are more prepared to engage with more teeth in this particular issue, both in partnerships and with the Council. He added for Ms. Gavin that for many years, Arts and Accessibility was successfully administered by the National Arts and Disability Center, but that has changed and we are now looking to decide on the next robust step.

Ms. Gavin asked if Mr. Duarte was looking for a way to make this specifically for artists with disabilities. He confirmed; he wanted to have it 100% intended for that. Chair Montoya clarified that we cannot change the guidelines at present, but we hope that this carries forward in practice across all programs.

Ms. Raynor asked if we are making an amendment to their existing grant. Chair Montoya answered that we are making an augment to the financial investment. With this recommendation, we would distribute the amount to the four already-designated AOs who are administering the Individual Artist Fellowship, with the exception of Region 4.

Ms. Raynor commented that amongst the people who have already been awarded or potentially awarded, there may be reasons to encourage their disclosure of self-identification as a person with disability.

Chair Montoya named the specific organizations: Arts Orange County, Los Angeles Performance Practice, Silicon Valley Creates, and the fourth for the Northern California region to be named in an upcoming Council meeting.

Vice-Chair Estrada pointed out that although we cannot change the guidelines now, we can always make them better.

Ms. Azevedo stated that even though we cannot make a change to the program guidelines for the Individual Artist Fellowship to add this specification, CAC staff can support the artists who identify as having disabilities in doing more robust outreach and providing resources for those grantees to better support artists with disabilities who may be selected as Individual Artist Fellows.

Chair Montoya moved on to the second part of the recommendation regarding giving the Arts Administrators Pipeline grant to the current applicant.

She noted that while the applicant was vetted as a viable source to distribute this fund, it is a membership organization and a newer program.

Ms. Gavin asked if this is a whole new cohort. Chair Montoya confirmed.

Deputy Director Kiburi asserted that no matter who is the recipient of the grant, the requirements are still the same across the guideline in terms of who can be recruited as a fellow and what host organizations will be determined; it will not be exclusive to members of that association.

Ms. Goodwin expressed concern about how this organization will impact the state; they are a membership organization located in one geographic area. She believed these funds should be moving statewide. In this next year, we need to find specific partners and be specific about the work we are doing. Chair Montoya responded that one of the strategies we will be implementing is for CAC staff to participate in robust outreach so that resources intended for the full state get there.

Deputy Director Kiburi noted that there had been a robust adjudication process that the applicant had gone through with external panelists. They scored a 4, demonstrating that they have statewide reach.

**VOTE:** Ayes: Chair Chelo Montoya, Vice-Chair Vicki Estrada, Leah Goodwin, Ellen Gavin, Olivia Raynor, Caleb Duarte, Alex Israel, Gerald Clarke, Nicola Miner, Phil Mercado.

Noes: None.

The motion passed.

### **Council Discussion of Memo B:**

Chair Montoya stated that this allocations memo was extensive with several variations. She asked for a motion to move forward with a specific scenario.

**MOTION:** Ms. Raynor moved for the Council to move forward with Scenario 3 as the baseline for discussion. Vice-Chair Estrada seconded the motion.

### **State and Local Partners**

Vice-Chair Estrada noted that many SLP commenters had been in favor of Scenario 4. In order to make that happen, someone is going to have to lose some money. The Allocations Committee



had known that Scenario 3 would be the best, knowing full well that Option 4 would be something the SLPs would want.

Ms. Raynor felt that the SLPs had been saying that they had a preference for a stable base funding not to be augmented by convening funds; they would rather absorb Poetry Out Loud and the convening dollars so that there would be a base level moving forward.

Chair Montoya referred to a letter from the SLP Collective that referenced a Council memo from October 21, 2021. There had been a robust presentation of this potential greater partnership with the SLPs. A baseline increase of \$100,000 had been recommended plus \$5,000 for Poetry Out Loud. Instead of going for the \$100,000, the Council had decided to suggest a next step of \$60,000 plus \$5,000 for Poetry Out Loud – a baseline increase of \$15,000.

She continued that presently we are back to continuing the discussion – after a recommendation by the Equity Committee to do an Equity Impact Assessment, completed in the past year. All of the SLPs participated. We were able to capture where they were and to reassess.

The baseline will impact the field; we are dealing with 54 SLPs. Four counties do not have an SLP: Glenn, Alpine, San Joaquin, and Kings. SLPs come in all shapes and sizes. For this new chapter, we can reimagine together what this could be. How are we going to collaborate with the SLPs? How will both sides hold ourselves accountable?

Ms. Gavin stated that she was not in favor of Scenarios 3 and 4; she was in favor of 1 and 2. The money is coming from the Impact and General Operating programs, that are the CAC directly serving artists and arts organizations. For 3 and 4, we are asking to reduce these two categories. She noted that there are four SLPs that give out more money than we do to each of these programs: they give \$10 million to artists. Why do they need our \$65,000? She was completely in favor of trying to reach the rural communities of California that are not served by an SLP, and supporting the small to midsize multicultural organizations in the state that are trying to hang on. Can the CAC look at all the SLPs and try to redistribute a bit to the smaller groups who obviously need more money? In addition, Ms. Gavin wondered how the Equity Committee feels about the convening money being taken away.

Chair Montoya stated that she was hearing from the SLPs that they will proceed with the convening. The Equity Committee is intent on building in the next step to the Race Equity Impact Assessment, while leaving room for the Coalition to address the current issues such as the massive dynamics. Regarding Ms. Gavin's point about being more mindful about the different shapes of the SLPs: that could potentially happen within the guidelines; but currently, we are voting on the allocations.

Mr. Clarke agreed that the SLPs were saying that they could take off the \$3,500 for the convening, if the CAC increases their baseline; they were still interested in participating in the creation of a convening. He asked the Allocations Committee about the Decision Support Tool, Tier 3: Equity Alignment – what was the Committee thinking in checking both those boxes? Ms. Azevedo explained that part of the issue was that the committee did not want to say that it would not disadvantage; it is difficult to say where in the scenarios the Council would land. There may be impact to some of the smaller organizations that are part of the SLP program, as well as impacts to smaller organizations that would apply for the other programs such as General Operating Support, Impact Projects, or even Statewide and Regional Networks.

Mr. Clarke asked for confirmation that the Impact Projects would be affected depending on which scenario we choose, but all the scenarios represent an increase to the Impact Projects from the previous year. Ms. Azevedo confirmed. Chair Montoya stated that part of that is due to Cultural Pathways not being reopened; it is a two-year cycle and is currently in its second year. It will be reopened once this cycle completes. This allowed us a little more wiggle room. She explained that the State and Local Partner Mentoring Program is the intended program to establish SLPs in the four counties that have not had representation since the establishment of the program.

Ms. Goodwin mentioned that the County of San Diego recently voted to reinstate their County Commission. She would love to see an increase in the partners, but we do not have a bigger budget this year.

Deputy Director Kiburi stated that the mentorship program is progressing well. This leads to the question of whether the mentorship program would need more than one year of funding. She noted that Alpine County is doing very well. Chair Montoya clarified that for the '23 estimated, only three grants are available rather than four. This would mean that Alpine would not get a second opportunity for funding.

Executive Director Moscone noted that the SLP in El Dorado had spoken of the need for several years of support to get Alpine ready to be a functioning SLP. Chair Montoya noted that it is recommended to be a three-year program.

Ms. Raynor stated that the table depicts an increased allocation to \$50,000 per mentor. We have recommended for three counties to be awarded, but we could rethink the allocation and increase the potential recipients of the mentorship.

Chair Montoya recommended that, because of the nuances, the Motion maker consider one year for the mentorship program which would allow us to be nimble. Ms. Raynor and Vice-Chair Estrada accepted.

### **Statewide and Regional Networks (SRNs)**

Chair Montoya stated that the SRNs are culturally specific, medium specific, and centralized in different parts of the state. They fill a void in our resources and pay it forward to the field; we need them.

Vice-Chair Estrada noted the for each scenario, the estimate of SRNs grantees was 48, but last time we had 72. Ms. Azevedo explained that the difference between the number of grantees from 2022 and the estimated number of grantees for 2023 is the difference in the funds we have available to allocate.

Ms. Goodwin requested a summary of the work that the SRNs do. Deputy Director Kiburi stated that the SRNs are influential in supporting the community reach of the arts organizations. They are instrumental in distributing resources for those organizations to grow. Between the SRNs and the SLPs, we have reach into the communities. There is an opportunity for us to work with them more closely when we want to do outreach and to reach the populations we want to serve. They do not do regranting.

### **Folk & Traditional Arts**

Deputy Director Kiburi stated that for years, the National Endowment for the Arts (NEA) directly funded Folk & Traditional Arts and all the state arts agencies. The CAC's role was to

provide a letter of support for grantees. The NEA then shifted their funding strategy, requesting that the state arts agency fund Folk & Traditional Arts for the state. The NEA has not directed us to do this using any particular mechanism, so we have decided to add a lot more money to that grant opportunity. It went from \$35,000 to \$1 million.

Vice-Chair Estrada commented that with \$1 million under Scenarios 1, 2, and 3 already being a small amount of money for this important program, he really did not want to lose \$200,000 under Scenario 4.

Deputy Director Kiburi shared that the recipient of the Folk & Traditional Arts grant this year had commented that one-year funding is challenging. Perhaps the Council could consider two-year funding.

Ms. Raynor said it was her understanding that this would be the second year of a pilot program. Chair Montoya explained that it got shifted as an AO and will continue in that regard.

Chair Montoya summarized that the consensus was to keep it at \$1 million.

Deputy Director Kiburi clarified that it has been one year that the Council has allocated \$1 million for Folk & Traditional Arts. It is not really a pilot, but this is the first year we are doing it that way. Previously the amount was \$35,000.

### **General Operating Support**

Executive Director Moscone explained that looking at last year, this year looks like a decrease, but those were rollover funds last year.

Chair Montoya noted that last year's \$13 million was an anomaly. The Cultural Pathways grant has allowed us to remain in this zone, but we want to go back to our baseline so the field does not get used to these additional resources. There has been thoughtful breakdown in the allocations for this area.

Mr. Clarke asked what the number was before the backfill. Ms. Azevedo explained that last year, with rollover funds to allocate, the Cultural Pathways fund was allocated about \$2 million. With this year's funding, because of the understanding that Cultural Pathways is currently funded for two years (through August 31, 2024) we are in the process of identifying their technical support provider. That recommendation will be presented at the March 24 Council meeting. In not opening and allocating funds to Cultural Pathways in 2023, it allowed for the Council to build the allocations to support the other programs more robustly.

### **Cultural Pathways**

Chair Montoya stated that as discussed, Cultural Pathways is recommended not to be funded because it is continuing.

### **Impact Projects**

Chair Montoya reminded everyone that this one is suggested to be the umbrella for several programs that we had previously, such as Veterans in the Arts and others listed in the memo. We want to ensure that these programs continue, and that will require some investment.

Executive Director Moscone referred the strong increase from last year into this year for Impact Projects. That is one of the easier ways to see how the \$2 million is being absorbed into this \$26 million. It will enable the guidelines conversation to be robust and meaningful.

Ms. Gavin asked about eliminating the \$198,000 for the convening: does that impact what we would take from the programs that directly impact artists and arts organizations? Chair Montoya answered that we are not suggesting to take away the money – the allocation would remain as is. We are discussing increasing their baseline.

The Council discussed how to move the money around.

Chair Montoya stated the Friendly Amendment: the SLP Mentorship would be one year rather than three; there would be four grantees rather than three; the amount would be raised to accommodate the fourth grantee. The funding would be taken from the SLP designation for the convening (\$3,500 per SLP), with the remaining balance to be distributed among the three other categories of General Operations, SRNs, and Impact Projects.

Mr. Clarke reminded the Council that the convening was a recommendation from the Equity Committee, to create common ground among the SLPs on what it means to be equitable and to serve these populations. He felt that by taking that money out, we would lose momentum and take away from the buy-in of the importance of this equity work. Chair Montoya responded that she had heard definitively from the SLPs that the convening would happen regardless.

Ms. Raynor and Vice-Chair Estrada accepted the Friendly Amendment.

**VOTE:** Ayes: Chair Chelo Montoya, Vice-Chair Vicki Estrada, Leah Goodwin, Ellen Gavin, Olivia Raynor, Caleb Duarte, Alex Israel, Gerald Clarke, Nicola Miner, Phil Mercado.

Noes: None.

The motion passed.

#### **10. Discussion Item: Guidelines for the Slate of 2023 Grant Programs**

Ms. Gavin of the Programs Committee stated that California's culture is evolving. We want to celebrate the diversity of that culture, and affirm community strengths and assets. The CAC has a commitment to serve all of California's communities, including those underrepresented and underserved, and those who face barriers to access and funding resources.

The Committee had looked at numerous other state agencies to see how they framed it.

The last California census had the population at 40% Latino; 6.5% African American; 16.4% Asian and Native Hawaiian; 1.7% Native American; and 32.5% Euro-American. 64.8% of California residents are people of color.

Foundations give about 18% of their funding to BIPOC cultural organizations, but the CAC gives 30%. In the past, the CAC had given 50% of its funding to BIPOC organizations. It is time to work.

We want to find language that is inclusive rather than exclusive, that more broadly reflects the diversity of our state. The committee pulled language from the Cultural Pathways grant, from our own Strategic Framework, and from our Racial Equity statement. Ms. Gavin read examples of new language for the applications.

She stated that they were looking for something that talks about the beauty of the fabric of California culture, and what is missing.

Ms. Goodwin stated that the next idea for discussion is how to listen to the field and support arts organizations who are working so hard in all their communities – general operating support guidelines. They sought to take a three-tier approach, with each tier having access to \$30,000; the funding point is also an equalizer.

- Tier 1: organizations with up to \$250,000 in total revenue. We would prioritize 50% of program funding for this tier. They would not have to find the match.
- Tier 2: organizations with \$250,000-\$750,000 in total revenue. We would prioritize 30% of program funding for this tier. We would preserve the 1:1 match.
- Tier 3: organizations with \$750,000-\$1.5 million in total revenue. We would prioritize 20% of the funding for this tier. We would preserve the 1:1 match.

Regarding the Impact grant, all of the organizations working in these communities that are making a difference as far as education, culture, and performance would be able to apply in one category with a maximum request amount of \$20,000.

Ms. Gavin stated that they were recommending not re-upping the Cultural Pathways grants. They had also talked about some past programs to consider: Arts and Accessibility, Arts with Disabilities, Arts Administrator Pipeline, Touring and Presenting, and a program for legacy institutions of underserved communities.

#### **Public Comment:**

Lilia G3nzales-Ch3vez stated that she appreciated the work of this committee. This had been an issue of considerable concern while she served on the Council. The tier strategy is a good one, allowing us to provide support to midsize and larger organizations – it is important for the CAC not to neglect that portion of the field. It also provides an opportunity to focus on a segment of the community that would have been part of Cultural Pathways. She supported the recommendations.

Victoria Hamilton, President of California Arts Advocates, appreciated the Council taking time to hear from the field in digging deep into its programs, policies, and processes, and in particular opening up the meetings to hear public comment before taking a vote. They underscored the CAC’s efforts to increase the availability and accessibility of CAC funding to small organizations. They appreciated the Programs Policy Committee’s recommendation for a tiered approach, the matching requirement changes, and the simplification of the application process with a compliance hardship for grantees which can be an obstacle in applying. Overall, they recognized that the CAC is deeply underfunded, and offered their help. They invited the CAC to Sacramento on April 18 for Advocacy Day.

Makeda Cheaton, WorldBeat Cultural Center, wanted to see the CAC continue funding organizations of color. We should be able to rise to the \$150,000 mark without being punished – you want us to increase and rise above that level. With your help, through the years we have gotten recognized. She stated that she liked the three tiers.

#### **Arts and Cultural Organizations General Operating Support**

The Council began their discussion with the three-tier model for Arts and Cultural Organizations General Operating Support that was recommended.

Vice-Chair Estrada asked about using the term “BIPOC” in the language. Ms. Gavin noted that there is also a new term, ALANA: African, Latinx, Asian, Arab, Native American. Chair

Montoya asserted that this type of discussion should go to the Equity Committee. Ms. Gavin noted that we also have LGBTQ, women, people with disability, the food and housing insecure issue, the formerly incarcerated.

Deputy Director Kiburi stated that we cannot put racialized language in guidelines; Guidelines are attached to the application, which is the opportunity for funding. This is based on Prop 209, as well as many conversations with our attorneys and the Equal Protections law. We did use such language in the Cultural Pathways document, but that preceded the training we received from the attorneys.

Ms. Gavin pointed out that some of this language has been used in our own documents. Deputy Director Kiburi responded that are still in the process of figuring out the language we can use to get to the populations and groups we want to serve, i.e., the ones most marginalized. Chair Montoya stated that we had adopted bold language, then had to work with lawyers to adjust it because of certain criteria. It was disheartening. We are now navigating it and using newer tools such as the Healthy Places Index.

Vice-Chair Estrada asked if the maximum \$30,000 for all tiers is really fair. Ms. Goodwin responded that when those tiers who have more money, get more money – the equity lens shifts. They had stayed with \$30,000 because that is the amount the Cultural Pathways grantees were getting. She noted that for those not in the Cultural Pathways program, without leveling at \$30,000 and considering the \$250,000 and below without a match, we would be leaving behind an initiative that we had moved forward. The hope is to see how this goes; we have not been funding up to \$1.5 million. Let's get the data in and see what happens.

Mr. Clarke had concerns about the \$30,000 for each tier. Each represents organizations that have very different realities. The cost of doing business has increased over the last three years, and the smaller organizations are feeling the impact the most. This committee talked with the Allocations Committee, and there was an estimate of 315 applicants. Mr. Clarke presumed that projection was based on Tier 1 – the smaller organizations. Ms. Gavin asserted that the projection included 95 for Tier 2 and 63 for Tier 3,

Mr. Clarke asked how many Tier 1 organizations will end up competing with Tier 2 and 3 organizations and actually be hurt by this tiered system. Chair Montoya underscored that the CAC had gone down to the \$250,000 and below level at a crucial moment: the beginning of the pandemic. That took away from some of the mid-tier.

Ms. Raynor felt that an unintended consequence that distinguishes the return on investment for these organizations is that the small organizations likely do not have grant writers and fund development people, whereas the larger organizations do. The capacity of these organizations to apply should be taken into consideration.

Executive Director Moscone mentioned that we should also be looking at the simplicity versus complexity of applications, so that we are matching the labor it takes to go in with the money that goes back out. Chair Montoya replied that that is specifically a guidelines configuration.

### **Folk & Traditional Arts**

Chair Montoya stated that there had been consideration of the administrating fee that needed further consideration. She liked the idea of a tiered system where some of the more straightforward programs have the lower 10% administrating fee threshold. What should the top level be?

Ms. Gavin asked who would give the history of the program. Chair Montoya answered that it could be the provider, CAC staff, other systems in the field, and other models nationally to come up with a recommendation.

Ms. Raynor stated that it links back to the grant guidelines and what is expected. Are you asking the AO to provide training and technical assistance, distribution of funds, or community engagement? People need to be compensated for those activities. There was also a requirement around particular software for adjudicating grants. Other features have to be looked at.

Ms. Raynor asked if applications, processes, and data presented on diversity and linguistic capabilities are totally in English. Why are we not disseminating information that might more directly reach those who might benefit from knowing our work, as well as potential applications to our programs? Executive Director Moscone agreed. We can do that with specific webinars and conversations, but it is not yet across the board. We are looking at the next fiscal year's budget to be able to hire consistent translation services, starting first with Spanish.

Ms. Raynor commented that with our commitment to serving seniors, people with disabilities, and people with diverse needs, within the guidelines we need to speak to budget items that allow for and support accessibility. Chair Moscone emphasized that it goes back to the Equity Committee refining the language and keeping those communities in mind.

### **State and Local Partners**

Chair Montoya stated that the CAC has just approved an increase to the SLP baseline. It is a two-year cycle that we just approved. We may need to require in the guidelines that a convening will happen.

Ms. Gavin stated that if we are one community, SLPs should assist us in reaching smaller groups. That should be considered in the evaluation at the end of the year.

Ms. Goodwin noted the difficulty of the Committees not being legally able to speak to each other without public notice because of the Bagley-Keene Act. The Programs Committee was not able to speak with the Allocations Committee about funding amounts.

### **SLP Mentorship**

Chair Montoya thanked the SLPs in filling in the gaps with their response to the Mentorship project.

Mr. Clarke commented that we increased the maximum request amount, and asked if we were extending it from one year to give the organizations more time to get established. Chair Montoya confirmed. She said she had recommended one year because we have a continuing mentor program and a new cycle. Perhaps we could minimize the reporting requirements, but allow ourselves to expect that it will take at least two years to create these SLPs.

Executive Director Moscone recommended that we codify number of years for the programs in the guidelines. Chair Montoya stated that we would separate number of years for the programs from the allocations.

Ms. Raynor underscored that the allocations are based on 2023 proposed dollars, so any future year would be dependent on the budget, and allows us the flexibility to reconsider how many years we want to assure the grantee. Chair Montoya responded that when we finalize an allocation and a number of years, it locks us into those commitments.

## **Statewide and Regional Networks**

There was no discussion.

## **Cultural Pathways**

Mr. Clarke asked the Committee to elaborate on the second bullet point on page 77. Ms. Gavin explained that we have a second year of the cohort going through now, but we are not offering a first year. The idea is that the smaller organizations are going to be encouraged to come in under the General Operations program. We have one program ending, and we are expanding another in the opposite direction, so this will be an interim time when we are mostly supporting small groups but opening the door to midsize groups.

### **Public Comment (extended):**

Jeff Jones, founder of the Queer Cultural Center in San Francisco, commented that the Council seemed to be supplicants to the SLPs and listened to what they wanted at everyone else's expense. It is significant that the Council is not thinking about the impact that these decisions have on artists and arts organizations that produce work. There would not be any art without the artist. The State Legislature funds you to support arts organizations and artists, and SLPs are not the same thing. You are paying them, so of course they are going to talk to you during Public Comment. There is no similar group of artists and arts organizations whom you are paying to come and testify before you.

## **11. Presentation by California Poet Laureate Lee Herrick**

Mr. Herrick stated that he was honored to be the California Poet Laureate. He thanked all those involved with the Poet Laureate aspect of the Council's work.

Mr. Herrick spoke about his platform: "Our California." He had been appointed a few months ago, and will be doing events up and down the state at schools, prisons, art galleries, and so on.

His platform has two main threads.

- At each reading, he asks a local curator or organizer to invite a local social justice or civic engagement organization to be present, so that the poetry audiences can be in communication with those local groups.
- He will be inviting all Californians, documented or not, to write a poem about their town, city, or state: what they love about it, what beauty they see in it, and also what they would change. All of the poems will be posted on the CAC website, and there will be an anthology published using some of the poems.

Mr. Herrick read two of his poems. He stated that he was born in Korea sometime in late 1970 and was adopted to the Bay Area, then lived in the Central Valley. His first poem, "My California," was about what he had seen and wanted to see in California. The second, "Flight," was based on a crossword puzzle that he had found on an airline flight, that passengers before him had already started.

## **12. Council Meeting Schedule and Retreat Update**

*(not addressed)*



### **13. In Memoriam**

Vice-Chair Estrada began with a Robert Frost poem. She then remembered those in the field who have passed:

    Otis Barthoulameu, producer of the rock band Blink-182

    Richard Belzer, comedian, writer, and actor

    Raquel Welch, actress

    Burt Bacharach, composer

Ms. Gavin added a few more:

    Bruce Barthol, writer, lyricist, and singer for the San Francisco Mime Troupe

    Raul Lozano, Executive Director of Teatro Vision

### **14. Adjournment of Part 1**

Chair Montoya adjourned the meeting at 1:41 p.m.

# TAB D

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California Arts Council | Public Meeting | 03/24/2023



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

Gavin Newsom, **Governor**  
Jonathan Moscone, **Executive Director**  
2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
(916) 322-6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

DRAFT MINUTES OF PUBLIC MEETING  
March 13, 2023

The members of the California Arts Council's Council Programs Policy Committee 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

Consuelo (Chelo) Montoya, Chair  
Vicki Estrada, Vice-Chair  
Gerald Clarke  
Ellen Gavin  
Leah Goodwin  
Olivia Raynor

Arts Council Staff

Jonathan Moscone, Executive Director  
Kayla Ungar, Chief Deputy Director  
Ayanna Kiburi, Deputy Director  
Liz Azevedo, Director of Program Services  
Kimberly Brown, Public Affairs Specialist  
Kristin Margolis, Director of Legislative Affairs  
Qiana Moore, Outreach and Events Coordinator  
Zachary Hill, Information Technology Associate

**[Note: Agenda Item 3 was taken out of order. These minutes reflect this agenda item as it was taken in chronological order, not as it was listed on the Agenda.]**

Chair Chelo Montoya opened the meeting at 9:05 a.m. and welcomed everyone.

Appreciations for all attendees was given and it was noted that the Meeting Agenda was available on the CAC website. Two American Sign Language interpreters from Class Act Alliance were present to service the meeting. Notetaking for this meeting would be provided by All American Reporting and Transcription Services to facilitate production of minutes.

Chair Montoya called the meeting to order.

### **1. Land Acknowledgement**

Council Member Gavin read the land acknowledgement: *The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our headquarters are located 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 admission in our longer journey to develop relationships and cultural competencies to truly support Native sovereignty.*

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

Ms. Margolis conducted a roll call.

Present: Chair Chelo Montoya, Vice Chair Vicki Estrada, Gerald Clarke, Ellen Gavin, Leah Goodwin, Roxanne Messina Captor and Olivia Raynor.

### **3. Public Comment**

Ms. Margolis explained the process and provided specific instructions.

#### **Live public comment:**

Amy Kitchener, Alliance for California Traditional Arts commented that the statewide service and programming organization for the folk and traditional arts has been operating for 25 years.

This year active impact is bolstered by the new one million dollar contract and we wish to thank the staff and Council.

We are in high gear on the Guidelines I look forward to reporting the results of these efforts later this year.

We have three recommendations for the program's Policy Committee and the Council at large.

Number one we recommend multi-year awards, at least two, and preferably three dependent on state funding. (Allotted time expired)

(Recommendations Two and Three would be provided to the Council per Ms. Kitchener's statement)

Shira Lane, Atrium 916, stated Atrium 916 is a creative innovation center for sustainability in Sacramento County in Old Sacramento thanked the Council for their California Arts Council Operations Relief grant received in 2022. They serve over 750 artists in the region and have over 100 artists on their Sacramento.Shop platform.

#### **Written public comment submissions:**

- Candace Bailey (She/Her/Hers), Los Angeles County  
Current or Former Grantee: Artists in Communities, Arts and Accessibility, Creative California Communities, Impact Projects, Individual Artists Fellowships, Local Impact

The African American communities would like answers as to why they are not granted funding for projects.

- Michael Alexander (He/Him/His), Caltech (for identification purposes only), Los Angeles County

I was the State Assembly Speaker's CAC appointee in 2004. During my 12 years on the CAC (2 as chair) we never had sufficient funds to re-instate the very successful and important performing arts touring program. It brought California ensembles to communities throughout the state and gave artists opportunities to hone their touring skills, appear before new audiences and share their stories. I urge the CAC to convene a special session to learn what California needs to do now to support the touring of emerging/mid-career artists to communities that would not host these artists otherwise. The subsidies allowed urban and rural presenters (who are committed to serving their entire communities) to take risks on lesser known artists. The program required that the ensemble stay in the community for at least 2 1/2 days. The CAC needs to hear from the field about the need for this program. Presenters have relationships with school districts, artists and community leaders. Touring artists want to share their art with students. They want to meet and work with local artists to share ideas and experiences. When I was on the Council, my colleague, Charmaine Jefferson, added that this program could also support the sharing of exhibits of California visual artists around the state. Supporting that and the touring of works from the collections of the State's many outstanding museums is another service that would benefit communities and artists. (Only 3-5% of most collections are on display!)

- Kathleen Gallegos (She/Her/Hers), Avenue 50 Studio, Inc., Los Angeles County  
Current or Former Grantee: Administrators of Color Fellowship  
RE: Agenda Item 2. Review of discussion items from Guidelines memo for the February 24, 2023 Council meeting

Good morning Programs Committee. I want to thank you for your commitment to supporting diversity in the arts throughout California. For 8 years, I sat on the CAC's Equity Committee working to ensure the Guidelines are equitable and just, not only for our underserved Communities, but those Arts Organizations that themselves are underserved and many times, underfunded. I hope you will review the past work our Equity Committee committed to in order to ensure that future Committees continue to build on that work, and not reinvent, or change, the wheel. Please utilize your Equity Committee in any proposed equity changes you may suggest. It is important that the voice of that Committee be heard and recognized. Thank you.

- Amy Kitchener (She/Her/Hers), Alliance for California Traditional Arts, Fresno County  
Current or Former Grantee: Arts in Corrections, Folk and Traditional Arts, Reentry Through the Arts, Statewide and Regional Networks  
RE: Agenda Item 2. Review of discussion items from Guidelines memo for the February 24, 2023 Council meeting

We recommend multi-year awards for the Folk and Traditional Arts AO grant. The distinct field segments we are reaching need to plan and know whether grants are ongoing or a one off. Without this, we risk destabilizing the field as well as the AO's from year to year. As we work to

both grow and stabilize the FTA field, maintaining a stable budget is critical. The current year budget is \$1M, we recommend maintaining that budget for the second program year, with consideration for future growth.

RE: the administrative percentages allowed - rather than trying to standardize the percent for admin, we recommend the burden of cost and program effectiveness; with budget justification be the purview of the applicant, just as with any other CAC grant application. It is up to the review panel to critique the proposed budget according to the proposal. The problem with applying a standard admin percent across the AO's is that depending on the scope – county, region, or statewide – requires different levels of outreach; also the target grantee applicants may require different levels of support to apply (language interpretation and other supports). Another factor relates to the size of the grants pool, and the size of the individual grants. Making many small grants requires more administration than making a few larger grants, for example, basing the percent on admin on the size of the total grant contract does not account for these types of differences.

- Amy Kitchener (She/Her/Hers), Alliance for California Arts Council, Fresno County  
Current or Former Grantee: Arts in Corrections, Folk and Traditional Arts, Reentry Through the Arts, State-Local Partnership  
RE: Agenda Item 2. Review of discussion items from Guidelines memo for the February 24, 2023 Council meeting

Finally, a recommendation to plan programs with a longer view. Over the last few years we have seen changes from year to year about the menu of CAC grants programs with many starting and sunseting. For example, the end of the prior CCC grants for creative placemaking programs, the end of the media program, the end of veterans, and now the end of Re-Entry. It is important for CAC to understand that the field is responsive to CAC's grant directives and this plays a large role in program development for arts organizations. The impact of starting and stopping programs without a runway to an exit strategy can be disruptive to the field and can result in program closures, staff layoffs, and other uncertainties. As a multi-year Re-Entry grantee, I can say that without an ongoing program with consistent funding levels, we will not be able to sustain it.

Thank you.

- Cilladean Hopkins (They/Them/Theirs), Humboldt County  
RE: Agenda Item 4. Council Discussion

I am writing to urge you to increase the funding granted to county arts councils. I am from Amador county and was a student art directory from 2015 to 2019. During my time serving I was able to see the great impact our local arts council had on the entire community. I would not have been able to get the incredible theatre education through high school with out Amador Arts support. In my senior year I received a scholarship that allowed me to attend Dell'Arte International: School of Physical Theatre. Attending this school has helped further my career as an artist and allowed me to open my own jewelry business.

Amador Arts has also brought massive visibility and support to local marginalized groups including BIPOC, LGBTQ+, and neurodiverse peoples. They have hosted art shows for these different groups of people which is not something that is very inaccessible in a rural conservative county.

Without the arts council, I don't know if I would be alive today and I definitely wouldn't be where I am in my arts career. I am grateful for all the support they have and continue to give to me and my community. More funding would help change the lives of so many rural people who's only connection to arts programing is that which is supported by the Amador Arts council.

## **2. Review of discussion items from [Guidelines Memo for the February 24, 2023 Council Meeting](#)**

Chair Montoya continued on to Agenda Item 2. The Committee will be presenting and then we will go into discussion. I will yield the floor to Council Member Ellen Gavin and Leah Goodwin.

Council Member Leah Goodwin started the discussion by thanking the Council for reconvening the time to discuss the important work being done.

Council Member Ellen Gavin added that there was confusion about this vote. In the future we would really like to have every motion and its ancillary amendments repeated word for word before we vote.

We were both a little tweaked by the fact that State and Local Partners received an increase and the other two programs - Operating Support and Impact - received a reduction rather than an increase.

This is where we ended up and we are happy about it. It was compromised and we want to reaffirm that these are the totals that were agreed upon.

A detailed accounting for \$4,050,000 was given.

Council Member Gavin continued: Recommendations discussed today will be voted on at our next meeting.

One question is whether we are going to have Arts and Cultural Organizations General Operating Support be for two years or not and will it be \$20,000 or \$30,000 for the project grants?

Will Impact Projects have a match requirement for those organizations over \$500,000?

Council Member Goodwin stated that having the Arts and Cultural Organization General Operating support be three tiered could support constituents up to 1.5 million paying attention to historically under-represented arts organizations and communities.

We do believe that a two-year grant activity period helps build capacity and sustainability for organizations.

The plan is to not have so many grant programs but to have these significant grant guidelines that will then support the field in response to the reduction in our budget this year.

Council Member Gavin reiterated that what seemed to have consensus for the Arts and Cultural General Operating was that we have three tiers, which you can apply up to \$1.5 million, not requiring the match for organizations under \$250,000, and with the standard maximum request of \$30,000.

On the Impact, we have talked about folding in Cultural Pathways. We were tasked with adding language that was going to center under Resource Groups into these previous grant programs.

We talked about whether or not we would add match requirements for those over half a million. And we have to discuss whether we want the maximum to be 20,000 or 30,000.

We dealt with the issue of allocations. We voted on that for the State and Local Partners but we have yet to decide whether it is a one or two-year grant period.

Council Member Goodwin asked, what do we want to ask them to report out if they are moving into another year?

Council Member Gavin noted that we have talked about how it would be really important to align the priorities of the Council with the outreach and activities of the SLPs and to have whatever we decide reflect the kinds of benchmarks we would like to see them reach.

Will there be one, two or three-year allocations for the State and Local Partners mentorships?

No change is recommended for the Statewide and Regional Networks of up to \$50,000 for art services to artists and non-profits.

Council Member Gavin concluded by saying that our partner organization are asking us to consider whether it should be a one or two-year grant program.

Council Member Goodwin stated that we are looking at aligning our fiscal programming, the 2023 funds that are supporting ongoing programs and discussing Equity Language.

Our bold language identifies what we call “ethnicities” which is out of alignment with Government Proposition 209. We are committed to equity and we have a racial equity statement.

After discussion this will go to our Equity Committee and then come back to us in March.

Council Member Gavin stated that we understand that the essence of 209 is not to applicants that are racially based only or to put out an application that is directed specifically at only one cultural or racial group. We want to enhance the contributions of unique identifiable communities that have added to the elements of California’s culture.

I did not include veterans because we have been asked before to have specific programs for veterans.

So the programs that have been absorbed particularly into Impact are going to be the Cultural Pathways, Veterans and formerly-incarcerated folks.

Council Member Goodwin read the Draft Equity Language for Guidelines so that Council Members could hear the exact language in the script.

#### **4. Council Discussion**

Chair Montoya stated that she would go in order of the February 24 Guidelines memo. We will have discussion today then it will go to Committee to refine and take in more public comment and then presented at the March 14 meeting for a vote.

#### **Arts and Cultural Organizations General Operating Support**



Council Member Raynor requested a discussion pertaining to the tiers that were proposed asking about percentages and pertinent data backing the breakdowns.

Council Member Gavin noted that the program prior was directed at those under \$250,000. Most of the data is anecdotal and not BIPOC-specific data.

In the last few years small groups have applied for CAC funding. Direct funding for organizations slightly larger and up to \$150,000 were not getting funding unless they were doing education or prison work.

Stipulating 50 percent if it goes under 250 was because we understand that there a transition happening where we did not want to impact so severely that group.

My hope is that in aligning in this way we can have the small or mid-size organizations understand that they support each other.

Council Member Raynor clarified that she thought that the allocation for the small organizations should be closer to 70 percent and that the other tiers be 20 and 10. The vast majority of arts organizations are actually small. We should be supporting those that are economically more vulnerable.

Director of Program Services Azevedo reiterated that data will be included in the decision support tool.

Council Member Clarke had concerns about the tiered system. Tier 1 organizations are the most vulnerable and where the most impact is. The 50 percent is too low. I really want to support those smaller organizations and that should be our priority.

Council Member Goodwin stated that she thought the Board was thinking that the 250,000 was too high. Ellen and I had quite a few discussions about going up to 1.5 million. I appreciate your comments on raising it and we are saying, “proposed” because we will not know who comes in and what we have.

Council Member Gavin stated that she thought that there was consensus at the last meeting. I have yet to read a decision-making tool that would analyze what would happen to the midsize with this defunding of them in General operations.

Council Member Raynor was not in agreement in terms of the needs of some of the larger-scale organizations. I want to make sure that there is dedicated funding to meet the much larger group of potential organizations that might.

Council Member Gavin reiterated that these are not hard-and-fixed goals. We have to remember that we have two years with the second year of Cultural Pathways which are some of the smallest groups that will be up this year.

Council Member Clarke stated, I have heard how these Tier 1 organizations grow and then it is like we abandon them. I want to support those middle-tiered groups but at the same time I do not want to sacrifice these smaller organizations.

Chair Montoya stated that she was surprised to see Tier 3 enter at this moment because we are oscillating back up to grow that. I like the suggestion of 70, 20, 10 and I would like to explore that a little further. How do we focus in on the trajectory of those small organizations? I like the thought you put in for lessening the requirements for Tier 1 and the trajectory of growth and sustainability. Two years is definitely ideal. I would like to ask staff if the language stipulating

two years is back us into a corner? I want to ask staff if there is historical language that has been used to protect us in case of a force majeure?

MPH Deputy Director Kiburi sought clarification. Are you asking if we can put contingency language within the Guidelines? We are planning on doing that. We are saying that there would be two-year funding contingent upon our budget being consistent.

Chair Montoya counseled a careful approach to this language. CAC would want to honor the amount in the two-year commitment.

Ms. Kiburi stated that the only other option would be to try to absorb the two-year funding within the current year and we just do not have the bandwidth for that.

Director of Program Services Azevedo stated that if the Council decides to move any of these programs to a two or even a three-year grant activity period, the approved allocation amount would have to be reserved for those programs in the future years' budget. So that is a consideration even with having contingency language in our Guidelines.

Executive Director Moscone asked a word-for-word definition of "Cultural Pathways".

Ms. Azevedo replied that she did not have a word-for-word definition of Cultural Pathway. It has historically been a general operating support program with additional, professional-development, technical assistance built into it for arts and cultural organizations that serve specific cultural communities that are very small of a \$150,000 and less.

Ms. Azevedo stated that Cultural Pathways has 78 grantees and the technical assistance provider is responsible for providing that technical support to all 78.

Executive Director Moscone stated that he favored a second year dedicated to organizations \$150,000 and below.

Ms. Kiburi added that the Cultural Pathways is not a huge cohort but there are some that are being served that are very small. The CAC is making decisions prior to the budget being finalized; however, if we say we are going to do two years, we are going to do two years.

Council Member Goodwin stated that 78 Cultural Pathways grantees moving into a second year is great. Funding parameters and options pertaining to a second year should be explored.

Chair Montoya noted, we are on a second year of a current cycle and we decided not to offer this year because it is continuing. If we do decide on this AO being two years then those will then be on an AO cycle whereas we might bring back Cultural Pathways next year.

### **Impact Projects**

Council Member Gavin was not sure that a two-year consensus had been reached.

Chair Montoya concurred and asked for a show of hands regarding a two-year term versus a one-year term. Six Council Members preferred the two-year term.

Council Member Gavin reiterated the flat funding budget situation. We are streamlining our process and the CAC should use its powers to increase the funds available to a wide variety of organizations.

Council Member Gavin recalled two points of view regarding Impact Projects. One was that it is hard to do anything with \$20,000 and we struggled with how many organizations could be

funded at this lower amount. We were kind of leaning towards the lower amount although \$30,000 was also discussed.

Vice Chair Estrada opined that \$20,000 was not enough to do anything of substance. I felt \$30,000 was a good starting point.

Council Member Clarke asked if there was a projection of how many applicants might apply for this lower amount.

Council Member remembered the number to be 473 at \$20,000.

Ms. Azevedo stated there are currently about 391 Impact Project awardees. These represent organizations of all sizes from very small up to multi-million dollar organizations. It is a one-year grant activity period. The previous cohort of Re-entry was funded at \$50,000 per project for a one-year grant activity period. We are trying to find a balance insofar as funding levels are concerned. We are working with our baseline local assistance funding of \$26 million. Funding at a lower level usually results in a less-deeply financed project whereas the higher levels fund projects a little bit more robustly and impactful.

Chair Montoya said the Council has three dynamic options and perhaps we should look to our AO protocols. As we find in our AO program you remove barriers for the lower- entry-point applicants. We want to see people grow.

Council Member Goodwin stated that she was passionate about the Re-entry program. This is critical work with the arts impacting our young people in unimaginable ways often when nothing else can reach them.

Ms. Azevedo replied that there is currently 39 Re-entry awardees. A tiered approach to Impact might be desirable. Perhaps a certain number of awards could be prioritized or a percentage of funding for Re-entry projects that would be at \$50,000 and the remainder of funds would be at that \$20,000 level.

Chair Montoya offered substitution language stating that she would replace “tiered” with “step system”. Re-entry might come back the following year. This will allow new applicants a foot in the door. Perhaps \$50,000 might be a little too much for this bucket of money.

Council Member Raynor was of the opinion that she felt that she did not have any basis for making a decision regarding this prioritization issue. A breakdown of what the current Impact projects are would be helpful.

Council Member Gavin was unclear why Cultural Pathways and Re-entry have been pushed into this. I am aware of some of the contributing factors but I am reluctant to having all these different programs entering into Impact and having different criteria. This all sounds very muddy to me.

Chair Montoya clarified that the Cultural Pathways was embedded in the Administrating Organizations. For Impact projects we are nestling other kinds of programs such as Re-entry. It could get very complex and we want to honor the Impact project broad scope of potential. I am leaning towards keeping it very general.

Council Member Goodwin acknowledged that it has been a one-year program. I would like to know how my colleagues feel about the one-year or two-year? I think it is wise to keep it at one year.

Chair Montoya favored the one-year program because it will then turn into \$40,000 and then \$60,000 projects.

Ms. Azevedo mentioned an additional idea on the Impact projects about potentially adding a match requirement for applicants above \$500,000.

Council Member Gavin asked how her colleagues felt about making the \$20,000 level exempt for a match and requiring it for the \$30,000 level.

Council Member Raynor wanted clarification on match requirements for federal and/or state law or was this at the discretion of the Council?

Ms. Kiburi stated that the CAC does have a match requirement of \$10 million that was written into the budget last year. The Council prior decided not to have project-based grants have a match.

Council Member Clarke was supportive of a match for the larger organizations.

Ms. Azevedo stated that there was not a match requirement for the Re-entry programs.

Chair Montoya encouraged exploring other options to improve accessibility to communities who have not participated previously.

Executive Director Moscone stated that this gets complicated whereas in the tier system that is in General Ops; the idea of creating matches as you go up economically makes complete and total sense.

Chair Montoya suggested that maybe on the tier system you can have the reach. Impact projects are set for smaller groups. Larger organizations have more of an impact which makes sense for a larger allocation.

Council Member Gavin wanted to assure that the CAC was helping with the match requirements as a whole. If taking out the match for under \$250,000 for General Operating is not an issue then let us not have a match. Perhaps a partial match for the larger organizations might be in order.

### **State and Local Partners**

Chair Montoya said that this is a general partner program with our state and local partners. Are there items that the Committee would like to get feedback on?

Council Member Gavin wanted to hear from Council Members who think that SLPs require two years.

Council Member Clarke supported the two years requirement.

Vice Chair Estrada agreed with Council Member Clarke.

Chair Montoya offered a different perspective while generally supporting the two years right now things are in flux as we hope to gain full SLP alignment across the 58 counties. If we did one year for this current year this would allow things to balance out. Right now I am leaning on one year to allow the dynamic to shift.

### **State and Local Partners - Mentorship**

Council Member Goodwin asked if the Mentorships become one, two or three years. We might want to bring those together because they are not separate.

Chair Montoya reiterated that her recommendation was to keep both as a one-year program. I do not want the Mentorship program to go on forever. I would hope it would become an SLP. The purpose is to matriculate each of those counties into their own SLP.

Council Member wondered if there was a way to keep the programs all a one year with an understanding that the Mentorships will need to continue for a second year.

Council Member Gavin noted that the idea that you are trying to get people to invest in creating a new entity makes sense allowing a couple of years for this to unfold.

The one year for the 54 and the two year for the 4 is problematic in that Alpine is already underway with its first year.

Ms. Azevedo informed the Council that one of the requirements for eligibility to apply for our grants is the arts organization has to have at least two year's history of arts programming or providing those arts services.

Executive Director Moscone's thinking was along the same line as Ms. Azevedo's. What has been said makes sense.

Chair Montoya stated that nobody understands what (State Local Partner) SLP is. It is a very vague concept and we want to make it a little more clear. I want to encourage a renaming of the grant opportunity. We want to make it clear that SLPs are our county arts agency partners for the county. My recommendation for a title: County Arts Agency Network Program or County Arts Agency Partner Program. I want people to know that arts is part of it and also that county is a part of it. The responsibility is to the entire county inclusive of cities within that county. Your Committee has the power to rename the program. We are not renaming State Local Partner.

Executive Director Moscone emphasized that this is a mention right now and is to be considered and when it is discussed in the next meeting then it will be given public notice.

Council Member Goodwin felt that sometimes things are rushed too much and maybe this is a great idea but adequate thought needs to be had.

Chair Montoya agreed that it is a concept of rebranding. She summarized items that had been discussed during the meeting with possible suggestions for the upcoming meeting.

### **Folk and Traditional Arts**

Council Member Raynor wanted to know if there was a differentiation between indirect costs and administrative costs. What do you consider administrative costs? I do agree that it is too low whatever the answer is.

Ms. Azevedo explained that for the Folk and Traditional Arts Program it is not called administrative costs nor is it intended for indirect costs. It is program design and implementation costs. The current awardee is only allowed 10 percent of the grant award amount to go towards the labor of designing and implementing and actually carrying out all the required activities for the Folk and Traditional Arts Program which is more than just re-granting.

Executive Director Moscone stressed the importance of the Guidelines Committee defining what overhead is and the direct and indirect costs.

Council Member Gavin voiced her being in favor of raising it. What should the percent be? Should it be 15 or 20?

Council Member Raynor had a caveat and stated that the words matter a lot. If you are asking for technical assistance and build capacity would call for 20 percent. You have to be very careful in the construction of the Guidelines what that really means.

Chair Montoya recommended looking at examples across the field of administrating percentages and also consultation with the current provider.

Executive Director Moscone noted that the Council knows that the work that Folk and Traditional Arts does from one organization is probably at the top. And we can have a more robust conversation about the tiers.

Chair Montoya suggested that a reasonable goal for the next meeting is to set the top tier. We already have the current bottom tier at 10 percent. Whatever is decided upon will become the top tier for the CAC.

### **Statewide Regional Network Front Guidelines**

(No changes were proposed for this item)

### **Cultural Pathways**

Chair Montoya engaged the Council in discussion about equity language. In our last meeting I suggested that we move onto the Equity Committee. I would like to hear from the Equity Committee.

Council Member Clarke stated that having the nomenclature of: “including but not limited to” - I believe that is not really the language that has been approved in the past. We are using the Healthy Places Index and the language from it in order to draft something that is inclusive and includes the populations and the communities that you mentioned in your equity statement. We want it to be legal. We are currently looking at developing this kind of language.

Council Member Gavin explained that in terms of where we got that language from, it was from our own documents - the Strategic Plan. The governor has an overall one for the state of California. We also looked at other state agencies. We tried to identify those who were historically under-served.

Chair Montoya acknowledged that the Committee had done an incredible amount of work. Our challenge under Bagley-Keene is that the right hand cannot talk to the left. It is really important that we are having this open Committee meeting where we can actually talk together and take that step forward together. When I was on the Equity Committee we had a lot of progress on refining that. It is part of our core strategic framework prioritize race. That is very clear in our framework; however, the laws have made it so narrow on what we can say and how we can do that. We did try our best to come up with language. There is extensive information in the work we completed. Our problem is this language that we are confined to. We put together recommendations for new language and we were able to adopt that language in a Council meeting and the Guidelines Committee Memo at a previous time. However, shortly after, we were called upon to revisit that language because of the Prop 209. It was really, really painful. This policy making does take time with multiple perspectives being considered. I want to charge the Equity Committee with further development. We are all for this but it is a lot of work to do. The hope is that at our next meeting the Equity Committee will make a recommendation referencing the work that has already been done.

Council Member Clarke cited some of the work done in the previous Equity Committee mentioning that some language has been deemed illegal by Prop 209.

Ms. Kiburi stated that there is a race equity statement that the Council has already adopted and it is in the Guidelines in the back. Is this language intended to replace that race equity statement? What the Equity Committee is looking at right now is the review criterion that changed that was a race equity criterion that is now centering community artists. Is it taking the language that has just been proposed and seeing if that can fit within that criterion? Or is the Race Equity Committee looking at the language that has just been presented and seeing if they want to make changes to the Council's Race Equity Statement?

Chair Montoya said that it is a little of both. Wherever we can insert our priority which is called out in our Strategic Framework we want to do that. You can work from where we are and see what the next step is from there. Or you can go with the Committee's recommendation if that has been vetted by other state agencies.

Ms. Kiburi noted that to make a recommendation to the Council in all good faith we would have to talk to the attorneys. Getting the attorneys to vet something like that will probably not happen before the 24<sup>th</sup> and that is where we are with the Guidelines.

Chair Montoya added that my hope is that you can get at least to a place of recommendation. Perhaps on the 24<sup>th</sup> we can make the vote with language deferring to staff on taking it forward and finalizing with attorney approval. That will give us some leeway to have some post refinement within our means.

Council Member Gavin stated that the Committee has added categories that we considered priorities and these categories are not in any statements that we have had to date. There are real issues in how we can define something in a way that is not saying it is exclusive.

Council Member Clarke emphasized that we are not limiting ourselves in any way. We are really looking at the types of languages that are inclusive but also legal and allowable.

Council Member Raynor appreciated the conversation being so robust. I want to comment on the grant guidelines in terms of content about accessibility. I have some recommendations along those lines. Where and when can I make those comments?

Chair Montoya counseled that the ones regarding accessibility and guidelines should happen here.

Council Member Raynor wished it to be renamed, Accessibility and Accommodations and to codify the existing application questions so that the organization describes their approaches to ensuring the accessibility of programs and services and participation of disabled creatives. I also feel that there should be a line item, Expectation, on the grant applications for accommodations or for the applicant to speak to the in-kind or partners that will support accommodations for people with disabilities.

Chair Montoya thanked the Committee for the deep work and allowing us this open space to dive deeper together. Thank you all for joining us.

## **Adjournment**

The CAC Programs Policy Committee meeting adjourned at 10:48 a.m.

# TAB E

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California Arts Council | Public Meeting | 03/24/2023





## Memorandum

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**Date: March 24, 2023**

**To: All Council Members**

**From: Programs Policy Committee – Ellen Gavin and Leah Goodwin**

**Re: Revisions to Guidelines for 2023 Grant Programs**

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**The Programs Policy Committee is presenting recommendations for revisions to guidelines for the following grant programs approved to open in 2023:**

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

### **Purpose**

The purpose of this memo is to provide recommended revisions to existing guidelines for the grant programs opening in 2023 for Council to vote to approve.

### **Background**

Background on the programs the Council approved to open in 2023 can be found in the Council [memo from January 27<sup>th</sup>](#). As these are all returning programs, the existing guidelines are available [here](#) for the Council's reference. A summary of each program's purpose is included below, followed by a shaded text box highlighting the changes to the existing guidelines for the program that the Committee is recommending for Council approval.

A Decision Support Tool has been developed by the Committee in support of these recommendations; this document and the available supporting data are attached to this memo, as are the revised guidelines for each program.

Overall, a limitation of the proposed changes is that there is not long-term data and analysis available to support a full forecasting of potential unintended consequences or impacts from the proposed changes. There is an opportunity for the CAC to hire and onboard a staff research data specialist within the next three months to provide dedicated data collection and analysis support, however the capability to manage such a workload exceeds current staff capacity.

Regarding extending grant activity periods for two of the programs from one year to two years, it is important to note that doing so would require reserving the approved annual allocation amount for those programs in future budget years, contingent upon passage of the 2024 State Budget. This creates less flexibility in allocating funds for grant programs the Council may want to open in 2024, and programs approved for a two-year activity period may not open for new applicants until 2025.

### ***Arts & Cultural Organizations General Operating Support:***

- **Program goals, objectives, and purpose:** The Arts & Cultural Organizations General Operating Support grant program provides funding directly to arts and cultural organizations in support of their ongoing operations. This grant supports the well-being of California’s cultural vitality by helping sustain a robust and diverse arts workforce and infrastructure.

Historically, the program has been open for organizations of any size to apply for general operating support funding, however in recent years, due to the Covid-19 pandemic, eligibility was restricted to applicant organizations with a total revenue under \$250,000. In response to the field, we are changing the guidelines to support small and mid-size organizations.

- **Funding restrictions:** Cannot apply for other general operating grants.

### **Recommended Changes:**

- **Grant Activity Period:** The Committee recommends extending the program activity term from one year to two years (with second year funding contingent on the state budget and the submission of a report that sufficiently describes fiscal and program outcomes).
- **Maximum Request Amount:** Change from “\$30,000 for one year” to “\$30,000 each year for two years, with the second year of funding contingent upon passage of the State Budget and the submission of a report that sufficiently describes fiscal and program outcomes.”
- **Eligibility requirements:** Most recent guidelines restricted eligible applicants to organizations with \$250,000 or less in total revenue.

In response to communicated needs from the field, the Committee recommends adding a tiered eligibility for applicants to this program:

- **Tier 1:** organizations with up to \$250,000 in total revenue
  - Anticipate at least 55% of program funding for this tier
  - Waive the match requirement for applicants in this tier with total revenues less than \$60,000, to mitigate barriers to access.
- **Tier 2:** organizations with \$250K - \$1M in revenue
  - Anticipate 25% of program funding for this tier
  - Preserve 1:1 match requirement, pending CAC budgetary match needs
- **Tier 3:** organizations with \$1M - \$1.5M in revenue
  - Anticipate 20% of program funding for this tier
  - Preserve 1:1 match requirement, pending CAC budgetary match needs

***Impact Projects Grant Guidelines:***

- **Program goals, objectives, and purpose:**

The Impact Projects grant program supports collaborative projects that center artists and artistic practice in responding to issues facing California at this time, including the pervasive social, political, and economic inequalities experienced by those communities. This program prioritizes local artists and forms of arts and cultural expression that are unique to, and/or historically rooted in, the specific communities to be served.

- Impact Project grants support arts organizations who develop collaborations between local artist(s) and community members that express their own creative and artistic goals and address a community-defined need. Collaborative projects will utilize various creative practices to impact social issues affecting their communities, including but not limited to systemic/structural racism, education, poverty, health disparities, housing insecurity, violence, food insecurity, cultural/social justice, intergenerational learning, and environmental sustainability.
- **Grant Activity Period:** 1 year

**Recommended Changes:**

- **Maximum Request Amount:** Raise from \$20,000 to \$25,000
- **Eligibility requirements:** Add “Organizations that have applied for or would have been eligible to apply for previous, specialized project-based grant programs such as Re-Entry Through the Arts, Veterans in the Arts, etc., are encouraged to apply.”

***State-Local Partners Grant Guidelines:***

- **Program goals, objectives, and purpose:** The State-Local Partners (SLP) program provides general operating support and technical assistance for county-designated local arts agencies. The purpose of the program is to foster cultural development at the local level through a partnership between the State and the counties of California.
- **Eligibility requirements:** Organization must be designated by County Board of Supervisors.
- **Match Requirement:** 1:1 match for organizations with total revenues of \$1,000,000 and above.
- **Grant Activity Period:** One year.

**Recommended Changes:**

- **Maximum Request Amount:** Raise from \$65,000 to \$71,500 (includes \$5,000 for Poetry Out Loud)
- **Program Administration**
  - CHANGE from “Maintain an accessible public office operated by, at minimum, one full-time staff member. In unique situations, exceptions can be made,” TO “Maintain an accessible public office operated by, at minimum, one full-time equivalent (FTE) staff position. In unique situations, due to location or funding realities, exceptions can be made, given that all programs and services are accessible to the public.”

- ADD: Provide financial support, services, and/or other programming to a variety of arts organizations, individual artists, and the community.
- ADD: Prioritize engagement and support for arts organizations, individual artists, and community members representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index.
- ADD: In collaboration with the CAC, participate in planning a statewide convening, the primary outcome of which will be a deepening of equity practices in support of arts and culture organizations and individual artists and cultural workers in every county.
- ADD: Actively promote CAC grant opportunities, including providing in-person and/or online workshops and other technical assistance to applicants and grantees.
- ADD: With CAC support, create an action plan to collect robust qualitative and quantitative data regarding communities served as outlined below, and report data possible to collect over the course of the grant activity period to the CAC for program evaluation.
- ADD: Section on technical support and capacity building activities that the CAC will provide to support the State-Local Partner grantees.
- ADD: section on Program Evaluation, Outcomes, and Metrics that describes ongoing partnership between the CAC and State-Local Partner grantees on evaluation activities to support accomplishment of program goals and objectives.

***State Local Partners – Mentorship Grant Guidelines:***

- **Program goals, objectives, and purpose:** Grant funds will be provided for up to four existing State-Local Partners (SLPs) to foster the development of new SLPs in counties that do not currently have a designated organization. The State-Local Partner Mentorship (SLP- M) program supports the identification of a county- designated local arts agency in each of four counties in which no such agency has currently been designated (such as; Alpine, Glenn, Kings, San Joaquin).
- **Grant Activity Period:** One year.

**Recommended Changes:**

- **Maximum Request Amount:** Raise from \$40,000 to \$50,000
- **Background & Purpose:** ADD: This program exists to grow the field throughout the 58 counties of California
- The CAC expects that by providing mentorship and support including best practices, an active State-Local Partner organization will be established in the identified county within 2-3 years. SLP-M grantees may re-apply for up to two additional years after the first grant program activity period in order to support this goal.”
- **Program Design and Implementation Costs:** Raise the cost percentage for mentee county/organization to up to 20% of grant funding to support program design and implementation.
- **Best Practices:** Consult/convene with CAC and SLP-M grantee cohort, if applicable, on

best practices for this program.

***Folk and Traditional Arts – Administering Organization Grant Guidelines:***

- **Program goals, objectives, and purpose:** The Folk and Traditional Arts (FTA) grant program currently funds one Administering Organization (AO) that will regrant funds, provide technical assistance, and/or build capacity with artists and arts organizations in support of folk and traditional arts expressions statewide. This program centralizes the role of culture bearers, local artists, and their artistic processes as vehicles for community vitality. This funding opportunity recognizes that artists are integral to healthy communities, and that the arts are a societal cornerstone that brings people together, builds community, and fosters social progress.

**Recommended Changes:**

- **Grant Activity Period:** change from one year to two years.
- **Program Design and Implementation Costs:** Change from 10% to “up to 30% of the grant award may be used for design and implementation, including up to 10% to support administrative costs and 20% for staff salaries for artists and culture bearers to implement the required program activities.”

***Statewide and Regional Networks Grant Guidelines***

- **Current Grant Activity Period:** 1 Year
- **Program goals, objectives, and purpose:** The Statewide and Regional Networks (SRN) program intends to contribute to the health and vitality of the creative workforce in California by creating a resilient network of arts service organizations and artists. An arts service organization is defined as an organization that furthers the interests of artists, creators, tradition bearers, and arts and cultural organizations. They also provide specialized, practical services for artists, arts organizations, and cultural communities.
- **Eligibility requirements:** Must demonstrate statewide reach or regional reach to either one county with a population of 3 million+ or to three contiguous counties
- **Grantee requirements:** 1:1 matching funds
- **Funding restrictions:** Cannot apply for other general operating grants
- **Maximum Request Amount:** \$50,000
- **ADD:** SRN’s must submit a report that provides qualitative and quantitative data on artists, arts organizations and audiences served

Additionally, the Committee suggests that the Council considers the following revision to the Accessibility application review criteria and related application questions across all program guidelines:

### ***Existing Review Criteria and Application Questions: Accessibility***

- **Purpose of Review Criteria:** Demonstrates that (the applicant's) 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:**
  - 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.
  - 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.

#### **Recommended Changes:**

- Change name of review criterion to: Accessibility and Accommodations
- Application Questions:
  - Change first question to "Describe your organization's approach to ensuring the accessibility of programs and services and inclusion of people with disabilities. Describe both physical and communication accessibility, including in-person and online activities. Describe how your organization offers people with disabilities a way to request an accommodation to access programs and services. Consider organizational personnel and any partnering organizations, as well as the participants and beneficiaries of arts programming and services, as well as creatives with disabilities and potential audience members, in your response."
  - No recommended changes to the second application question for this criterion.
- Council may also consider adding instructions to applicants that they should include a line item in their budget tables to provide accommodations for persons with disabilities to access their programs and services, including in-kind or partner support for the provision of such accommodations.

# Strategic Framework Tool Decision Support Tool Worksheet



## 2023 GRANT PROGRAMS – REVISED GUIDELINES

### Tier 1: Basic Capacity

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

Approval of revised and updated guidelines for the following grant programs opening in 2023:

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

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

The Programs Policy Committee will recommend changes to the existing guidelines for the above programs which Council will vote on at the March 24, 2023 Council meeting. After that vote, staff will incorporate any approved changes and final edits to the existing program guidelines and applications will be configured based on the approved changes. Programs will open for application in April 2023. 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, with grant funds projected to be received by awardees approximately December 2023 - January 2024.

#### 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, however staff capacity for more robust data collection and analysis is not yet in place. Consolidation of the number of grant programs will allow staff to support applicants and grantees more deeply.

No additional partners or funding are available 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

There is an opportunity for the CAC to hire and onboard a staff research data specialist within the next three months to provide dedicated data collection and analysis to support more significant changes to existing grant programs/development of new grant programs in future grantmaking cycles.

**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 guidelines at the March 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 will benefit in general. Constituents that will specifically benefit will depend on which changes Council votes to approve.

Considerations in the memo above include the following:

- Small and mid-size arts and cultural organizations (General Operating Support)
- Individual artists and organizations practicing folk and traditional art forms (Folk and Traditional Arts)
- Field as a whole, through support from county 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 (Impact Projects)

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



Overall, a limitation of the proposed changes is that there is not robust or long-term data and analysis available to support a full forecasting of potential unintended consequences or negative impacts from this action.

Regarding extending grant activity periods for two of the programs from one year to two years, it is important to note that while it provides greater stability and ability to plan for funded organizations, it requires reserving the approved annual allocation amount for those programs in future budget years, contingent upon passage of the 2024 State Budget. This creates less flexibility in allocating funds for grant programs the Council may want to open in 2024, and the programs approved for a two-year activity period may not open for new applicants until 2025.

Regarding the inclusion of a requirement for State-Local Partner grantees to participate in planning a convening to build capacity and further support the equity goals of the program, as well as potential data gathering and reporting requirements and support for local arts and cultural organizations in applying for CAC and other grant opportunities, it is likely that additional technical assistance and capacity building supports will need to be provided by the CAC to help accomplish these goals, including helping grantees build capacity to accommodate new reporting requirements over time.

Regarding expanding eligibility for the Arts and Cultural Organizations General Operating Support program to organizations above \$250,000 in total revenue: historically, the program has been open for organizations of any size to apply for general operating support funding. However, in recent years, due in part to the impacts of the Covid-19 pandemic, eligibility was restricted to applicant organizations with a total revenue under \$250,000, making this general operating support unavailable to many organizations that had been eligible in the past. Council has heard robust public and written comment in recent meetings, including the January and February 2023 meetings, indicating an ongoing need for general operating support to arts and cultural organizations over \$250,000. The proposed action anticipates at least 55% of the funds allocated for this program to be awarded to applicant organizations with total revenues of \$250,000, pending the Council's approval, to continue supporting smaller organizations even while expanding eligibility to some mid- sized organizations. See also Tier 3, Equity Alignment below and attached supporting data.

In addition, the Committee is recommending the Council vote to balance the impact of expanding eligibility for the Arts and Cultural Organizations General Operating Support by removing the match requirement for applicant organizations under \$60,000 in total revenue from the guidelines for the program.

Regarding the maximum request amount for Impact Projects, in 2023 this program is serving as an umbrella for previously specialized project-based grant programs, such as Re-entry Through the Arts and Veterans in the Arts, that had a range of maximum request amounts from \$20,000 - \$50,000 for a one-year project. Increasing the maximum request amount for Impact Projects from the existing \$20,000 to \$25,000, while not allowing as many projects to be funded, would likely support more impactful projects with the more robust funding per project.

**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 during open Council meetings, including the January and February 2023 Council meeting and the public Programs Policy Committee meeting on March 13, 2023, and the written materials for each meeting published on the CAC website.

- Those potentially impacted as community members?  No  Yes

Feedback has been shared via public comment during open Council meetings, including the January and February 2023 Council meeting and the March 13, 2023 public Programs Policy Committee meeting, and the written materials for each meeting published on the CAC website.

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

Council discussion at the public meetings in January, February, and March.

**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
- Small Organizations (by anticipating at least 55% of Arts & Cultural Organizations General Operating Support funds be awarded to organizations under \$250,000 in total revenue and removing match requirements for organizations under \$60,000 in total revenue)
- 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 proposed changes to existing programs 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, compared to 2022 grant programs; see additional context below and attached supporting data document.
- 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 changes to existing guidelines for grant programs opening in 2023 are grounded in the values and aspirations outlined in the Strategic Framework and reflected in the Grantmaking Evaluation Field Scan. Both of these policy documents foreground movement towards greater equity in their specific recommendations, including those articulated above.

- Data available from 2017-2019 final reports submitted by CAC grantees (see attached) indicates the boards and staff of arts and cultural organizations with total revenues up to \$500,000 more closely reflect diverse communities that are part of California's population. Data pulled from the 2021 grantee final reports show a similar representation among the boards and staff of grantee organizations with total revenues up to \$1.5M. Likewise, data analyzed in the CAC grantmaking evaluation completed by Scansion/Wolf Brown shows a higher percentage of organizations with total revenues up to \$1.5 M are "BIPOC-centered" than among larger organizations.

With regard to the proposed change to raise the amount the administering organization awarded through the Folk and Traditional Arts – Administering Organization (FTA) grant program can utilize for program design and implementation costs from the existing 10%, the labor involved to effectively design and implement the program as per the guidelines is similar to the requirements of programs such as California Creative Corps and Individual Artist Fellowships – Administering Organizations, both of which allow up to 20% of the grant award funds to be used for program design and implementation costs. Beyond that, the current FTA grantee is using only about 7% for administrative costs but is paying 23% of their grant award funds directly to folk and traditional artists and culture bearers to support program design and implementation of the FTA program in accordance with the requirements in the guidelines. Therefore, the Committee feels it would be more fair and equitable to allow the FTA program applicants to utilize up to 30% of the grant award funds to support these costs (up to 10% for overhead/administration and 20% for support for artist/culture bearer leadership).

With regard to the proposed changes for Arts and Cultural Organizations General Operating Support (GEN), while there would be less of the program allocation reserved only for organizations under \$250,000 than in previous years, historical information and recent public comment demonstrate the past and current need for general operating support for arts and cultural organizations with total revenues above \$250,000:

- Current data available from the [recent CAC grantmaking evaluation completed by Scansion/Wolf Brown](#) (Tab F; see detail attached) shows that the majority of arts and cultural organizations in California (85%) are under \$250,000 in total revenue. Although it is noted that this percentage includes amateur, hobbyist and cultural groups not necessarily interested in forming non-profit arts organizations.)
- Raising the cap to \$1.5 M and under would allow up to 94% of arts and cultural organizations identified in the evaluation field scan to apply for the GEN program.
- This approach would decrease the percentage of funds allocated to the GEN program available to applicant organizations under \$250,000. However, there is an intention to balance this impact with a recognition of the need for access to general operating support funds expressed by mid-sized arts and cultural organizations in

the field, as well as reducing the burden of providing match for organizations under \$60,000.

#### 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 January and February meetings, as well as a public Programs Policy Committee meeting in March.

- 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 January and February Council meetings and were responded to by the Committee in crafting its recommendations and memo for the March 24, 2023 Council meeting.

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

Questions left unresolved after the February Council meeting were raised and considered at a public Programs Policy Committee meeting on March 13, 2023.

- 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 January and the February Council meetings and the March 13 public committee meeting was received via written correspondence, to facilitate access for those individuals that were not able to participate live.

#### Tier 5: Post-Decision Considerations

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

After discussion at the January and February Council meetings, the Programs Policy Committee met to reflect on the input from the full Council and public and held a public committee meeting on March 13, 2023 to hear discussion of unresolved questions. The Committee then met to consider the input from these discussions and to draft formal recommendations for revisions to existing guidelines for the 2023 grant programs. These recommendations will be voted on by Council at the March 24, 2023 meeting.

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

Once the revised guidelines for the 2023 grant programs are approved, staff will incorporate any final edits approved by the Council into the program guidelines, work with the CAC Information Technology staff to complete necessary grant application configuration changes, and open grant applications through the online grants management system in April 2023.

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

Programs Policy Committee

### **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 March to approve the guidelines for programs funded through the recommended allocations, 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**

A full evaluation plan, including public engagement, could be supported through the hiring and onboarding of additional CAC research data staff.

How will we know if the expected benefit is achieved? Percentage of applications submitted and funded through the 2023 cycle of grant programs, including from small and mid-sized organizations.

How will we know if anyone is better off? Information provided in final reports and future evaluation and public engagement efforts.

How will the public be engaged in evaluative efforts? Through future public comment opportunities at open Council meetings, community-based and virtual workshops and technical support by CAC staff, and community engagement.

What are the key benchmarks that would indicate satisfactory progress on this action? Number of applications received and grant awards funded through the 2023 grant programs.

What is the reporting mechanism for progress? Interim and final reports from 2023 grantees.

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.



# Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833  
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[www.arts.ca.gov](http://www.arts.ca.gov)

**Date: March 24, 2023**

**To: Council Members**

**From: Equity Committee- Gerald Clarke and Caleb Duarte**

**Re: Recommendations for 2023 Centering Community Artists Criteria in Guidelines**

The Equity Committee recommends Council vote to approve edits to the 2023 grant guideline criterion: "Centering Community Artists".

## Purpose

The purpose of this memo is to provide the Council with revised language and questions in the "Centering Community Artists" criterion that exist in all grant guidelines to ensure alignment with CAC's overall racial equity values and goals.

## Background

The Equity Committee has reviewed previous grant guidelines to better understand historical progress and setbacks faced by the CAC on incorporating racial equity-based requirements. The Equity Committee also conducted further research and analysis of the following:

- CAC's Racial Equity Statement;
- Proposition 209;
- Equal Protection Clause;
- Recommendations brought forth by the Program Policy Committee during two public council meetings (Feb 24, 2023 and March 13, 2023);
- The Healthy Places Index;
- Other state and funder guidelines.

The research conducted provided the committee with enough data to ensure:

1. the recommended edits are consistent with language used across other state agencies and the field;
2. the recommended edits comply with the legal mandates of CA Prop 209 and federal Equal Protection Clause, and;
3. the tools support the CAC in identifying and serving the arts sector and historically underserved communities/populations.

The committee also worked with staff to complete a Decision Support Tool on the revisions to this criteria and potential impacts on applicants and the adjudication process.



Lastly, the committee considered other race equity language changes to other parts of the guidelines. After considerable discussion the committee plans to complete development of new language and vetting of that language with staff and legal consults before providing a recommendation to the council.

**Recommendation**

**Proposed 2023 Guideline Changes**

<p>New Criteria Label:</p>	<p><b>Centering Equity for an Inclusive Arts Landscape</b></p>
<p>New Criteria Description:</p>	<p>In this section, organizations will demonstrate understanding, capacity, and ongoing commitment to building equity across the arts through inclusive policies, practices, projects, partnerships, and leadership. Organizations will also demonstrate how they serve and prioritize communities with the highest levels of need as indicated by the California Healthy Places Index (HPI).</p>
<p>New Application Questions:</p>	<ol style="list-style-type: none"> <li>1. What experiences have inspired your organization to incorporate or evolve policies/programming that uses the arts as a tool to transform culture?</li>   <li>2. Describe the approaches your organization has taken or will take to center, uplift, and involve historically under-served communities that fall within the lowest quartile of the <a href="#">California Healthy Places Index</a> (HPI) in your region.             <ol style="list-style-type: none"> <li>a. <i>The term “under-served communities” refers to populations disproportionately impacted by systemic exclusion in policy settings or historical decision-making processes.</i></li> <li>b. <i>Neighborhood by neighborhood, the HPI maps data on social conditions that drive health — like education, job opportunities, clean air and water. This data is used by community leaders, policymakers, academics, and other stakeholders to compare the health and well-being of communities, identify health inequities, and quantify the factors that shape health.</i></li> </ol> </li>   <li>3. How does your organization represent, and create equitable opportunities for historically excluded artists, cultural practitioners, or arts and cultural practices?</li>   <li>4. Describe the actions you have taken to build trust and ongoing relationships with these communities, artists, and cultural practitioners.</li>   <li>5. Address how you:             <ol style="list-style-type: none"> <li>a. Plan to evaluate success for the proposal and what success will look like.</li> <li>b. Will listen and respond to the diverse needs of the communities and artists / cultural practitioners throughout the project.</li> </ol> </li> </ol>

**Current 2023 Grant Guidelines (for reference)**

Criteria Label:	<b>Centering Community Artists</b>
Criteria Description:	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:	<ol style="list-style-type: none"><li>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.</li><li>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.</li><li>3. Describe the actions you have taken to build trust and ongoing relationships with these communities, artists, and cultural practitioners.</li><li>4. Address how you:<ol style="list-style-type: none"><li>a. Plan to evaluate success for the proposal and what success will look like</li><li>b. Will listen and respond to the communities and artists / cultural practitioners through the project</li></ol></li></ol>

# Strategic Framework Tool Decision Support Tool Worksheet



## *Revisions to “Centering Community Artists” review criteria*

### Tier 1: Basic Capacity

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

The Equity committee recommends revisions to the “Centering Community Artists” criteria in all program guidelines to better align with CAC’s overall Racial Equity values and goals. The benefit of this revision is to encourage applicants to be explicit and transparent about actions they are taking to increase equity in the arts which would create long-term systemic change & investment in underserved communities and organizational culture.

Equity Committee is hoping this new language will inspire rather than discourage applicants to think critically about equity and how they can advance equity in their programming & culture. The revision of this section would also cut down on the redundancy of the questions and allow for updated data/responses that can be adjudicated thoroughly.

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

Equity committee will be bringing recommended revisions to the criteria at the Mar 24, 2023 Council Meeting. If approved, they will be incorporated into the 2023 guidelines across all programs.

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

Staff will need to update guidelines to incorporate the revised language if approved. If advocated for, the revised language could be brought to CAC attorneys for review. This would require funds as seeking legal counsel is an expense.

**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

There would be no changes made to “centering community artists” criteria for the slate of 2023 grant guidelines. Equity Committee will have to table revised language until 2024

when guidelines are brought to Council again for voting. Any new qualitative data pulled from this criterion or reviewed in the adjudication process would also not be available.

**From where can resources of staffing, partners and/or funding be redirected to cause a lesser impact?** Staff would continue to educate panels to carefully adjudicate applications based on the criteria available in the guidelines to align with CAC's values and goals.

## Tier 2: Public Input and Impact

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

Historically and systemically under-served communities and potential applicants.

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

Responses to the criteria will need to be more thoughtful which might take more time for applicants.

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

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

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

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

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

Grantmaking

### 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

- 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 (Equity Committee has conducted research on language from other state agencies and funding guidelines that identify disadvantaged communities while ensuring language complies with Prop 209 and the Equal Protection Clause. Data based on a prior Equity Impact Assessment for one grant program, informed how Equity committee could support organizations in reaching and serving intended populations. Trainings on the Healthy Places Index also informed how CAC can identify historically underserved communities.)

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

**Will this action disadvantage:**

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

### Tier 4: Council Process

**Prior to calling for a vote:**

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

- Were those unresolved questions or concerns considered at a committee meeting that was open to the public?  No  Yes  N/A
- 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?** Council will review and vote on Equity Committee’s recommendations during the March 24, 2023 public council meeting

**For this action, what is staff’s role?** Staff will incorporate any revised language approved by the Council in 2023 guidelines.

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

### 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?** Applicants will submit robust and compelling proposals that align and promote equity in their programming/culture.

**How will we know if anyone is better off?** Grantees will either be comprised of or be engaging with historically undervalued communities.

**How will the public be engaged in evaluative efforts?** The field can provide feedback on criterion in public council meetings and specific grant office hours that are hosted by art program specialists. Key informant interview with grantees and Equity Committee members can be conducted to better understand the impact of this criterion.

**What are the key benchmarks that would indicate satisfactory progress on this action?** Successful adjudication on this criterion.

**What is the reporting mechanism for progress?** N/A

**What is the support mechanism if progress is stalled?** N/A



# ARTS & CULTURAL ORGANIZATIONS GENERAL OPERATING SUPPORT

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## 2023 Grant Guidelines

*Deadline: June 6, 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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# ARTS & CULTURAL ORGANIZATIONS GENERAL OPERATING SUPPORT 2023 GRANT GUIDELINES

**DEADLINE:** June 6, 2023 11:59 PM

Grant Awards: Up to \$30,000  
each year for two years

Estimated Total Number of Grant Awards: 315

Grant Activity Period: October 1, 2023 – September 30, 2025

Eligible applicants will apply for funding based on the tier structure below:



Tier	Organization Total Revenue	Number of Awards Possible	Anticipated % of funding
1	Below \$250k	173	55%
2	\$250k to \$750k	79	25%
3	\$750k- \$1.5m	63	20%

**Matching Funds:** No match required for organizations with operating budgets less than 200% of maximum per year grant amount (i.e., less than \$60,000 per year). 1:1 match required for organizations with budgets at least 200% of the maximum per year grant amount (\$60,000 or more per year).

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

## Background & Purpose

The California Arts Council's [Strategic Framework](#) prioritizes racial equity and broad geographic reach into communities of all sizes and needs. Recent data and community input demonstrate the need for greater access to general operations funding in support of maintaining California arts and cultural organizations during times of uncertain economic growth.

The **Arts & Cultural Organizations General Operating Support** grant program provides direct funding to arts and cultural organizations in support of ongoing operations.

This grant supports the well-being of California's cultural vitality by helping sustain a robust and diverse arts workforce and infrastructure. **Funds may be used to support any eligible expenses associated with the general operations of an arts or cultural organization, including but not limited to rent, utilities, and staff salaries.** Applying for this grant does not restrict an organization from applying for other CAC project-based grants. General Operating grants are intended to support the applicant organization in carrying out its mission. Funding



is *not* intended to support a specific project.

## Arts Organizations Defined

An arts and cultural organization is defined as an entity with a primary purpose of providing arts, creative, or cultural programming/services. Assessed by CAC staff, this purpose is determined by the organization's mission, purpose statement, and/or by its summary of core organizational programs and services.

## Ineligible Organizations

- Organizations applying for the CAC's Statewide and Regional Networks, State-Local Partners, or Cultural Pathways grant programs
- Organizations that do not have principal place of business in California
- Public and private colleges and universities
- K-12 school districts
- County Offices of Education
- Social services or non-arts/cultural nonprofits

## Eligible Organizations

- 501(c)(3) organization as applicant or fiscal sponsor - 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
- Applicant organizations using fiscal sponsors - An applicant organization that is without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding. For-profit businesses and individuals may not use a fiscal sponsor to apply to CAC organizational grants. Types of applicant organizations eligible to apply using a fiscal sponsor include, but are not limited to artist collectives, guilds, and 501(c)(6) organizations.
  - A CAC [Letter of Agreement](#) form is completed and **must be signed** between the fiscal sponsor and the applicant organization **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. The CAC form is required, no other letters will be accepted to substitute this requirement.**
  - 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](#).

## Eligibility Requirements

- **California-based** - Documentation of 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 regular ongoing arts programming and/or services and 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.
- **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 \$30,000 each year for two years. Funding is contingent upon availability of funds and passage of the state budget for 2023-24 and 2024-25. Funds will be paid out at \$30,000 during the first program year and \$30,000 during the second program year, contingent on passage of the state budget for each year.

## Funding Restrictions

- Statewide and Regional Networks, State-Local Partners, and Cultural Pathways applicants are not eligible for Arts & Cultural Organizations General Operating Support grant funds in the same fiscal year.
- Applicants to this program are not restricted from applying for and receiving additional CAC project grants.

## Small Organization Support

This program continues a commitment to support organizations at or below a total revenue of \$250,000 for the last fiscal year, anticipating that at least 55% of program grants will be awarded within this tier.

## Matching Funds

No match required for organizations with total revenues less than 200% of maximum annual grant amount (i.e., less than \$60,000 per year), although they are encouraged to report matching funds to the CAC if possible, which will help meet the state's match requirement. 1:1 match required for organizations with budgets at least 200% of the maximum annual grant amount (\$60,000 or more per year).

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

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

Click [here](#) for additional information on CAC in-kind contributions.

## 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 grant activity period.

**Management & Leadership:** Demonstrates effective management.

Organization is economically vulnerable or at risk of closure due to economic hardship. When applicable, fiscal sponsor demonstrates effective fiscal management and sound relationship with the applicant organization.

*Application Questions and Required Documents*

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in your organization. Include name, title, relevant experience, and role.
2. Complete a two-year organizational 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.
3. Complete a matching funds table, if applicable. Indicate the source type, identify the source, enter the amount, and indicate the status (Committed, Pending, or Projected).
4. Budgets may include a line item for providing accommodations for persons with disabilities to access arts programs and services, or for in-kind or partner support for provision of such accommodations.

**Arts & Cultural Engagement:** Uses culturally relevant and responsive outreach strategies to engage systemically marginalized communities.

Organization is responsive to the needs and priorities of the community(ies) it serves through its programming and services.

*Application Questions and Required Documents*

1. Describe the arts and cultural programs and services your organization offers that engage and support the community(ies) it serves.
2. Describe the culturally relevant and responsive outreach strategies for engagement that your organization uses.
3. Describe the arts and cultural priorities of your organization, including a) how it collects input from the audiences/community(ies) it serves to identify these priorities, and b) what actions are being taken to address these priorities.
4. . Provide at least one (1) but no more than three (3) work 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 have been created within the past three years and be relevant to this grant opportunity.

**Accessibility and Accommodations:** 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 accessibility of programs and services and inclusion of people with disabilities. Describe both physical and communication accessibility, including in-person and online activities. Describe how your organization offers people with disabilities a way to request an accommodation to access programs and services. Consider organization personnel and any partnering organizations, as well as the participants and beneficiaries of arts programming and services, including creatives with disabilities 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, available funding, and passage of the state budget.

## Program Timeline

Application Opens	April 11, 2023
Application Deadline	June 6, 2023
Panel Review	Approx. June – July 2023
Funding Decision	Approx. August 2023
Funding Notification	Approx. August 2023
Grant Activity Period	October 1, 2023 – September 30, 2025
Estimated Arrival of Funds	1 <sup>st</sup> year funds: December 2023 – January 2024 2 <sup>nd</sup> year funds: December 2024-January 2025
Interim Report Deadline	October 31, 2024
Final Report Deadline	October 31, 2025

## 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 printis available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

**Leslie Giovanini**  
**she/her/hers**  
**Arts Program Specialist**  
**California Arts Council**  
[genopsgrant@arts.ca.gov](mailto:genopsgrant@arts.ca.gov)

# Governor of California

Gavin Newsom



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## Arts Council Members

Consuelo (Chelo) Montoya, Chair

Vicki Estrada, Vice Chair

Gerald Clarke

Caleb Duarte

Ellen Gavin

Leah Goodwin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Nicola Miner

Olivia Raynor

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**Executive Director**, Jonathan Moscone

**Chief Deputy Director**, Kayla Ungar

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

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[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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- 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.



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## Appendix A: Resources for Applicants

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- **What We Do Not Fund**

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- **In-kind Matching Funds**

Click [here](#) for additional information on CAC in-kind contributions.

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# IMPACT PROJECTS

## 2023 Grant Guidelines

*Deadline: June 6, 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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# IMPACT PROJECTS

## 2023 GRANT GUIDELINES

**DEADLINE:** June 6, 2023 11:59 PM

**Grant Request Amount:** Up to \$25,000

**Estimated Total Number of Grant Awards:** 375

**Grant Activity Period:** October 1, 2023 – September 30, 2024

**Matching Funds:** Not Required



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, and this includes a commitment to support a network of arts service organizations that provide practical resources for the communities they serve. 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 the areas of equity and access provide crucial opportunities for sustaining strong, healthy, vibrant, safe, and resilient communities in a region.

The **Impact Projects** grant program intends to support collaborative projects that center artists and artistic practice in responding to issues experienced by historically and systemically under-resourced communities in California at this time, including, but not limited to, social, political, and economic inequalities. This program prioritizes local artists and forms of arts and cultural expression that are unique to, and/or historically rooted in, the specific communities to be served.

Impact Projects grants support arts organizations for collaborations between local artist(s) and community members to develop and express their own creative and artistic goals and address a community-defined need. Collaborative projects will utilize various creative practices to impact social issues affecting their communities, including but not limited to systemic marginalization, incarceration/justice systems, access to education, poverty/economic disparity, health disparities, accessibility for people with disabilities, housing insecurity, violence, food insecurity, cultural/social justice, intergenerational learning, veterans' issues, and environmental sustainability. Previous applicants to project-based programs such as Reentry Through the Arts and Veterans in the Arts, etc. are encouraged to apply through this program.

### Project Requirements

- Applicant organization must develop and complete a project addressing the goals of the program to be completed within the project timeline. The project description must include an anticipated timeline for completion within the Grant Activity Period.

- Projects must be collaboratively developed between local artist(s) and community members to develop and express creative and artistic goals and address a community-defined need. Projects must utilize creative practices to impact social issues affecting a community.
- Project planning, implementation, and evaluation must reflect a commitment to include and represent the communities to be served.
- All aspects of the project should be free to community participants and free and/or affordable and accessible to audiences. This detail should be clearly noted in the project description.
- 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.
- Individuals to be compensated by this grant may not be full-time students in a degree program directly related to any type of compensation/credit for this project.
- All CAC-funded programs, services, information, and facilities where funded activities take place, 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 \$25,000 for the 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.

## **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.
4. 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 and Implementation:** Indicates clear objectives that address a community-identified need or opportunity and includes a realistic timeline of activities that support the realization of those objectives. The project budget is detailed, includes all expenses relevant to the stated project activities, and includes rates of pay that appropriately compensate the labor of all individuals working on the project.

*Application Questions and Required Documents*

1. Provide a detailed description of your project's objectives, outlining how you will address a community-identified need or opportunity. Include a timeline of activities that support the realization of project objectives. Describe how your project is free to participants or free and/or affordable to audiences.
2. Select the topics your project addresses:
  - Cultural & Social Justice
  - Education
  - Health & Wellness
  - Intergenerational Learning
  - Equity
  - Accessibility
  - Sustainability & Environment
  - Other:
3. 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.



4. 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. Budgets should include a line item for providing accommodations for persons with disabilities or for in-kind or partner support for provision of such accommodations.

**Community Engagement and Social Impact:** Demonstrates the ways in which the project will result in the healing, stabilizing, uplifting, and transforming of an identified community and their needs. The proposal centers community members' voices throughout the entirety of the project, including project development, implementation, and evaluation. The community actively participates in shaping the project outcomes, documentation strategies, and measures of success.

*Application Questions and Required Documents*

1. Describe up to four historically and systemically under-resourced communities that will be most deeply impacted by this project.
2. Describe how your project will address the healing, stabilizing, uplifting, and transforming of an identified community and their needs.
3. Describe how you plan to center community members' voices throughout the entirety of the project, including project development, implementation, and evaluation.
4. Describe how the community actively participates in shaping project outcomes, documentation strategies, and measures of success.

**Local Artist Support:** Demonstrates the capacity to support deep collaboration between local artists and the community for the duration of the project. The artist(s) leading the project identify as members of the community that will be engaged and have expertise in the forms of arts and cultural expression that are unique to, and/or historically rooted in, that community.

*Application Questions and Required Documents*

1. Provide a written statement from the lead artist(s) describing their vision for the project and their connection to the community to be engaged.
2. Describe how local artists will collaborate with the community for the duration of the project.
3. Describe how the artist(s) leading the project identify as members of the community that will be engaged and have expertise in the forms of arts and cultural expression that are unique to, and/or historically rooted in, that community.
4. Provide brief biographies of all project artists, culture bearers, administrators, and other individuals to be compensated through this CAC grant award.
5. Select the artistic discipline(s) your project uses:
  - Folk and Traditional Arts

- Literary Arts
- Media Arts
- Interdisciplinary Arts
- Performing Arts
- Visual Arts
- Other:

6. Provide at least one (1) but no more than three (3) work 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 have been created within the past three years and should be relevant to this grant opportunity.

**Accessibility and Accommodations:** 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 accessibility of programs and services and inclusion of people with disabilities. Describe both physical and communication accessibility, including in-person and online activities. Describe how your organization offers people with disabilities a way to request an accommodation to access programs and services. Consider organizational personnel and any partnering organizations, as well as the participants and beneficiaries of arts programming and services, including creatives with disabilities 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, available funding, and passage of the state budget.

## Program Timeline

Application Opens	April 11, 2023
Application Deadline	June 6, 2023
Panel Review	Approx. June – July, 2023
Funding Decision	Approx. August 2023
Funding Notification	Approx. August 2023
Grant Activity Period	October 1, 2023 – September 30, 2024
Estimated Arrival of Funds	Approx. December 2023 – January 2024
Final Report Deadline	October 31, 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**  
[impactgrant@arts.ca.gov](mailto:impactgrant@arts.ca.gov)



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## **Arts Council Members**

Consuelo (Chelo) Montoya, Chair

Vicki Estrada, Vice Chair

Gerald Clarke

Caleb Duarte

Ellen Gavin

Leah Goodwin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Nicola Miner

Olivia Raynor

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**Executive Director**, Jonathan Moscone

**Chief Deputy Director**, Kayla Ungar

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

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2750 Gateway Oaks Drive, Suite 300

Sacramento, CA 95833

(916) 322-6555

Toll Free (800) 201-6201

FAX: (916) 322-6575

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# STATE-LOCAL PARTNERS

## 2023 Grant Guidelines

*Deadline: June 6, 2023*

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

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## STATE-LOCAL PARTNERS 2023 GRANT GUIDELINES

**DEADLINE:** June 6, 2023 11:59 PM

**Grant Awards:** Up to \$71,500

**Estimated Total Number of Grant Awards:** 53

**Grant Activity Period:** October 1, 2023 –  
September 30, 2024

**Matching funds:** One-to-one match is required for organizations  
with Total Revenues of \$1,000,000 or more.



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

### Background & Purpose

The **State-Local Partners** (SLP) program provides general operating support and technical assistance for county-designated **local arts agencies**. The purpose of the program is to foster cultural development on the local level through a partnership between the State and the counties of California. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership. The partnership enables individuals, organizations, and communities to create, present, and preserve the arts of all cultures to enrich the quality of life for all Californians.

A **local arts agency** is defined as the official county-designated organization that supports arts and cultural activity in service to individuals and communities throughout an entire county. Local arts agencies provide financial support, services, and/or other programming to a variety of arts organizations, individual artists, and the community. A local arts agency can be a unit of local government or a nonprofit organization.

The CAC's [Strategic Framework](#), adopted in 2019, indicates two aspirational areas regarding the agency's relationship with its SLPs, both of which have been addressed by Council action in the last year and are furthered in these program guidelines

- State-Local Partner Funding -  
Conduct a review to determine a timeline and process for increasing the amount of funding granted to the SLPs. This timeline should include a detailed process for assessment, capacity building, bolstered support, and compliance checks, as well as a plan for establishing participation by and benefits for all 58 counties.
- State-Local Partner Capacity Building  
-Increase technical assistance and training to SLPs that meets the unique needs of each organization, as identified by research and evaluation. Ensure that SLP contracts are written to require adherence to key CAC policies and expectations, clearly outlining the role of the state-county partnership. Develop strategies to align SLP priorities with the priorities of the CAC, while allowing for flexibility and self-determination. Support the

development and implementation of local plans that result in consistent quality and equity of service across counties.

The Council voted to increase the annual maximum request amount for the SLP grant to \$71,500, in recognition of the outcomes of last year's Equity Impact Assessment and the need for increased ongoing funding to support SLP work.

State-Local Partners serve as **Poetry Out Loud** partners and will receive financial support of \$5,000 through this grant program (also included in the maximum request amount) to facilitate an annual Poetry Out Loud program throughout their county, either through direct programming or in partnership with another local organization/agency. Poetry Out Loud funds will not be based on panel ranking.

### **Program Administration**

Funding for general operating support is awarded as a contract between the State-Local Partner grantee and the California Arts Council. State-Local Partner grantees will be expected to:

- Maintain an accessible public office operated by, at minimum, one full-time equivalent (FTE) staff position. *In unique situations, exceptions can be made, given that all programs and services are accessible to the public.*
- Provide financial support, services, and/or other programming to a variety of arts organizations, individual artists, and the community.
- Prioritize engagement and support for arts organizations, individual artists, and community members representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index.
- In collaboration with the CAC, participate in planning a statewide convening whose primary outcome will be the deepening of equity practices in support of arts and culture organizations and individual artists and culture bearers in every county.
- Administer a county-wide Poetry Out Loud competition – engaging a minimum of two school or community partner organizations – to determine a county champion and provide for the transportation of that champion and the champion's chaperone to the State Finals competition in Sacramento.
- Host meetings for the CAC as needed.
- Actively promote CAC grant opportunities, including providing in-person and/or online workshops and other technical assistance to applicants and grantees.
- With CAC support, create an action plan to collect robust qualitative and quantitative data regarding communities served as outlined below, and report data possible to collect over the course of the grant activity period to the CAC for program evaluation.
- The applicant must complete general operating support activities aligned with the

program's purpose by September 30, 2024.

- Submit a final report on overall program impact no later than 30 days after the end of the grant activity period

**The CAC will:**

- Distribute funds to the SLPs for program execution.
- Elevate the work of State-Local Partners to elected officials, organizational partners, and community members.
- Engage regularly with the SLPs in cohort meetings to answer questions and give CAC updates.
- Provide trainings on how to identify and engage arts organizations, individual artists, and community members representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index.
- Facilitate the co-design and implementation of the SLP convening for sharing of challenges, learnings, and strategies around increasing equity practices.
- Support the SLPs in managing their county Poetry Out Loud competitions, including providing resources, technical assistance, specific requirements, and timelines.
  - Evaluate the program to document the impact of the SLP program.
- Release final report template no later than 60 days prior to the deadline and provide technical assistance as necessary for their completion.
- Support SLPs in planning and implementing data collection for evaluation purposes.

**Program Evaluation, Outcomes, and Metrics**

The CAC is in the process of hiring a permanent, full-time staff position to lead evaluation and research work. Long-term metrics will include, but will not be limited to, the following:

**Qualitative Outcomes:**

- Local communities feel ownership of SLP strategic visions and empower SLPs to equitably advance their work.
- Individual artists, culture bearers, and arts organizations feel effectively supported by their county SLPs.
- Each SLP can clearly communicate needs and opportunities of their work, including action plans to respond to those needs and opportunities.
- SLPs have the financial resources, knowledge and support, and staff capacity to effectively and equitably achieve program goals.

**Quantitative Outcomes:**

- Total number of grants and grant dollars to organizations; of those, number of grants and grant dollars to organizations representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index.

- Total number of grants and grant dollars to individual artists and culture bearers; of those, number of grants and grant dollars to individual artists and culture bearers representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index.
- Total number of community members engaged (as participants, audience, and volunteers); of those, number of community members engaged (as participants, audience, and volunteers) representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index.
- Total number of arts organizations contracted for programming; of those number of arts organizations contracted for programming directly representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index.
- Total number of artists directly employed; of those, number of artists directly employed who identify as representing communities residing in the lowest quartile of the [California Healthy Places Index](#)
- Total number of CAC grant applications supported through SLP technical assistance
  - Total number of community feedback opportunities (including surveys, listening sessions, focus groups, etc.); of those, number of community feedback opportunities offered in languages in other than English
  - Number of events; of those, number of free events
  - Number of nonprofit organizational partners
  - Number of governmental agency partners

### **Eligible Organizations**

- Applicant organization must be designated by their County Board of Supervisors to serve as the State-Local Partner in the county.
  - Multi-county Partnerships: Partnerships that serve multiple counties are eligible to apply. A Multi-county Partnership must be designated as the State-Local Partner by the county Board of Supervisors in all counties represented. Funding is prorated based on the number of counties in the partnership. Multi-county Partnership applicants must give evidence of service and program equity to all participating counties.
- Applicant organizations using fiscal sponsors - An applicant organization that is without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding. For-profit businesses and individuals may not use a fiscal sponsor to apply to CAC organizational grants. Types of applicant organizations eligible to apply using a fiscal sponsor include, but are not limited to artist collectives, guilds, and 501(c)(6) organizations.
  - 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](#).

### Eligibility Requirements

- **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.
- **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 \$71,500.

### Funding Restrictions

- Statewide and Regional Networks, Cultural Pathways, and Arts and Cultural Organization General Operating Relief applicants are not eligible for State-Local Partners support in the same fiscal year.
- Applicants to this program are not restricted from applying for and receiving additional CAC project or Administering Organization grants.

### Matching Funds

This program requires a 1:1 match of award funds for organizations with Total Revenues

(TRs) of \$1,000,000 or more in their most recently completed fiscal year. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application, if applicable. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending, or committed.

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

Click [here](#) for additional information on CAC in-kind contributions.

### **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 grant activity period.

**Arts Programming, Services, and Networking:** Organization serves as a cultural resource for individual artists, arts organizations, social service organizations with ongoing arts programming, the general public, and the broader arts ecosystem of the

county. Organization prioritizes engagement and support for arts organizations, individual artists, and community members representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index. Organization contributes to community arts development and maintains an active relationship with the county government.

### *Application Questions and Required Documents*

1. Which of the following programs and services are provided by your local arts agency? If your organization does not provide programming or services in one or more areas, what is the reasoning for that?
  - Direct programming (including arts presenting facility management; arts learning programming; arts production or festivals, etc.)
  - Grantmaking to arts organizations and/or individual artists
  - Networking, mentoring, and advocacy
2. Please provide a detailed description of the core programs and services your local arts agency provides for your county or counties.
3. How does your organization, through its programming and services, prioritize engagement and support for arts organizations, individual artists, and community members representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index?
4. Describe your local arts agency's implementation plan for the Poetry Out Loud program. If designating another organization to implement the program, please describe the process for selecting that organization, and their implementation plan.
5. Provide at least one (1) but 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 have been created within the past three years and be relevant to this grant opportunity.
6. County Government Resolution: Attach a current Resolution from the County Board of Supervisors designating your organization as the official State-Local Partner. The Resolution must include the Grant Activity Period.

**Community Engagement and Social Impact:** Reach and depth of engagement across the entire county is demonstrated. Creation, presentation, and/or preservation of diverse arts and cultural practices represented in the county is evident in demographic and programmatic data provided. Programs and services respond to community needs, values, and priorities. Development, implementation, and evaluation of programs and services involve significant community participation, particularly from individuals and



organizations representing historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index. .

### *Application Questions and Required Documents*

1. For the county or counties served by your local arts agency, briefly describe:
  - geographic characteristics
  - demographic characteristics
  - economic base
  - cultural diversity
  - creative community
  - any other cultural identifiers
2. Describe the arts and cultural priorities of your county, including how your local arts agency has collected input from local residents—particularly those from historically under-resourced communities, especially those residing in the lower quartiles of the California Healthy Places Index—to identify these priorities, and how your local arts agency is addressing these priorities.
3. Letters of Support: Please provide up to two signed letters from key stakeholders, partners, or collaborators. Letters should substantiate the quality of the organization, its programs and services, and affirm the organization’s impact on its constituents.
4. Grantmaking Report (if applicable): Provide a list of current grant programs, number of grants, and total program allocations. if applicable.

**Management and Leadership:** Ability of applicant organization to fulfill programs and services identified in proposal. Strategic plan includes actions to strengthen organizational capacity, diversify revenue sources, increase staff and board leadership representation of communities to be served, and ensure appropriate compensation for staff. Effective governance policies and organizational structure are evident and consistent with what is possible given the organization’s budget. Overall fiscal and managerial health of applicant is evident.

### *Application Questions and Required Documents*

1. Describe your local arts agency’s public office, operating hours, and staffing structure.
2. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in your organization. Include name, title, relevant experience, and role. (Demographic information and identity indicators optional.)

3. Provide a current list of Board of Directors, Commissioners, Committee, or other appropriate members of your governing body. For each individual, provide:

- name
- expertise
- role on governing body
- professional affiliations
- city of residence
- county of residence

(Demographic information and identity indicators optional.)

4. Strategic Plan - Executive Summary: Provide the executive summary for your organization's current strategic plan. If a current strategic plan is not in place, describe any existing policies and/or procedures, and timeline for developing a strategic plan.

5. 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.

6. Budgets may include a line item for providing accommodations for persons with disabilities to access arts programs and services, or for in-kind or partner support for provision of such accommodations.

7. Complete a matching funds table. Indicate the source type, identify the source, enter the amount, and indicate the status of matching funds. Indicate the source type, identify the source, enter the amount, and indicate the status (Committed, Pending, or Projected).

**Accessibility and Accommodations:** 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 accessibility of programs and services and inclusion of people with disabilities. Describe both physical and communication accessibility, including in-person and online activities. Describe how your organization offers people with disabilities a way to request an accommodation to

access programs and services. Consider organizational personnel and any partnering organizations, as well as the participants and beneficiaries of arts programming and services, including creatives with disabilities 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, available funding, and passage of the state budget.

### **Program Timeline**

Application Opens	April 11, 2023
Application Deadline	June 6, 2023
Panel Review	Approx. June – July 2023
Funding Decision	Approx. August 2023
Funding Notification	Approx. August 2023
Grant Activity Period	October 1, 2023 – September 30, 2024
Estimated Arrival of Funds	December 2023 – January 2024
Final Report Deadline	October 31, 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 printis available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

**Josy Miller, Ph.D.**  
**she/her/hers**  
**Arts Program Specialist**  
**California Arts Council**  
[slpgrant@arts.ca.gov](mailto:slpgrant@arts.ca.gov)

**Governor of California**  
Gavin Newsom



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**Arts Council Members**

Consuelo (Chelo) Montoya, Chair

Vicki Estrada, Vice Chair

Gerald Clarke

Caleb Duarte

Ellen Gavin

Leah Goodwin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Nicola Miner

Olivia Raynor

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**Executive Director**, Jonathan Moscone  
**Chief Deputy Director**, Kayla Ungar  
**Deputy Director**, Ayanna L. Kiburi, M.P.H.

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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.

**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.

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

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

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

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

**Information Access:** Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at [www.arts.ca.gov](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.
- **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.”*
- **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/>.
- **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.

- **In-kind Matching Funds**

Click [here](#) for additional information on CAC in-kind contributions.

- **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.



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# STATE-LOCAL PARTNER MENTORSHIP

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## 2023 Grant Guidelines

*Deadline: June 6, 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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# STATE-LOCAL PARTNER MENTORSHIP 2023 GRANT GUIDELINES

**DEADLINE:** June 6, 2023 11:59 PM

**Grant Request Amount:** Up to \$50,000

**Estimated Total Number of Grant Awards:**  
4(Current State-Local Partners only)

**Grant Activity Period:** October 1, 2023 –  
September 30, 2024

**Matching Funds:** Not Required



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

## Background & Purpose

The **State-Local Partner Mentorship** (SLP-M) program is intended to support the establishment of a county-designated **local arts agency** in each of the four counties in which no such agency has currently been identified (Alpine, Glenn, Kings, San Joaquin). Grant funds will go to four existing State-Local Partners (SLP) to foster the development of new SLPs in these counties.

A **local arts agency** is defined as the official county-designated organization that supports arts and cultural activity in service to individuals and communities throughout an entire county. Local arts agencies provide financial support, services, and/or other programming to a variety of arts organizations, individual artists, and the community as a whole. A local arts agency can be an agency of local government, a nonprofit organization, or a hybrid of the two.

The CAC's [Strategic Framework](#), adopted in 2019, indicates aspirational areas that will be indirectly addressed by this grant program:

- **State-Local Partner Capacity Building -**  
Increase technical assistance and training to SLPs that meets the unique needs of each organization, as identified by research and evaluation. Ensure that SLP contracts are written to require adherence to key CAC policies and expectations, clearly outlining the role of the state-county partnership. Develop strategies to align SLP priorities with the priorities of the CAC, while allowing for flexibility and self-determination. Support the development and implementation of local plans that result in consistent quality and equity of services across counties.
- **Geographic Equity -**  
Explore how to best address grantmaking equity for the disparate regions of the state. Utilize data analysis to assess present-day regional disparities among CAC grantees. Seek guidance from existing funding models that address how to identify and give preference to disadvantaged communities.

The CAC expects that an active SLP will be established in the identified county within 2-3 years, either as a unit of County government or an independent 501(c)(3), and that the SLP-M will mentor them through their first two years of arts programming and services, after which the mentee organization could qualify for an SLP grant independently. SLP-M grantees may reapply for 2<sup>nd</sup> and 3<sup>rd</sup> year funding through this program in order to fully implement this work.

## Program Goals

- Grantees will be required to accomplish the following within the Grant Activity Period:
  - Convene a standing committee of community members and stakeholders to support development of new SLP structure and strategic framework.
  - Model equity practices and principles in the development of new SLP mission, vision, programming, and services.
  - Identify and retain a dedicated staff member to lead new SLP and providementorship to that individual.
  - Identify and maintain an accessible public office space for the new SLP.
  - Create and implement a realistic operating budget for new SLP.
  - Supply anticipated outcomes for a one-year grant and outline any next steps anticipated to occur beyond the grant activity period to fulfill the goals of the grant program.
- All activities to be funded by the CAC must occur within the one-year Grant Activity Period (see Timeline).
- Consult/convene with CAC and other SLP-M grantees around best practices, if applicable.

## Eligible Organizations

- Applicants must be current grantees in the CAC State-Local Partners Program.

## 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.

- A **letter of commitment** from the County Administrator in the county in which the new SLP is to be established [must be signed](#) and submitted at the time of application. County Administrators may provide letters of commitment to multiple applicants, with the partnership contingent upon grant award.
- **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 \$50,000.

## Funding Restrictions

- Applying for the State-Local Partner Mentorship grant does not restrict an organization from applying for other CAC grants.
- Current SLPs may only apply to support one county in the development of their new SLP.
- Grantees may use up to 20% of grant funds for program design/implementation/administrative expenses incurred towards the development of the new SLP.

## 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 grant activity period.

**Organizational Capacity and Readiness:** Key project personnel must demonstrate a history of experience working at their current SLP or another local arts agency in the areas of strategic planning, organizational development, and/or organizational leadership. Applicant organization must demonstrate ability to consistently achieve goals of the SLP program, including providing robust local arts programming, services, and networking; making significant impact in the community; demonstrating strong management and leadership; and demonstrating commitment to equity and accessibility both internally in organizational policy and culture, and externally via programming and community engagement.

### *Application Questions and Required Documents*

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in your organization. Include name, title, and relevant experience.  
[Demographic information and identity indicators optional.]
2. Please provide a brief history of your organization and its success in consistently achieving the goals of the SLP program.
3. 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.
4. Budgets may include a line item for providing accommodations for persons with disabilities to access arts programs and services, or for in-kind or partner support for provision of such accommodations.
5. 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.

**Program Design and Implementation:** Applicant organization must propose a clear plan to support the development of a new SLP in a partnering county, including commitment of key personnel to the project, relationships with stakeholders in that county, a plan for community engagement and organizational development within the Grant Activity Period, and a budget that realistically supports the proposed plan of action.

*Application Questions and Required Documents*

1. Describe your plans for developing and mentoring a new SLP in a partnering county, including the roles of key personnel and relationships with stakeholders in that county. Indicate how your organization plans to achieve each of the following requirements within the Grant Activity Period:
  - Convene a standing committee of community members and stakeholders to support development of new SLP structure and strategic framework.
  - Model equity practices and principles in the development of new SLP mission, vision, programming, and services.
  - Identify and retain a dedicated staff member to lead new SLP and provide mentorship to that individual.
  - Identify and maintain an accessible public office space for the new SLP.
  - Create and implement a realistic operating budget for new SLP.
  - By the end of the Grant Activity Period, establish an active SLP in the identified county, either as a unit of County government or an independent 501(c)(3), and mentor them through their first two years of arts programming and services.
  - Obtain resolution from the county board of supervisors naming the new SLP as the official partner of the CAC in that county.
2. Letter of Commitment: Provide a signed letter from the County Administrator (in the county in which the new SLP will be established) indicating support for the establishment of an SLP and the commitment of the County to partner in that work.
3. 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 and Accommodations:** 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 accessibility of programs and services and inclusion of people with disabilities. Describe both physical and communication accessibility, including in-person and online activities. Describe how your organization offers people with disabilities a way to request an accommodation to access programs and services. Consider organizational personnel and any partnering organizations, as well as the participants and beneficiaries of arts programming and services, including creatives with disabilities 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, available funding, and passage of the state budget.

## Program Timeline

Application Opens	April 11, 2023
Application Deadline	June 6, 2023
Panel Review	Approx. June – July 2023
Funding Decision	Approx. August 2023
Funding Notification	Approx. August 2023
Grant Activity Period	October 1, 2023 – September 30, 2024
Estimated Arrival of Funds	December 2023 – January 2024
Final Report Deadline	October 31, 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:

**Josy Miller, Ph.D.**

**she/her/hers**

**Arts Program Specialist**

**California Arts Council**

**[slpmentorgrant@arts.ca.gov](mailto:slpmentorgrant@arts.ca.gov)**

# Governor of California

Gavin Newsom



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## Arts Council Members

Consuelo (Chelo) Montoya, Chair

Vicki Estrada, Vice Chair

Gerald Clarke

Caleb Duarte

Ellen Gavin

Leah Goodwin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Nicola Miner

Olivia Raynor

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**Executive Director**, Jonathan Moscone

**Chief Deputy Director**, Kayla Ungar

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

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2750 Gateway Oaks Drive, Suite 300

Sacramento, CA 95833

(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.

**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.

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

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

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

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

**Information Access:** Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at [www.arts.ca.gov](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 Taxation 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.”*
- **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.



# Administering Organization Grant

# **FOLK AND TRADITIONAL ARTS**

## **2023 Grant Guidelines**

***Deadline: June 6, 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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# FOLK AND TRADITIONAL ARTS ADMINISTERING ORGANIZATION 2023 GRANT GUIDELINES

**DEADLINE:** June 6, 2023 11:59 PM

**Grant Request Amount:** \$1,000,000 each year for two years

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

**Grant Activity Period:** January 1, 2024 – December 31, 2025

**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 recognizing all art forms and artistic traditions that enable full and meaningful creative expression. Our mission of strengthening arts, culture, and creative expression as the tools to cultivate a better California for all will be highlighted through this funding opportunity.

The National Endowment for the Arts defines folk and traditional art forms as being “rooted in and reflective of the cultural life of a community and may share a common ethnic heritage, cultural mores, language, religion, occupation, or geographic region. These vital and constantly reinvigorated artistic traditions are shaped by values and standards of excellence that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice.”

The **Folk and Traditional Arts (FTA)** grant program intends to redirect resources at the local level by proposing to fund one Administering Organization (AO) with demonstrated capacity for statewide and regional reach that will regrant funds, provide technical assistance, and/or build capacity with artists and arts organizations in support of folk and traditional arts expressions. The AO will work directly with artists who practice traditional art forms. The forms of traditional expression can include but are not limited to: crafts, music, dance, ritual, and technical skills.

This program centralizes local artists and their artistic processes as vehicles for community vitality. This funding opportunity recognizes that artists are integral to healthy communities, and that the arts are a societal cornerstone that brings people together, builds community, and fosters social progress.

## Project Requirements

The CAC will award funds to an AO that will develop and administer FTA grants statewide.

The AO will be responsible for the planning and implementation of FTA programs, including but not limited to: development of program components and timeline; providing technical assistance; capacity building at the local level; implementing statewide and community-specific engagement strategies and trusted culture bearers; regular reporting to and collaborating with



the CAC on expanded outreach to ensure diverse statewide representation of applicants; and management of the application processes for artists and arts organizations through implementation, screening applications, award management, and regular reporting to the CAC.

## **Eligibility Requirements**

Applicant organizations and their partnering personnel and/or organizations (if applicable) will be assessed on the strength with which they demonstrate the following:

### **Organizational Capacity and Readiness**

- Applicant organizations and/or key project personnel must have a minimum of five years of experience working with the nonprofit and/or arts and culture fields in California. Applicant organizations and/or key personnel must demonstrate five years of experience reaching diverse communities across the state.
- Applicant organizations and/or key project personnel must demonstrate at least five years of grants management experience and demonstrate administrative and organizational capacity to administer grant programs, including application submission and review processes, financial tracking, and grants management capability.
- Applicant organizations and/or key personnel must demonstrate ability to design and implement programs with statewide reach that include rural communities and regions outside of major metropolitan areas.
- Applicant organizations and/or key personnel must demonstrate deep knowledge and understanding of the arts and culture ecosystem and an understanding of nonprofit management.
- Application organization must employ or engage in a close partnership/contract with an experienced folklorist as a part of their program design and implementation.
- Fiscally sponsored organizations are not eligible to apply.

## **Program Oversight**

The CAC will be responsible for distributing funds to the AO for regranting and program administration. The CAC will partner with the AO to develop an oversight plan for the CAC that will include providing input and approval on program development and implementation. The awarded applicant will be required to provide a Statement of Work that will detail program activities and timelines for program deliverables. The CAC expects to participate in check-in meetings with the AO. The CAC will also conduct a program evaluation to document the impact of the program.

## **Administering Organization Requirements**

- Provide opportunities for artists, creators, tradition bearers, and/or arts and cultural organizations who are actively working in traditional arts.
- Successful proposals will demonstrate how the AO will support a variety of artists who practice folk and traditional arts statewide and regionally. Top consideration will be

given to an AO who can show the ability to serve multiple communities and support a variety of cultural traditions and practices. The AO will list their organization's selection criteria for funding artists through this program.

- Provide engagement and access throughout all counties and/or municipalities identified within statewide and regional networks.
- Supported artists and organizations must reside and primarily work in California.
- Support the creative visions, processes, and projects of artists working in community settings.
- Ensure that individuals to be compensated by this grant are not full-time students in a degree program directly related to any type of compensation/credit for this project.
- Ensure that 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.
- 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.
- All recommendations for funding will be reviewed and approved by the CAC. AO will seek approval from the CAC on all RFPs and contracts distributed to the public and potential grantees before posting.

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

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum five-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant** - 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.
- **Certificate of good standing** - Nonprofit organizations must have "active status" with the California Secretary of State (SOS) showing evidence of "good standing" at the time of application. You can verify your organization's status by conducting a search using the SOS online [Business Search tool](#). An indication of "active" (versus "suspended," "dissolved," "cancelled," etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

## Eligible Request Amounts

The AO grant will fund up to \$1,000,000 per year for two years for the following purposes:

- Program design and implementation costs of up to 30% can be used for program design and implementation, including up to 10% to support administrative costs and 20% for staff salaries for artists and culture bearers to implement required program activities (see “Administering Organization Requirements,” above).
- The CAC is proposing to serve one AO for this program. However, if it is determined that multiple applicants will meet the requirement of implementing statewide and engagement strategies to priority communities and trusted culture bearers, the CAC will consider distributing awards to multiple AOs.
- Funding is contingent upon availability of funds and passage of the state budget for 2023-24 and 2024-25. Funds will be paid out at \$1,000,000 during the first program year and \$1,000,000 during the second program year, contingent on passage of the state budget for each year.

## Funding Restrictions

For organizations with total revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total revenue from the most recently completed fiscal year.

## 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](https://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.

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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](https://calartscouncil.smartsimple.com).

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### *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:** Demonstrates effective management.

### *Application Questions and Required Documents*

1. 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.
2. Provide the executive summary for your organization's current strategic plan. If a current strategic plan is not in place, use up to two (2) pages to describe any existing policies and/or procedures, and timeline for developing a strategic plan.
3. Provide a brief biography for each key individual involved in administrative, artistic, or programmatic leadership positions within your organization. Include name, title, relevant experience, and role.
4. Provide a current list of Board of Directors, Commissioners, Committee, or other appropriate members of your governing body.
5. Upload two (2) signed Letters of Support from key stakeholders, partners, or collaborators. Letters should substantiate the quality of the organization, its programs and services, and affirm the organization's impact on its constituents.

**Program Design and Implementation:** The project budget is detailed, includes all expenses relevant to the stated project activities, and includes rates of pay that appropriately compensate the labor of all individuals working on the project.

### *Application Questions and Required Documents*

1. Describe how your proposed re-granting, technical assistance, or capacity building program will advance traditional art forms and traditional artists.
2. Detail how programs and/or services will provide engagement and access throughout the state.
3. 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:** Indicates clear objectives of your proposal that will support folk and traditional art programming that includes a realistic timeline of activities that support the realization of those objectives. Demonstrates the ways in which the project will foster and promote traditional arts within the communities they are a part of. The proposal centers on funding folk and traditional arts to support these strongly rooted communities.

#### *Application Questions and Required Documents*

1. Specify clear objectives that address the Folk and Traditional Arts program goals and include a realistic timeline of activities that support the realization of those objectives.
2. Describe your organization's grant management experience. Provide specific information regarding your online grants management system, and its capacity to manage technical assistance, statewide capacity building, application submissions, review, processes, financial tracking, grant payments, and/or grants servicing.
3. Describe your organization's ability to develop and administer a fair and equitable re-granting process to identify individual artists and arts/service organizations to receive support, or to create/manage a competitive grant application and adjudication process.
4. Describe your organization's ability to design and implement a program with statewide outreach and marketing that includes rural communities, regions outside of major metropolitan areas, and diverse communities.
5. Describe your organization's ability to provide in-person or virtual technical assistance to supported artists and organizations.
6. Describe your organization's plan to evaluate the proposed program and provide a detailed final report to the CAC.

**Accessibility and Accommodations:** 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 accessibility of programs and services and inclusion of people with disabilities. Describe both physical and communication accessibility, including in-person and online activities. Describe how your organization offers people with disabilities a way to request an accommodation to access programs and services. Consider organizational personnel and any partnering organizations, as well as the participants and beneficiaries of arts programming and services, including potential creatives with disabilities and audience members, in your response.

- 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, available funding, and passage of the state budget.

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<b>Funding Notification</b>	Approx. August 2023
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<b>Estimated Arrival of Funds</b>	1 <sup>st</sup> year funds: March – April 2024; 2 <sup>nd</sup> year funds: March – April 2025
<b>Final Report Deadline</b>	January 31, 2026

## Staff Assistance

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Leslie Giovanini  
 she/her/hers  
 Arts Program Specialist  
 California Arts Council  
[folkartsgrant@arts.ca.gov](mailto:folkartsgrant@arts.ca.gov)



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## **Arts Council Members**

Consuelo (Chelo) Montoya, Chair

Vicki Estrada, Vice Chair

Gerald Clarke

Caleb Duarte

Ellen Gavin

Leah Goodwin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Nicola Miner

Olivia Raynor

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Executive Director, Jonathan Moscone

Chief Deputy Director, Kayla Ungar

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

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

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## Appendix A: Resources for Applicants

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- **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."*
- **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.



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# STATEWIDE AND REGIONAL NETWORKS

## 2023 Grant Guidelines

*Deadline: June 6, 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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# STATEWIDE AND REGIONAL NETWORKS

## 2023 GRANT GUIDELINES

**DEADLINE:** June 6, 2023 11:59 PM

Grant Request Amount: Up to \$50,000

Estimated Total Number of Grant Awards: 42

Grant Activity Period: November 1, 2023 – October 31, 2024

Matching Funds: This program requires a 1:1 match of award funds.

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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, and this includes a commitment to support a network of arts service organizations that provide practical resources for the communities they serve. Statewide and Regional Networks grantees continue to provide timely and adaptive services which respond to the needs of culturally specific and geographically diverse communities.

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

An arts service organization is defined as an organization that furthers the interests of artists, creators, tradition bearers, and arts and cultural organizations. They also provide specialized, practical services for artists, arts organizations, and cultural communities.

## Program Requirements

- Arts service organizations must provide practical services for artists, creators, tradition bearers, and/or arts and cultural organizations.
- Constituent representation must be active, ongoing, effective, and relevant statewide or regional reach.
- Programs and/or services must provide engagement and access throughout all counties and/or municipalities identified within the statewide or regional network.
- Any state funds regranted through this program must be in compliance with the CAC's Grant Opportunity statement, included on page 11 of the appendix of this document.

## Eligibility Requirements

- Applicants must be an arts service organization with statewide or regional reach.
  - An **arts service organization** is defined as a nonprofit or fiscally sponsored organization that furthers the interests of artists, creators, and tradition bearers. They also provide specialized, practical services for arts organizations and cultural communities. These organizations preserve, present, and promote specific cultural

practices, artistic disciplines, or creative initiatives. An arts service organization may operate a network. For specific information regarding networks, please see definition below.

- **Networks** are associations or groups of individuals or organizations with common interests, visions or organizational missions that work together to strengthen the collective group.
- **Regional reach** refers to programs and/or services having significant constituent representation in at least three counties, OR a county with a total population of over 3 million in multiple municipalities including San Diego, Los Angeles or Orange.
- **Statewide reach** refers to programs and/or services having significant constituent representation throughout California, including Northern, Central, and Southern, coastal, and inland regions.
- **First-time applicants to this program are highly encouraged to consult with the managing Arts Program Specialist prior to application submission.**
- CAC State-Local Partner grantees are not eligible for Statewide and Regional Networks support in the same fiscal year, with the exception of a State-Local Partner serving as a fiscal sponsor for a distinct network that is not supported through the State-Local Partners program.

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 \$50,000 for the grant period.

## Statewide and Regional Networks Responsibilities

Statewide and Regional Networks grantees will be expected to:

- Attend CAC convening(s) (if applicable).
- Host virtual and/or in-person meetings for the CAC as needed when sufficient notice has been given.
- Participate, where feasible, in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the grantee.
- Promote CAC grant opportunities, workshops, and other resources and information to constituents in all counties and/or municipalities identified in the network.
- Participate in program evaluation (if applicable).
- Collect and report qualitative and quantitative data on artists, arts organizations and audiences served.

## Funding Restrictions

- For organizations with total revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total revenue from the most recently completed fiscal year.
- State-Local Partners, Cultural Pathways, and Arts and Cultural Organization General Operating Relief applicants are not eligible for Statewide and Regional Networks support in the same fiscal year.

## Matching Funds

This program requires a 1:1 match of award funds. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application, if

applicable. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending, or committed.

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

- **In-kind match** refers to goods or services rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match but can demonstrate the capacity to carry out the activities in the grant application through other sources.
- **Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- In-kind contributions may only be provided by third parties.
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training, or services; supplies; and other expendable property that are given free of charge to the applicant.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

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

## Online Application Portal

Applications will be available online through the CAC's online grants management system at [calartscouncil.smartsimple.com](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 grant activity period.

**Management and Leadership:** Demonstrates ability to fulfill programs and services identified in proposal in a sustainable manner. Organization provides evidence of strategies to strengthen organizational capacity, ensure appropriate leadership and compensation for staff, employ effective governance policies, and maintain a structure that is representative of the network. Organization provides evidence of strong fiscal and managerial health, including diversity of revenue sources. When applicable, fiscal sponsor demonstrates effective fiscal management and sound relationship with the applicant organization.

### *Application Questions and Required Documents*

1. 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.
2. Upload a matching funds table. Indicate the source type, identify the source, enter the amount, and indicate the status (Committed, Pending, or Projected).
3. Provide evidence of the following: strategies to strengthen organizational capacity, ensure appropriate leadership and compensation for staff, employ effective governance policies, and maintain a structure that is representative of the network.
4. Provide the executive summary for your organization's current strategic plan. If a current strategic plan is not in place, use up to two (2) pages to describe any existing policies and/or procedures, and timeline for developing a strategic plan.
5. Provide a brief biography for each key individual involved in administrative, artistic, or programmatic leadership positions within your organization. Include name, title, relevant experience, and role.
6. Provide a current list of Board of Directors, Commissioners, Committee, or other appropriate members of your governing body.
7. Letters of Support: Please provide up to two (2) signed letters from key stakeholders, partners, or collaborators. Letters should substantiate the quality of the organization, its programs and services, and affirm the organization's impact on its constituents.

**Statewide or Regional Services:** Contributes to the health and vitality of an identified network of artists, creators, tradition bearers, and/or arts and cultural organizations. Programs and/or services provide engagement and access throughout all counties and/or municipalities within the statewide or regional network.

### *Application Questions and Required Documents*

1. Clearly identify the specific network of artists, creators, tradition bearers, and/or arts and cultural organizations directly served through practical services.
2. Select all activities and services that your organization provides to the identified network.
  - Art skills
  - Arts advocacy
  - Career services
  - Communications
  - Marketing services
  - Mentorships
  - Networking events
  - Professional development opportunities
  - Re-granting
  - Other
3. Describe how your organization contributes to the health and vitality of the identified network through the selected activities and services. Provide details on the activities and services selected above, as well as any other activities and services not listed.
4. Describe any organizational efforts to preserve, promote, and protect specific ethnic, cultural, and/or artistic disciplines.
5. Describe how programs and/or services provide engagement and access throughout all counties and/or municipalities within the statewide or regional network. If statewide, please describe your impact and relevance in Northern, Southern, and Central regions of California. If regional, please describe your impact and relevance in counties and municipalities served.

Include in this description how constituents access the organization's services and activities. Include outreach methods, criteria for joining (if applicable), and any cost associated with participation.

6. Provide at least one (1) but 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, and other marketing pieces. Samples should have been created within the past three years and be relevant to this grant opportunity.

**Accessibility and Accommodations:** 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 accessibility of programs and services and inclusion of people with disabilities. Describe both physical and communication accessibility, including in-person and online activities. Describe how your organization offers people with disabilities a way to request an accommodation to access programs and services. Consider organizational personnel and any partnering organizations, as well as the participants and beneficiaries of arts programming and services, including creatives with disabilities 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, available funding, and passage of the state budget.

## **Program Timeline**

<b>Application Opens</b>	April 11, 2023
<b>Application Deadline</b>	June 6, 2023
<b>Panel Review</b>	Approx. June - July 2023
<b>Funding Decision</b>	Approx. August 2023
<b>Funding Notification</b>	Approx. August 2023
<b>Grant Activity Period</b>	November 1, 2023 – October 31, 2024
<b>Estimated Arrival of Funds</b>	January – February 2024
<b>Final Report Deadline</b>	November 30, 2024

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she/her/hers

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**Governor of California**  
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- **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."*
- **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.

- **In-kind Matching Funds**

Click [here](#) for additional information on CAC in-kind contributions.

- **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 F

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California Arts Council | Public Meeting | 03/24/2023



## 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: March 24, 2023**

**To: Council Members**

**From: Allocations Committee- Vicki Estrada and Olivia Raynor**

**Re: Recommendations for 2022 Cycle C Grant Awards**

**The Allocations Committee recommends Council approve awards in the amount of \$2,840,831 for the 2022 Cycle C grant programs, including:**

- **\$1,765,831 for Creative Youth Development,**
- **\$925,000 for Administering Organization- Individual Artist Fellowships Region IV, and**
- **\$150,000 for Cultural Pathways-Technical Assistance.**

### **Purpose**

The purpose of this memo is to provide award allocation recommendations for the three 2022 Cycle C grant programs, listed above, for Council vote. This will encumber the remaining funds from the 2022 grant year.

### **Background**

The Allocations Committee met to review the final ranks for 326 applications adjudicated for the Creative Youth Development, Administering Organization- Individual Artist Fellowships Region IV, and Cultural Pathways-Technical Assistance grant programs, and to develop recommended funding scenarios.

### **Recommendations- Creative Youth Development**

Of the \$39,600,000 allocated in 2022 for arts education programming, \$14,494,281 was awarded to 400 Creative Youth Development applicants in September 2022. After all eligible arts education grantees were awarded, \$1,764,475 was still available, and in October 2022 the Council voted to open a second round of the Creative Youth Development program.

- Due to the high volume of applications (302), decimal point ranks have been considered rather than rounded whole number ranks in this round.
- The committee recommends that the Council vote to award funds for the Creative Youth Development program with applications ranked 5.5 and above receiving 100% of the requested amount (42 applicants) and applications ranked 5.4 receiving 90% of the requested amount (3 applicants).
- Applications that were ranked below 5.4 are not recommended for funding.

This scenario funds as many applications as possible (45 organizations) at the highest possible amounts with respect to the available funding. The scenario exceeds the available amount by \$1,356, but there will be sufficient funds remaining from the JUMP StArts extension awards or from the Local Assistance funds to cover the overage.

### **Recommendations- Administering Organization- Individual Artist Fellowships Region IV**

This Region IV AO was originally allocated a total of \$800,000. At the February 2023 Council meeting (see [Tab E](#)), the Council voted to re-allocate \$500,000 from the Arts and Accessibility program to the 4 Administering Organizations for the Individual Artists Fellowships to support individual artists including those with disabilities. Council voted to apportion the \$500,000 equally amongst the four Administering Organizations in the amount of \$125,000 each. The three Administering Organizations for Regions I, II, and III are already in award and in the process of being amended to add the additional funds.

- For Region IV, the committee recommends that the Council vote to award the \$925,000 in funds to Youth Speaks, Inc., the highest ranked applicant, who received a rank of 5.6.
- As this is an Administering Organization program, only the highest ranking applicant can be funded. Therefore, decimal point ranks have been considered rather than rounded whole number ranks.

### **Recommendations- Cultural Pathways-Technical Assistance**

This program was allocated a total of \$150,000. As this is a Technical Assistance program, only one organization can be funded, therefore decimal point ranks have been considered rather than rounded whole number ranks.

- The committee recommends that the Council vote to award World Trust Educational Services, the highest ranked applicant, who received a rank of 5.4.

### **Cycle C Panelist List**

(Creative Youth Development, Administering Organization - Individual Artist Fellowships Region 4, and Cultural Pathways-Technical Assistance)

*\*Panelists Listed in alphabetical order*

#### **Alan Yaffe; Fort Bragg**

##### ***Artistic Area of Experience: Theatre / Performing Arts***

40 years of experience in professional arts management, assessments of integrated arts education programs and as a professor and director of an MBA/MA arts administration program. Managing Director of Shakespeare & Company and an African-American professional theatre at Brown University, Marketing Director at the Pittsburgh Symphony and the Coconut Grove Playhouse, a consulting career encompassing strategic planning, marketing, fundraising, and arts education, and a professor and theatre arts producer at the College-Conservatory of Music, University of Cincinnati.

**Ana Navarro; San Francisco**

***Artistic Area of Experience: Decline to state***

Ana Navarro recently graduated with an M.A in Museum Studies with an emphasis in Museum Management and Fundraising. As a Latina, she understands the importance of representation in leadership and fundraising positions. Her passion is to help the museum field progress to become inclusive community partners. In these efforts, she serves on Bay Area Emerging Museum Professional Board and is the Chair of the BAEMP Development Committee.

Ana works as the Institutional Giving Coordinator at the Bay Area Discovery Museum (BADM), where she assists in creating and maintaining relationships with foundations, government, and corporations. She brings two years of development experience as the Development Associate at the California Historical Society and a Development Fellow at the Palo Alto Art Center.

Before entering Development. She worked in education roles at the SomArts Cultural Center and the Mexican Museum in San Francisco.

**Angela Ayala; Arcadia**

***Artistic Area of Experience: Visual Arts***

Angela Yang Ayala is an arts advocate and development professional who is dedicated to advancing the role of arts and nonprofits to cultivate stronger communities in Los Angeles. Born and raised in Los Angeles County, Angela has had a lifelong passion for the visual and performing arts. She received a Masters of Public Administration from the USC Price School of Public Policy and Bachelors in Art History, Theory, and Criticism from the University of California, San Diego. She is the Director of Philanthropic Partnerships at the Museum of Contemporary Art (MOCA), where she has served for the past five years managing grants and contributions from corporate, foundation, and government funders. Prior to this, she worked at VIA Art Fund and the Los Angeles County Museum of Art (LACMA). She has volunteered at Inner-City Arts and currently serves as a museum commissioner for the City of Arcadia.

**Anna Lee Mraz; Redwood City**

***Artistic Area of Experience: Multidisciplinary***

Anna Lee Mraz, Ph.D. is a journalist and sociologist, CEO of Peninsula 360 Press, a cross-cultural digital communication studio where we use journalism, social research and new technologies to unite and communicate about the great ethnic diversity in San Francisco, the Peninsula, Silicon Valley and beyond. She is Project Manager and dance teacher at non-profit Casa Circulo Cultural, a multidisciplinary Spanish-Immersion art and culture center for the whole family, where she runs the Latinas in Action Program, a collaborative women's program. She is part of the Racial Equity Steering Committee for the Jefferson Underpass Mural City Project since 2020.

She teaches at the National Autonomous University of Mexico (UNAM) courses on Feminism, Visual Sociology and Technologies of Information and Communication. Co-editor and author of

the book "Sociology with audiovisual media" published in Mexico (2019); author of two bilingual children's storybooks for Hispanic children living in the Bay Area.

**Ben Miyaji; Pittsburg**

***Artistic Area of Experience: Multidisciplinary***

I have 30 years of experience in the non-profit sector in various positions including board member, staff positions and executive director. I have served on numerous grants panels for small, medium and large size organizations. I have also submitted grants proposals. I have a unique perspective as a funder and grantee. I believe my experiences would be a benefit as a California Arts Council Grants Panelist. 7/1992 – 6/1996 to 2/2015: City of San Jose Arts Commission (Chair 2003-2006). Served on numerous grants panels. Chair San Jose Mineta International Airport Public Art Steering Committee. 1/2004 – 6/2006: Founding member South Bay Arts Forum: First Voice, South Bay Arts Forum, builds opportunities for artists and arts organizations by providing a forum for multicultural arts communities to address issues of policy and equity through advocacy. Organized candidate forums for mayoral candidates. 1/1997 – 6/1999: Asian Heritage Council. Board President. 6/2008 – Present: Deputy Commissioner of Civil Marriages, performed over 5800 marriage ceremonies. 6/2013 – Present: City of Palo Alto Public Art Commission. Past Chair 12/2020 – 01/2021: Arts Commission of Contra Costa County. Past Chair.

**Christie Rios; Pasadena**

***Artistic Area of Experience: Folk/Traditional Arts***

I have danced for Danza Floricanto/USA since 1980. Toured as a soloist with the Mexican folk dance company throughout the American Southwest and Mexico. I also serve as the coordinator and master of ceremonies for Floricanto's student assemblies and have overseen over 550 student performances, sharing my love, humor and knowledge of Mexican lore with over 50,000 students. I am the coordinator of the Floricanto Institute, the teaching arm of the company, now on its 18th year. In this capacity, Christie has taught and inspired LA's most vulnerable youth to dance and risk, in a safe space without judgement. In 2015 she spearheaded 'Floricanto's Annual Dia del Niño', a day celebrating the talents of young musicians and dancers from the greater Los Angeles area. This event grew each year through 2019, until Covid-19 restrictions forced Floricanto to cancel this beloved event. Currently, she is happily planning the return of this event on 4/30/22. In her spare time, she is the Assistant Director of Danza Floricanto/USA and brings her unique perspective as a 3rd generation Chicana to all of her choreographies.

**Christine Lee Smith; Anaheim**

***Artistic Area of Experience: Visual Arts***

Christine Lee Smith is an award winning portrait photographer in Southern California. Smith received her MFA in 2020 from Azusa Pacific University. Smith's research interests lie in

photography's relationship to embodiment and identity, and she has presented original papers on photography's relationship to gender, as well as photography's relationship to death, at CIVA biennials in 2019 and 2021. Smith received honorable mention in the 17th Julia Margaret Cameron award, and was a finalist in the Taylor Wessing National Portrait Gallery award in 2019. Her work has appeared in the Duncan Miller Gallery, Gallery 825, and the Museum of Latin American Art. Her work can be viewed on Instagram.

### **Cynthia Pearson; Altadena**

#### ***Artistic Area of Experience: Visual Arts***

Although my day job is as a trusts and estates attorney, my heart is with the arts. I currently serve on the Board of Directors of the Los Angeles Music & Art School (LAMusArt) and the Advisory Board of Theatre of Hearts/Youth First -- both outstanding arts education organizations in Los Angeles. I previously served on the Leadership Council and Advisory Board of Emerging Arts Leaders/Los Angeles (now a program of Arts for LA) and as a founding Board Member of Kaleidoscope Chamber Orchestra. I earned a BA in Art History/English Literature and an MA in Art History (Museum Studies), and, prior to law school, I worked for five years at the Museum of Contemporary Art. I grew up in South Pasadena, attended USC (undergrad/grad school) and UCLA (law school), and spent over 15 years in the best neighborhood with seemingly no fixed name (3rd and La Brea -- adjacent to everything), before returning east to Altadena.

### **Dakim Saadiq; San Pablo**

#### ***Artistic Area of Experience: Music***

Dakim Saadiq, Detroit native, engrossed himself in the process of creating music from an early age. Whether in the competitive world of Midwest marching bands or the raw realm of drum machines and samplers, Dak developed a strong creative drive he continues to nurture to this day. Upon relocating to California in 2007, Dak found a warm reception in the storied LA beat scene. A current Bay Area resident, he's been deeply entrenched in Oakland's SMARTBOMB collective since its inception and continues to collaborate and trade inspiration within the community. With a discography running into the dozens, he has performed in museums and venues from Detroit, LA, Oakland and Brooklyn to Belfast, Glasgow, London, Modena, Milan, Tokyo, Osaka and Seoul.

An ever curious student of music, Dakim's lens draws inspiration equally from sources like Ellington, Monk, Dilla, Bjork, RZA and Aphex Twin. One musical moment can follow the hip hop cannon and the very next can push the limits of experimentation, while somehow still feeling connected. An artist who chooses to walk with a spirit awareness, Dakim has developed a creative approach that above all values expression, experimentation and healing.

**Elissa Russell; San Diego**

***Artistic Area of Experience: Theatre / Performing Arts***

I have spent 8 years working in nonprofit theatre education in Texas, Virginia, Colorado, and now in California. I prioritize making the arts accessible to students of all backgrounds and levels of experience. I recently relocated to San Diego to work as Education Director of San Diego Junior Theatre, the nation's longest-running youth theatre education program.

**Elizabeth Withstandley; Los Angeles**

***Artistic Area of Experience: Visual Arts***

Elizabeth Withstandley is a conceptual video installation artist. Her work focuses on identity, individuality and ones place in the universe. She is from Cape Cod, Massachusetts. She lives and works in Los Angeles, CA. She received a BFA in photography from Pratt Institute and an MFA in photography from The University of Alabama. She is one of the co-founders of Locust Projects, a not-for-profit art exhibition space, in Miami, FL and Prospect Art, a not-for-profit in Los Angeles, CA. She has been working in the field of Arts Administration at not-for-profit art organizations for the past 24 years. She is also a practicing artist and exhibits her work internationally, most recently at the not-for-profit space Antenna Gallery in New Orleans, Louisiana.

**Francine Rokaw; Burbank**

***Artistic Area of Experience: Music***

MSEd in Learning Design and Technology, Dept. of Curriculum and Education from Purdue University (2013). Former board member and assessment committee member of the Music for Schools program of the Symphonic Jazz Orchestra non profit organization. Current and past judge for the Humanitas prize for screen writing. Have volunteered for Burbank Arts for All. Semi professional, retired, classical musician for 20+ years in numerous community orchestras and bands throughout Los Angeles County. Board member and graphic design consultant to the non-profit Los Angeles Symphonic Winds community band. Learning experience designer specializing in Instructional Design and technology. I started my (first career) in 1985 as a graphic designer and computer animator. Second career in Instructional Design and education for Apple, Google/YouTube, Enjoy, PayPal, and currently Bluebeam. Originally from Canada but a proud US citizen and Los Angeleno since 1994.

**Gaby Palmadessa; Los Angeles**

***Artistic Area of Experience: Visual Arts***

After receiving my Bachelor's in Art History at UCLA, where I worked at the Hammer Museum while attending college, I began working at the Los Angeles based arts education nonprofit P.S. ARTS. Prior to UCLA I received my AA in Art at Modesto Junior College where I volunteered as an art leader with kids at the Stanislaus Family Justice Center (a nonprofit for victims of domestic abuse, sexual assault, child abuse, elder abuse, and human trafficking).



Serving on a grant panel will be a great opportunity for me to not only further my knowledge of the grant writing process, but also bring my nonprofit and arts experience to a new endeavor.

**Geneva Lai; San Leandro**

***Artistic Area of Experience: Music***

Born, raised, and currently living in the East Bay, I am the first child of Chinese immigrants in a low-income household to graduate college and become a musician and attorney. My family was fortunate enough to be a part of the Chinese immigrant community in Oakland Chinatown, which provided much needed support in finding employment, healthcare, and immigration issues. It was through this community where my parents found my piano teacher at the Chinese Presbyterian Church. Members of this community attended my piano recitals, orchestra concerts, school plays and musicals, and chamber performances of my musical compositions. They also encouraged me to perform theatre in college, where I performed in a college production of “The Laramie Project.” Their support encouraged me to get my music degree, then my J.D., and instilled in me a desire to advocate for my community. In addition to my law practice, I enjoy teaching piano and music theory.

**Jes DeVille; Oakland**

***Artistic Area of Experience: Multidisciplinary***

Jes DeVille (they/them) is an Afro-Latinx choreographer and creative director working across mediums to explore the intersections of physical fluency and environmental literacy through community-driven events. Awarded the inaugural Updraft artist residency by vertical dance company Bandaloop in 2021, their history includes operating as Managing Director of site-specific performance nonprofit Epiphany Dance Theater and co-curator of the acclaimed SF Trolley Dances; Also fulfilling positions as a movement director for Funsch Dance Experience, corporate team building facilitator with urban adventure group The Go Game, choreographer for PBS series Dragonfly TV – Kids Do Science and California Academy of Sciences After Dark, Special Projects Coordinator for Hip Hop Dance Conservatory NY, as well as production lead for Anon Events (Hardly Strictly Bluegrass Festival, San Francisco City Hall Centennial, World Education Congress and more). Having completed EcoTherapy coursework through The Earthbody Institute, DeVille is uplifted as a regenerative design fellow and presenter for UC, Irvine’s Emergent Media Research Group.

**Jilly Kodama; San Diego**

***Artistic Area of Experience: Multidisciplinary***

Managing/coordinating all daily operations/administration of Balboa Park Cultural Partnership - advocacy efforts; in-park communications for sustainability; parkwide DEI group and Safety and Security; record all office finances.

**Joshua Ramirez; Pico Rivera**

***Artistic Area of Experience: Visual Arts***

All my life I have been blessed by challenges. As an adolescent, I was systematically oppressed and never given an opportunity to succeed. Marginalized and forgotten, teachers could not see past the color of my skin or my socio-economic standing, so I was pushed aside. Instead of breaking me, their words and actions drove me to find my lifelong passion in education and the arts, and be part of the difficult conversations that produce systemic and transformational change. Even at this early age, I knew that education could build bridges, tear down walls and had the power to free one from oppression. Built on a solid foundation of morality and empathy, I chose to pursue the impossible; a career in Art Education and Creation. This is a vocation I happily pursue with pride and enthusiasm; as I lead by example, continue to overcome immense adversity, and endure so others may succeed. Being a grant review panelist will further help me prepare to be a better leader in the field of art education as I innovate and empower marginalized groups; further learning how to change policies while creating open and diverse learning experiences.

**Juan Silverio; Los Angeles**

***Artistic Area of Experience: Visual Arts***

Juan Silverio (they/them) is an interdisciplinary artist and arts professional from unceded Tongva Land (Los Angeles). They have held curatorial assistant and intern positions at 18th Street Arts Center, UCSB Special Collections Library and the Getty Research Institute. Juan is currently an inaugural Benton Museum AllPaper Seminar Fellow currently works at Los Angeles Contemporary Exhibitions as the Exhibitions and Operations Manager.

**Justina Martino; Sacramento**

***Artistic Area of Experience: Visual Arts***

Justina Martino studied Painting and Art History at Rhode Island College and earned a Masters in Art History from UC Davis. As a graduate student, she became interested in public and community-engaged art and focused her research on the street artist communities of San Francisco. After graduating from UC Davis, she began working at Verge Center for the Arts, where she manages the regional Sac Open Studios tour which invites people to experience art and meet artists in their own neighborhoods. She was the Project Manager of the River Crossing public art project in Sacramento and offers grant writing, professional development resources, and project management to artists and organizations through her business, Art Tonic.

**Kari Thompson; Newman**

***Artistic Area of Experience: Folk/Traditional Arts***

I am a member of the Board of Directors for the West Side Theatre Foundation, a non-profit that serves to educate and promote the arts on the west side of Stanislaus County and

maintain and renovate the historic West Side Theatre in Newman, Ca. As a previous artisan gallery owner, I continue to work with local artists to exhibit and market their original works of art. I facilitated the installation of an art gallery hanging system in the West Side Theatre and the use of street-side gallery windows for local art exhibits. I seek, book and promote local cultural performing artists as chair of the Newman Fall Festival entertainment committee, a local non-profit that organizes an annual community festival held on Labor Day weekend.

**Lucy Burns; Los Angeles**

***Artistic Area of Experience: Theatre / Performing Arts***

As a dramaturg, Lucy Burns has worked with playwrights and dance/movement, and interdisciplinary performance makers including David Rousseve/REALITY, TeAda Productions, R. Zamora Linmark, Priya Srinivasan, and Jay Carlon. Burns has served as a consultant for various arts advocacy projects including the Pilipino American Performing Arts Initiative, funded by the Ford Foundation, and worked with Alleluia Panis and KulArts, Inc, as a member of the artistic advisory team. In 2020, Burns initiated the survey project Impact of COVID-19 Closures on Black, Indigenous, and People of Color Theatre Practitioners (BIPOC) and Black, Indigenous, and Theatres of Color (BITOC). Burns has evaluated submissions for the Multi-Arts Production Fund of the Doris Duke Charitable Foundation with additional support from the Rockefeller Foundation, the Los Angeles County Arts Commission, and the Gerbode Foundation. Thrice, Burns was reviewer for the National Asian American Theater Festival (New York, Los Angeles, Hawai'i). Burns is an Associate Professor in the Asian American Studies Department at UCLA.

**M. Lorraine Mallare-Jimenez; Stockton**

***Artistic Area of Experience: Multidisciplinary***

\*I am an advocate for underrepresented communities and through my work as a volunteer in the Arts, I am able to reach those who are historically under-represented.

\* Response to Panel Application Question: Please describe your relationship to or understanding of working in historically underrepresented communities.

**Meghan Byers; Chico**

***Artistic Area of Experience: Visual Arts***

For the past 3 years, I have worked at Chico State Enterprises, a non-profit auxiliary of CSU, Chico. As a Development Specialist, I work with university faculty and staff, as well as our other auxiliary departments to develop successful grant and project proposals. In addition to this experience, I have degrees in Studio Art, Art History (with an emphasis in Museum Studies), and have completed a course of grant writing classes through Butte Community College.

I was also a member of the Board of Directors for the Museum of Northern California Art (monca) for seven years. During that time, I worked with a small team of board members to

build a museum from the ground up. This included assisting with grant writing, creating educational outreach programs, planning events, fundraising, writing exhibit and project proposals, and curating exhibitions.

**Melissa Koh; San Francisco**

***Artistic Area of Experience: Literary Arts***

Melissa Koh is a writer and educator based out of the San Francisco Bay Area. For twelve years, she worked as a classroom English teacher and school curriculum coach. In addition, she has written several theatrical shows, contributed to *Verbicide* and *Bust*, and created a syndicated blog featured on NBC.com. She recently completed her debut novel, a draft of which was a finalist in the LaunchPad 2020 Manuscript Competition. Currently, she is on the two-person artistic team of *Open Shop*, which is developing a theatre production addressing Black-Asian relations in the Bay Area.

**Michael Remson; San Diego**

***Artistic Area of Experience: Music***

As CEO of San Diego Youth Symphony, Dr. Michael Remson leads programming, fundraising, communications, and collaborations with other organizations. He oversees a diverse team of high-performing board, staff and faculty to achieve SDYS' vision. In 2018, he received a milestone award from the National Guild of Community Arts Education for service to arts education. Dr. Remson previously served as Executive and Artistic Director of AFA, Houston's largest non-profit provider of music education programs. He led efforts to provide 50,000+ hours of programming to 3,500+ K-12 students each year. He also served on the leadership team of Arts Connect, impacting thousands of Houston school-children. Dr. Remson is an accomplished composer, librettist and author with works performed across the US including Houston Grand Opera and New York City Opera. He also served on the faculty of Houston Ballet Academy and the University of Houston. He has served on numerous grant panels including Houston Arts Alliance, chairing the music panel for Texas Commission on the Arts, and the National Endowment for the Arts. He is a graduate of New York University, the University of Houston and Carnegie Mellon University.

**Michelle Lopez; Rosemead**

***Artistic Area of Experience: Visual Arts***

Michelle L. Lopez is a Cal State LA alumni earning both her M.A and her M.F.A. from the institution. In 2014 she joined the Chicana/o and Latina/o Studies Department as a Lecturer. She is an educator, artist, curator, grant writer, community organizer, and mom. The focus of her research is in pre-Columbian and contemporary cultural studies and forms of activism. Michelle is the former Finance Director for the activist (Artist and Activist) organization *Mujeres de Maiz*, she also works with the Boyle Heights arts organization *Self Help Graphics & Art*. Her

most recent work includes co-curating the exhibition, Entre Tinta y Lucha: 45 Years of Self Help Graphics & Art which is taking place in Fall 2018 in the Cal State LA Fine Arts Gallery.

**Nikkema Taylor; Los Angeles**

***Artistic Area of Experience: Theatre / Performing Arts***

A lifetime advocate for those in need Nikkema from youth organized with the San Jose Youth Branch of the NAACP, and STAT (Stop Teenage Addiction to Tobacco), After graduating from Cal State Sacramento with her degree in Communication she moved to LA, worked professionally in theater and film, and joined the Actor's Equity Union. In 2015 she formed Youth Drama Theater to give underprivileged youth opportunities to learn and perform Broadway style musicals. In 2017 she completed a 9-month fellowship program in cultural policies sponsored by Arts for LA. Nikkema continues to grow YDT and mentor youth in theater, social media, and marketing.

**Pablo Francisco Morales; San Diego**

***Artistic Area of Experience: Multidisciplinary***

Francisco Eme (1981) is originally from Mexico City and currently lives and works in San Diego, CA. Francisco is a composer, producer and multimedia artist. He mainly works with sound, but various disciplines are integrated into his practice. His work has been presented in museums, galleries and concert halls in Mexico, the United States, Europe and South America. He has released albums as a soloist, in collaborations and musical projects in various genres, mainly electroacoustic, experimental, electronic pop music. Francisco is the current Gallery Director at The FRONT Arte & Cultura, a binational art gallery in the San Diego, US - Tijuana, Mex border region, where he curates art exhibitions, workshops, concerts and performances focused on the transnational artistic life of the region, but also attentive to the international art scene. Francisco is part of the Public Art Committee in Liberty Station, San Diego, and has been part of the selection committee for the City of San Diego Commission for Arts and Culture.

**Patricia Zamora; San Francisco**

***Artistic Area of Experience: Multidisciplinary***

As a Creative/Visual Artist, I honor traditional culture, family, and community as part of my social practice with the aspiration for personal and ancestral healing. I directed the award winning Citywide Creative Arts at Boys & Girls Clubs of San Francisco (BGCSF). My experience at BGCSF was diverse ranging from grant writing, exhibitions, program development, community partnerships, youth voice, leadership and development and working with established and emergent art groups. Currently, I serve on the Board of Arts Education Alliance for the Bay Area and San Francisco Human Rights Commission Working Group for Equity in Arts. I am the 2020 Community Artist Intern for Southern Exposure in partnership with Mission Girls and facilitating PLACE teens. I serve as a Co-Coordinator on the PLACE

Leadership Team. I have launched PAZWORKS (based in SF and Central Valley) whose mission is to HEAL-THY: ONE WOMXN AT A TIME. Other community projects: Founding member of Tenderloin Safe Passage, Lead Staff reopening of Boeddeker Park. Founder of Chicago Public School Restorative Justice Peer Jury Program

**Price Taylor; Vacaville**

***Artistic Area of Experience: Media Arts***

I am a dynamic 24 year old Bay Area native with passions ranging from education reform to documentary filmmaking. I'm an alumna of New York University where I was awarded the Martin Luther King Jr. merit scholarship and earned a Bachelors of Science in Public Policy. Some of my most meaningful experiences while at NYU were conducting anthropological research on immigration patterns in Paris, studying documentary filmmaking in Greece with a hyperfocus on the Syrian refugee crisis, and teaching classes at a juvenile detention facility in Queens, NY. These experiences molded me as a woman and gave life to my expansive perspectives. As an independent filmmaker, I have worked on projects spotlighting the women of the Black Panther Party, completed a fellowship at Betti Ono as a Digital Content Creator, and worked on KQED's digital series 'If Cities Could Dance.' I have since found a home at MasterClass, as a full-time Marketing Production Coordinator supporting the execution of marketing campaigns for user acquisition, engagement, and retention across multiple digital channels.

**Reina Robinson; Vallejo**

***Artistic Area of Experience: Multidisciplinary***

Reina Robinson, MA, is a coordinator of services for San Francisco Bay Area justice-involved youth, a certified Community Resiliency Model (CRM) and Youth Mental Health First Aid (YMHFA) instructor, and the Executive Director of the Center for Urban Excellence (CUE). Reina became a scholar at California State University, East Bay, earning a B.A. in Ethnic Studies, Black Studies, Genders and Sexualities in Communities of Color minor, plus a Master of Arts degree in Communication. A child of teen parents, whose father was a murder victim, Reina uses Afrofuturism, poetry and songwriting to share her experiences with hope, healing and resilience to advocate for underrepresented groups.

**Reynolds Paula; Mount Shasta**

***Artistic Area of Experience: Music***

I am a professional vocalist and instrumentalist with over 30 years of experience and an Associates Degree in Vocal Performance. I am enrolled in a 4-year Bachelor of Music program and am a dual major, also enrolled in a Bachelor of Arts in Business. I have a Certificate of Professional Fundraising from Boston University and am a professional grant writer. I am a former executive director of the Siskiyou Arts Council (not to be confused with the Siskiyou County Arts Council or Siskiyou Arts Museum). As E.D., I functioned as the SLPP delegate to

the CAC, and was a successful CAC grantee. I initiated a highly impactful countywide Arts Ambassadors program in six communities that encompassed performing and visual arts. I have managed an art gallery and curated shows featuring new and experienced artists. I host open mics and support and promote arts events throughout the county. I have a background in nonprofit finance and budgeting and have expertise in feasibility studies, project management and organizational capacity-building.

**Sabina Simpson; Oakland**

***Artistic Area of Experience: Decline to state***

I am an art historian, art critic, occasional curator and educator turned jazz musicians' agent and creative collaborator, with broad experience within the cultural sector. In my current role as an agent, project manager and consultant for artists, I help them develop their projects and shape their careers. The most relevant part of my experience within the arts is the collaboration with a funding and advocating body Jazz Services (London, UK), where I was part of a team that oversaw international showcases, grant programmes supporting touring, recording and artistic development, among others. As a team member, I was supporting the application process and grant distribution and evaluation. Additionally, I was part of two rounds of large national grant review panels, organised by British Phonographic Industry, and represented jazz music within a large group of various art practitioners.

I founded of Mo' Connections where I work with jazz musicians. I have thus been aware of the needs and challenges of artists and small companies like mine in delivering projects. At the same time, the possibilities that funding can open for artistic practices and collaborations is invaluable.

**Sarin Cemcem; Los Angeles**

***Artistic Area of Experience: Visual Arts***

In my current role as Data Specialist at LACMA, my work has me managing and tracking projects across departments, proposing and developing digital education content for audiences, and analyzing data and making strategic recommendations. This analysis provides knowledge for the organization. As part of my work, I have employed equitable and inclusive practices to grow our audiences and deepen the impact of programming. My previous work as Marketing and Development Manager at The Gabriella Foundation, I was researching funding opportunities, executing events for donors, and tracking all incoming funds. Throughout my career, I've found inspiration in the arts and education. This led me to a variety of internships and positions at non-profits. Following a Master's Degree in Museum Studies from USF, I joined the Leadership Council of Emerging Arts Leaders Los Angeles (EALLA), where I served as Leadership Co-Chair. I developed and produced multiple programs focused on professional development, maintained obligations to programmatic funders, and led EALLA to a more sustainable organization. I've dedicated my career to the intersection of the arts, culture, and education and have experience working at it as an institutional liaison.

**Shaina Johnson; San Francisco**

***Artistic Area of Experience: Multidisciplinary***

Since 2001, I have danced at private, corporate, and festival venues across the US and overseas. Some of my credits include Huis Ten Bosch in Kyushu, Japan; the Harbor Nights Festival in Hamilton, Bermuda; the Sonoma International Film Festival in Napa Valley, CA, and the Great American Music Hall and the California Academy of Sciences in San Francisco, CA. From 2004-2019, I was Founder/Artistic Director of the Copper Lantern Fire Theater, a company that provided opportunities for adults who came into performance later in life. Since 2003, I have worked with The Crucible, appearing at open houses, galas, and theatrical events. I joined the faculty in 2012, becoming Department Head in 2014. I instruct for regular adult programming and corporate team builds. Last year, I joined the Development Department as the Grants Manager. In that role, I secured grants from family foundations, corporations, and government funders to support our mission to make arts education accessible to all, and was instrumental in relaunching our public arts program which pairs BIPOC fabricators ages 18-35 with portfolio-building opportunities. I now serve as the organization's Development Manager overseeing institutional giving and corporate sponsorships.

**Shobha Subramanian; Stockton**

***Artistic Area of Experience: Dance***

Shobha Subramanian is an award winning dancer-teacher-singer- choreographer who has studied dance under senior dance & music gurus of India. She is the three-time winner of Individual Artist Award from Maryland, the Maryland Traditions Apprenticeship award and Mark Ryder Original Choreography award. As Dance Director of the Jayamangala, Shobha has presented 52 students in debut Arangetrams, and curated several dance dramas & dance conferences in Maryland. She holds a graduate degree MFA in Theatre from Towson University. She has received grants from Prince George's Arts Council to produce "Rhythmic Expressions" a documentary on Bharatanatyam, from Maryland Humanities Council for her MFA project "Shakuntala" and a MD Traditions Grant for "Reviving, Revising and Recording traditional music for Dance"

Subramanian has collaborated with National Ballet in Maryland and Barefeet theater dancers in Africa to produce multi-cultural performances. Her company Jayamangala dancers have toured Zambia, Africa (2013), India (2017) and Greece (2019) to represent at Festival and Conferences. As Adjunct faculty, she taught an undergraduate course titled "Introduction to Indian Dance" at the University of Maryland, Baltimore County in USA.

**Tavarus Blackmon; Sacramento**

***Artistic Area of Experience: Multidisciplinary***

Tavarus Blackmon, also known by the Anglo-Saxon, Blackmonster, is a devoted, Black, Father and Partner with three children in the City of Trees, Sacramento, California. He earned his MFA as Provost Fellow at the University of California Davis and his MA in Studio Art at CSU,



Sacramento. He has been under Fellowship at the Headlands Center for the Arts and is the recent Parent Artist Fellow at the Kala Art Institute. He is the recipient of the 2020-2021 Kala Art Institute Fellowship and the Curatorial Fellowship at Root Division. He is the winter, 2021, AiR at Caldera Arts in Sisters, OR. His practice is interdisciplinary and intermedium.

**Therese Davis; San Francisco**

***Artistic Area of Experience: Multidisciplinary***

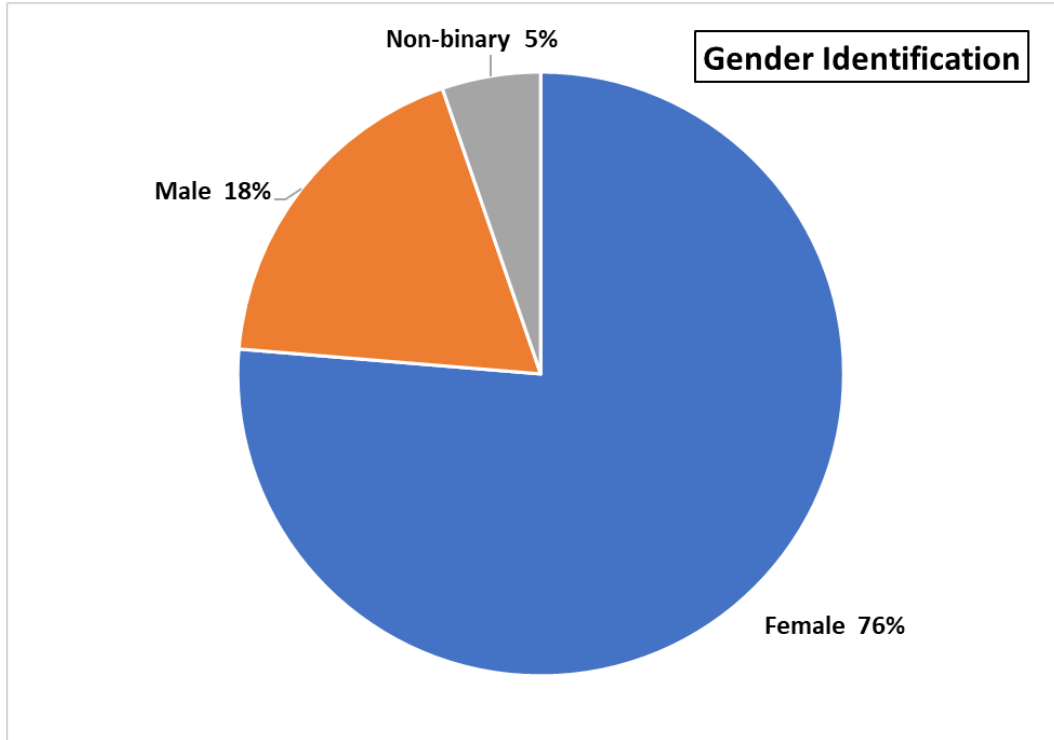
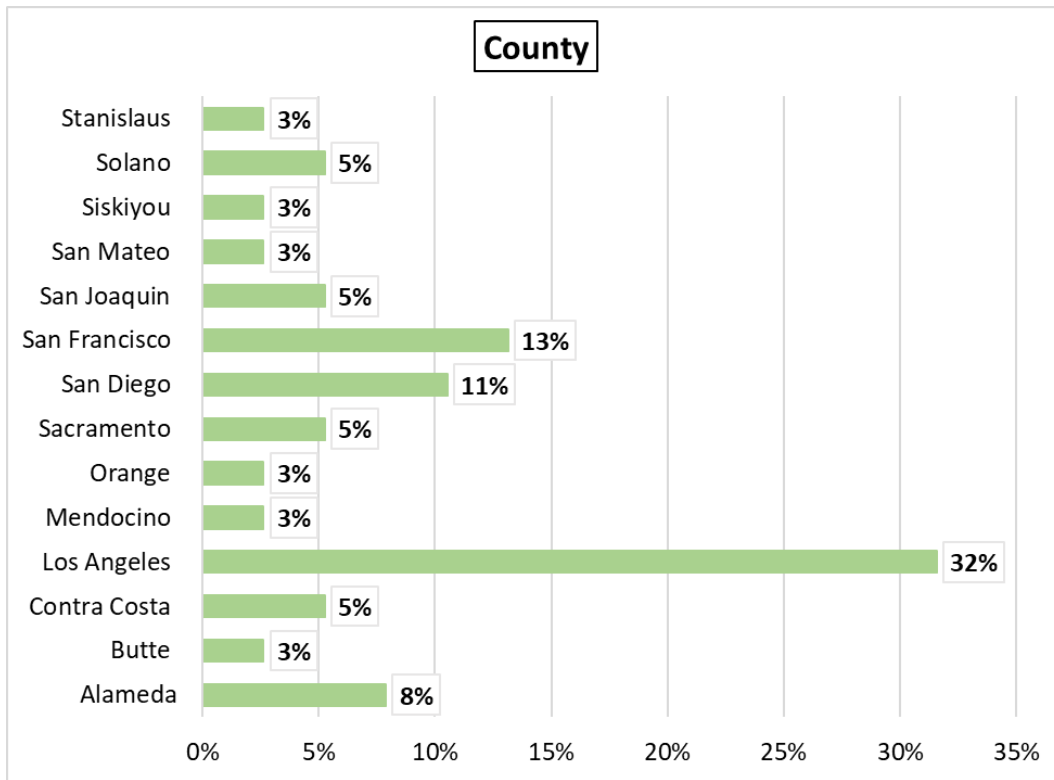
Therese Davis (M. Cheeskos) is a Black Queer Woman, activist, storyteller, visual artist/performance, festival producer and percussionist with years of successful experience as a multi-talented, public facing performer and producer. She is also a dynamic Creativity/Life Coach, Co-Director of Arts.Co.Lab, Emerging Art Professionals Alumni/Mentor and Culture Equity Advocate. I am the cofounder of Art.Co.Lab, which launched in the wake of the health crisis of 2020, offering pro-bono professional coaching to artists in underrepresented communities to facilitate access to Emergency Funds - initially supporting 29 artists in California. To date 'Transformative Grant Writing' has supported 88 artists in applying for over one million dollars in support for their individual projects, of which we have secured \$200K so far. She has 15+ years of experience supporting over 200+ artists and activists in promoting and raising awareness about their craft and their mission.

**Panelist Demographic Data**

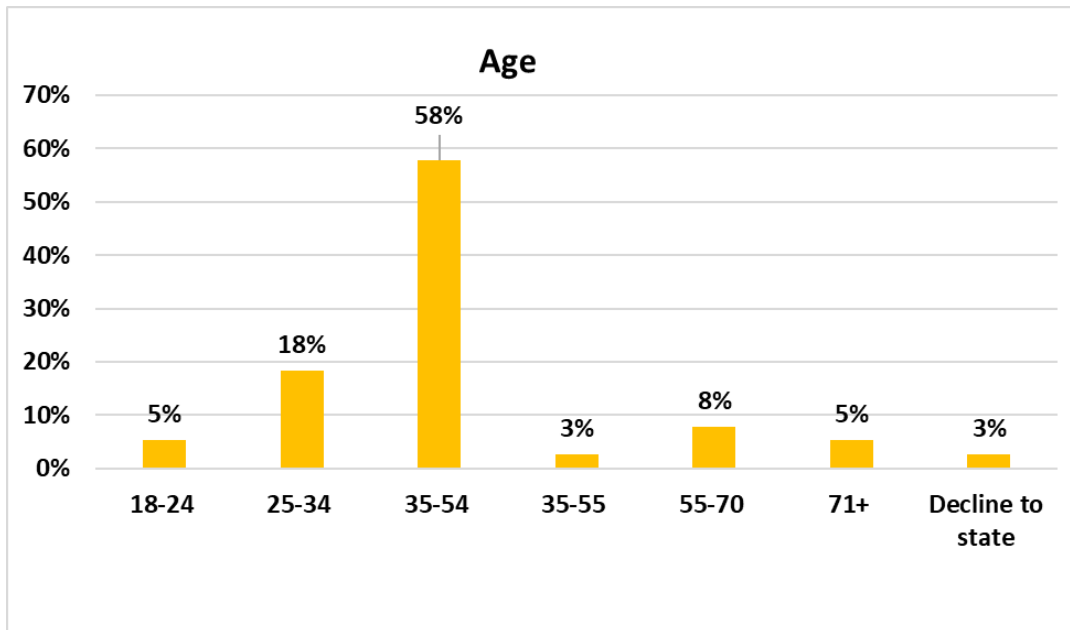
Data compiled from self-selected responses by panelists in Panelist Application.

Total Number of panelists that served in Cycle C Programs: **38**

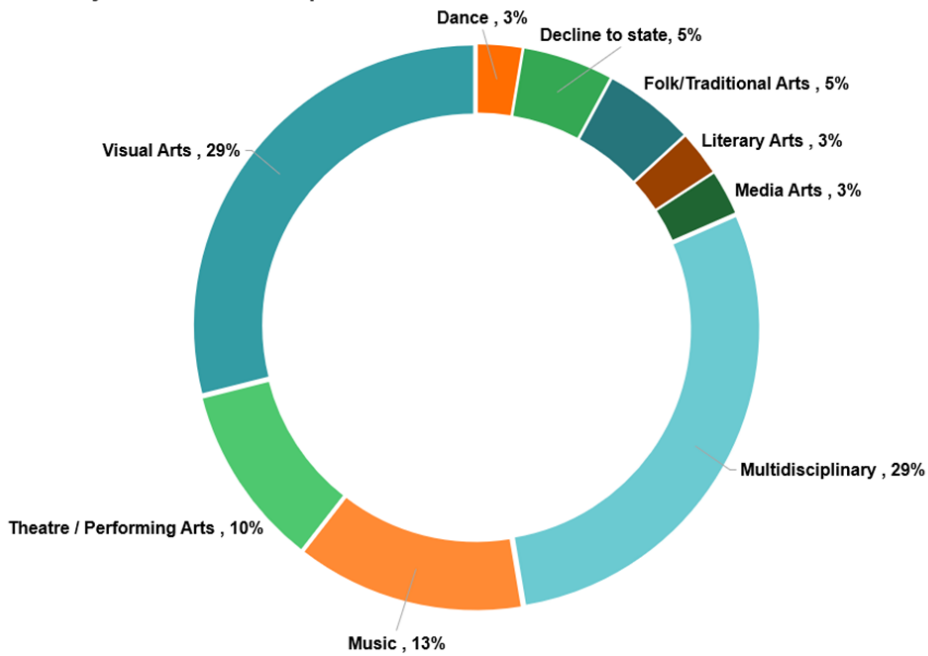
*\*Note: All data displayed in percentages*



Race/Ethnicity:	Percentage
Asian / Asian American, Black / African American, White / Caucasian	3%
Asian / Asian American, Hawaiian / Pacific Islander, Mixed Heritage	3%
Latinx / Chicanx, Multiple Heritage / Multiracial	3%
Latinx / Chicanx, White / Caucasian	3%
Middle Eastern	3%
Multiple Heritage / Multiracial	3%
Multiple Heritage / Multiracial, Latinx / Chicanx, Asian / Asian American	3%
Multiple Heritage / Multiracial, Latinx / Chicanx, Black / African American	3%
Latinx / Chicanx	8%
Native American / Indigenous, Latinx / Chicanx	8%
Black / African American	16%
Asian / Asian American	18%
White / Caucasian	29%



### Primary Artistic Area of Experience



### Other Supporting Documents

[September 2022 Allocations Memo](#)

[October 2022 Allocations Memo](#)

[February 2023 Allocations Memo](#)

## Creative Youth Development Cycle C Panel Ranks

Application ID	Applicant Organization	County	Fiscal Sponsor	Final Rank (not rounded)	Final Rank (rounded)	Grant Request Amount	TOR Last Completed FY	Recommended Awards
CYD-22-19680	JUN DAIKO	Santa Clara		6	6	\$ 40,000	\$ 2,215	\$ 40,000
CYD-22-19854	KAIROS MUSIC ACADEMY	Alameda		6	6	\$ 30,000	\$ 190,377	\$ 30,000
CYD-22-19632	MAYA MUSIC THERAPY FUND	Alameda		6	6	\$ 38,324	\$ 95,313	\$ 38,324
CYD-22-19852	THE MUSEUM OF THE AFRICAN DI	San Francis		5.8	6	\$ 40,000	\$ 5,176,345	\$ 40,000
CYD-22-19883	CIRCUS CENTER	San Francis		5.75	6	\$ 40,000	\$ 2,366,511	\$ 40,000
CYD-22-19986	COMMUNITY MEDIA ACCESS COLLI	Fresno		5.75	6	\$ 40,000	\$ 1,962,059	\$ 40,000
CYD-22-19878	CREATIVE GROWTH INC	Alameda		5.75	6	\$ 40,000	\$ 2,724,200	\$ 40,000
CYD-22-19768	CREATIVITY EXPLORED	San Francis		5.75	6	\$ 40,000	\$ 2,445,528	\$ 40,000
CYD-22-19998	El Sistema Santa Cruz	Santa Cruz		5.75	6	\$ 40,000	\$ 620,615	\$ 40,000
CYD-22-19651	EL TEATRO CAMPESINO	San Benito		5.75	6	\$ 40,000	\$ 720,295	\$ 40,000
CYD-22-19876	Fernandeno Tataviam Band of Missio	Los Angeles		5.75	6	\$ 40,000	\$ 1,448,488	\$ 40,000
CYD-22-19764	HANDFUL PLAYERS INC	San Francis		5.75	6	\$ 40,000	\$ 266,700	\$ 40,000
CYD-22-19644	Hanford Multicultural Theater Compar	Kings		5.75	6	\$ 40,000	\$ 79,756	\$ 40,000
CYD-22-20017	HEALING RHYTHMS	San Diego		5.75	6	\$ 40,000	\$ 49,000	\$ 40,000
CYD-22-19620	JAPANESE AMERICAN CULTURAL	Los Angeles		5.75	6	\$ 40,000	\$ 4,542,566	\$ 40,000
CYD-22-19839	KOREAN AMERICAN SPECIAL EDU	Orange		5.75	6	\$ 40,000	\$ 552,000	\$ 40,000
CYD-22-19667	ODC	San Francis		5.75	6	\$ 40,000	\$ 5,901,105	\$ 40,000
CYD-22-19688	REGENTS OF THE UNIVERSITY OF	Riverside		5.75	6	\$ 40,000	\$ 1,952,208	\$ 40,000
CYD-22-19949	SAN FRANCISCO CHILDRENS ART	San Francis		5.75	6	\$ 40,000	\$ 148,151	\$ 40,000
CYD-22-19825	SOUTH BAY ARTIST COLLECTIVE	Los Angeles		5.75	6	\$ 40,000	\$ 597,580	\$ 40,000
CYD-22-19616	CALIFORNIA INDIAN MUSEUM & CU	Sonoma		5.6	6	\$ 40,000	\$ 1,975,050	\$ 40,000
CYD-22-20060	TIA CHUCHAS CENTRO CULTURAL	Los Angeles		5.6	6	\$ 40,000	\$ 1,736,808	\$ 40,000
CYD-22-19933	ACTA NON VERBA YOUTH URBAN	Alameda		5.5	6	\$ 39,768	\$ 1,333,652	\$ 39,768
CYD-22-19871	AFRICAN-AMERICAN SHAKESPEAR	San Francis		5.5	6	\$ 40,000	\$ 773,835	\$ 40,000
CYD-22-19715	ANGELICA CENTER FOR ARTS AN	Los Angeles		5.5	6	\$ 30,000	\$ 211,078	\$ 30,000
CYD-22-19994	ARTE AMERICAS THE MEXICAN AF	Fresno		5.5	6	\$ 40,000	\$ 368,825	\$ 40,000
CYD-22-19641	Artist Magnet Justice Alliance	Alameda		5.5	6	\$ 40,000	\$ 63,150	\$ 40,000
CYD-22-19684	ASIAN ART MUSEUM FOUNDATION	San Francis		5.5	6	\$ 40,000	\$ 26,913,766	\$ 40,000
CYD-22-19889	BLACK FEMALE PROJECT INC	Alameda		5.5	6	\$ 40,000	\$ 1,515,684	\$ 40,000
CYD-22-19857	CASA 0101 INC	Los Angeles		5.5	6	\$ 40,000	\$ 935,678	\$ 40,000
CYD-22-20040	DANCE AND DIALOGUE	Los Angeles		5.5	6	\$ 40,000	\$ 129,207	\$ 40,000
CYD-22-19755	EXPLORING THE ARTS INC	Los Angeles		5.5	6	\$ 40,000	\$ 1,872,498	\$ 40,000
CYD-22-19886	FERNANDO PULLUM COMMUNITY	Los Angeles		5.5	6	\$ 40,000	\$ 1,298,419	\$ 40,000
CYD-22-19921	Geoffrey's Inner Circle	Alameda	EASTSIDE	5.5	6	\$ 40,000	\$ 365,987	\$ 40,000
CYD-22-20030	Grown Women Dance Collective	Contra Cost	DANCERS	5.5	6	\$ 40,000	\$ 311,100	\$ 40,000
CYD-22-20006	HEMET CONCERT ASSOCIATION	Riverside		5.5	6	\$ 40,000	\$ 52,672	\$ 40,000
CYD-22-19661	JAZZ ANGEL INC	Los Angeles		5.5	6	\$ 39,739	\$ 262,996	\$ 39,739
CYD-22-19818	KULINTANG ARTS INC	San Francis		5.5	6	\$ 40,000	\$ 238,658	\$ 40,000

Recommendation		
Rank	%	# of Orgs
5.5 & up	100%	42
5.4	90%	3
below 5.4	0%	259
Total Recommended		
\$		1,765,831

Total Request	
\$	11,394,970

CYD-22-19671	LA JOLLA MUSIC SOCIETY	San Diego		5.5	6	\$ 40,000	\$ 7,556,661	\$ 40,000
CYD-22-19686	PROJECT MIRACLE	Los Angeles		5.5	6	\$ 40,000	\$ 585,402	\$ 40,000
CYD-22-19916	ROOT DIVISION	San Francis		5.5	6	\$ 40,000	\$ 1,053,791	\$ 40,000
CYD-22-19676	SAN LUIS OBISPO MUSEUM OF AR	San Luis Ob		5.5	6	\$ 40,000	\$ 835,976	\$ 40,000
CYD-22-20031	LOS ANGELES OPERA COMPANY	Los Angeles		5.4	5	\$ 40,000	\$ 49,399,947	\$ 36,000
CYD-22-19918	MARIACHI WOMENS FOUNDATION	Los Angeles		5.4	5	\$ 40,000	\$ 191,211	\$ 36,000
CYD-22-19714	THINGAMAJIGS	Alameda		5.4	5	\$ 40,000	\$ 129,186	\$ 36,000
CYD-22-19789	5 Elements Youth Program	San Francis	INDEPEND	5.25	5	\$ 40,000	\$ 155,585	\$ -
CYD-22-19934	ARABIC LANGUAGE EDUCATION F	Sacramento		5.25	5	\$ 40,000	\$ 13,753	\$ -
CYD-22-19732	ARMORY CENTER FOR THE ARTS	Los Angeles		5.25	5	\$ 40,000	\$ 1,952,968	\$ -
CYD-22-19690	Arte Del Corazón	Santa Cruz	ARTS COU	5.25	5	\$ 40,000	\$ 11,550	\$ -
CYD-22-19962	BALBOA ART CONSERVATION CEN	San Diego		5.25	5	\$ 40,000	\$ 1,640,795	\$ -
CYD-22-19848	BERKELEY BALLET THEATRE INC	Alameda		5.25	5	\$ 40,000	\$ 1,019,345	\$ -
CYD-22-19778	BERKELEY COMMUNITY MEDIA	Alameda		5.25	5	\$ 40,000	\$ 252,710	\$ -
CYD-22-19702	Boomshake Music	Alameda	Intersection	5.25	5	\$ 40,000	\$ 144,112	\$ -
CYD-22-20022	BOYS & GIRLS CLUBS OF SAN FRA	San Francis		5.25	5	\$ 40,000	\$ 21,033,042	\$ -
CYD-22-19716	BROADWAY SACRAMENTO	Sacramento		5.25	5	\$ 36,225	\$ 25,774,788	\$ -
CYD-22-19728	CACHE CREEK CONSERVENCY	Yolo		5.25	5	\$ 39,977	\$ 681,591	\$ -
CYD-22-19987	City of San Fernando	Los Angeles		5.25	5	\$ 40,000	\$ 1,345,983	\$ -
CYD-22-19658	COMBAT ARTS SAN DIEGO INC	San Diego		5.25	5	\$ 40,000	\$ 61,000	\$ -
CYD-22-19866	COMMUNITY LITERATURE INITIATI	Los Angeles		5.25	5	\$ 40,000	\$ 370,344	\$ -
CYD-22-20064	CORPORATION OF THE FINE ARTS	San Francis		5.25	5	\$ 40,000	\$ 35,556,733	\$ -
CYD-22-19965	Cunamacué	Alameda	CubaCaribe	5.25	5	\$ 40,000	\$ 78,949	\$ -
CYD-22-19930	DISCO RIOT	San Diego		5.25	5	\$ 40,000	\$ 127,800	\$ -
CYD-22-19614	DIVERSIONARY THEATRE PRODU	San Diego		5.25	5	\$ 40,000	\$ 2,121,594	\$ -
CYD-22-19900	FIRST NIGHT MONTEREY INC	Monterey		5.25	5	\$ 40,000	\$ 234,685	\$ -
CYD-22-19609	GUITARS ANTIQUA MUSIC PROGR	Los Angeles		5.25	5	\$ 20,000	\$ 16,950	\$ -
CYD-22-19760	HELIX COLLECTIVE	Los Angeles		5.25	5	\$ 40,000	\$ 101,132	\$ -
CYD-22-19669	INVERTIGO DANCE THEATRE	Los Angeles		5.25	5	\$ 40,000	\$ 751,698	\$ -
CYD-22-19907	JAZZ HANDS FOR AUTISM	Los Angeles		5.25	5	\$ 40,000	\$ 569,668	\$ -
CYD-22-19826	JEWEL BOX CHILDREN S THEATEP	Los Angeles		5.25	5	\$ 40,000	\$ 157,735	\$ -
CYD-22-19947	JOYCE GORDON FOUNDATION OF	Alameda		5.25	5	\$ 40,000	\$ 29,810	\$ -
CYD-22-19837	LA PROMISE FUND	Los Angeles		5.25	5	\$ 39,455	\$ 7,836,754	\$ -
CYD-22-19647	PUBLIC CORPORATION FOR THE A	Los Angeles		5.25	5	\$ 40,000	\$ 6,866,597	\$ -
CYD-22-19932	QUEENS OF THE CASTRO INC	Alameda		5.25	5	\$ 40,000	\$ 89,730	\$ -
CYD-22-19649	SAN DIEGO JUNIOR THEATRE	San Diego		5.25	5	\$ 34,750	\$ 1,480,697	\$ -
CYD-22-19712	SAN DIEGO MUSEUM OF ART	San Diego		5.25	5	\$ 15,300	\$ 12,850,817	\$ -
CYD-22-19801	SAN FRANCISCO FILIPINO CULTUP	San Francis		5.25	5	\$ 40,000	\$ 10,519	\$ -
CYD-22-19776	SAN FRANCISCO FILM SOCIETY	San Francis		5.25	5	\$ 40,000	\$ 6,079,464	\$ -
CYD-22-19811	SAN FRANCISCO SYMPHONY	San Francis		5.25	5	\$ 40,000	\$ 115,769,000	\$ -
CYD-22-19799	SANTA MARIA PHILHARMONIC SO	Santa Barba		5.25	5	\$ 40,000	\$ 279,466	\$ -
CYD-22-19650	SOUTHLAND SINGS	Los Angeles		5.25	5	\$ 40,000	\$ 214,688	\$ -
CYD-22-20078	LITTLE OPERA	San Francis		5.2	5	\$ 40,000	\$ 72,613	\$ -

CYD-22-19663	MANZANITA WRITERS PRESS	Calaveras		5.2	5	\$ 40,000	\$ 37,116	\$ -
CYD-22-19867	NEAR & ARNOLDS SCHOOL OF PE	Mendocino		5.2	5	\$ 40,000	\$ 586,610	\$ -
CYD-22-19617	OAKLAND CHILDRENS FAIRYLAND	Alameda		5.2	5	\$ 40,000	\$ 4,066,917	\$ -
CYD-22-19956	STREET SYMPHONY PROJECT INC	Los Angeles		5.2	5	\$ 40,000	\$ 686,574	\$ -
CYD-22-19820	UNEARTH AND EMPOWER COMMU	Los Angeles		5.2	5	\$ 40,000	\$ 105,706	\$ -
CYD-22-19908	UNsung HEROES LIVING HISTOR	Sacramento		5.2	5	\$ 40,000	\$ 100,000	\$ -
CYD-22-19700	WYLAND FOUNDATION	Orange		5.2	5	\$ 39,740	\$ 698,238	\$ -
CYD-22-19957	YOUTH PHILHARMONIC ORCHEST	San Diego		5.2	5	\$ 40,000	\$ 374,078	\$ -
CYD-22-20043	4C LAB	Los Angeles		5	5	\$ 40,000	\$ 191,904	\$ -
CYD-22-19851	826LA	Los Angeles		5	5	\$ 40,000	\$ 2,656,887	\$ -
CYD-22-19967	ACADEMY OF MUSICAL PERFORM	Riverside		5	5	\$ 40,000	\$ 100,925	\$ -
CYD-22-19892	African Soul International	San Bernard	Insite	5	5	\$ 40,000	\$ 129,000	\$ -
CYD-22-19770	ARTS BENICIA INC	Solano		5	5	\$ 40,000	\$ 353,519	\$ -
CYD-22-20052	ASSYRIAN ARTS INSTITUTE	San Francis		5	5	\$ 40,000	\$ 180,789	\$ -
CYD-22-19819	BAY AREA THEATRESPORTS	San Francis		5	5	\$ 40,000	\$ 922,412	\$ -
CYD-22-19689	CALIFORNIA STATE SUMMER SCH	Los Angeles		5	5	\$ 40,000	\$ 174,691	\$ -
CYD-22-20096	CAMBODIAN AMERICAN RESOURC	Santa Clara		5	5	\$ 40,000	\$ 8,200	\$ -
CYD-22-19642	CENTER FOR URBAN EXCELLENCE	Solano		5	5	\$ 40,000	\$ 173,013	\$ -
CYD-22-20010	CHANGE THE TUNE INC	Los Angeles		5	5	\$ 40,000	\$ 232,580	\$ -
CYD-22-20050	CHHANDAM CHITRESH DAS DANC	San Francis		5	5	\$ 40,000	\$ 247,925	\$ -
CYD-22-19954	CREATIVE SANCTUARY	Humboldt		5	5	\$ 37,585	\$ 127,474	\$ -
CYD-22-19612	DANDAN PERFORMING ARTS CEN	Alameda		5	5	\$ 40,000	\$ 494,975	\$ -
CYD-22-19953	DELIRIUM MUSICUM	Los Angeles		5	5	\$ 18,700	\$ 238,720	\$ -
CYD-22-19944	DIAMOND IN THE RAW	Los Angeles		5	5	\$ 40,000	\$ 154,521	\$ -
CYD-22-19624	DIGITAL NEST INC	Santa Cruz		5	5	\$ 40,000	\$ 5,072,930	\$ -
CYD-22-19791	FURSTWORLD	San Bernard		5	5	\$ 40,000	\$ 39,284	\$ -
CYD-22-19942	HIPHOPFORCHANGE INC	Alameda		5	5	\$ 40,000	\$ 683,509	\$ -
CYD-22-19988	HOPE COMMUNITY DEVELOPMEN	Los Angeles		5	5	\$ 40,000	\$ 130,852	\$ -
CYD-22-19917	INLAND VALLEY SYMPHONY	Riverside		5	5	\$ 39,950	\$ 132,848	\$ -
CYD-22-19749	INNER-CITY ARTS	Los Angeles		5	5	\$ 40,000	\$ 3,387,101	\$ -
CYD-22-19945	KALEIDOSCOPE CHAMBER ORCHE	Los Angeles		5	5	\$ 40,000	\$ 220,312	\$ -
CYD-22-20036	L A RIVER PUBLIC ART PROJECT	Los Angeles		5	5	\$ 40,000	\$ 79,140	\$ -
CYD-22-19709	LIFE ON EARTH ART	Sonoma		5	5	\$ 30,197	\$ 62,877	\$ -
CYD-22-19806	LIGHT BRINGER PROJECT	Los Angeles		5	5	\$ 39,905	\$ 293,673	\$ -
CYD-22-19888	M F PLACE INC	Los Angeles		5	5	\$ 39,950	\$ 4,111,441	\$ -
CYD-22-20065	MARIN PERFORMING STARS	Marin		5	5	\$ 39,930	\$ 635,062	\$ -
CYD-22-19701	MC Arts and Culture	Marin	INTERSEC	5	5	\$ 40,000	\$ 172,343	\$ -
CYD-22-19800	MUSEUM OF CONTEMPORARY AR	Santa Barba		5	5	\$ 40,000	\$ 151,007	\$ -
CYD-22-19996	NATIVE DADS NETWORK	Sacramento		5	5	\$ 40,000	\$ 408,928	\$ -
CYD-22-19666	NEW CONSERVATORY	San Francis		5	5	\$ 40,000	\$ 1,468,529	\$ -
CYD-22-19703	NEW EARTH ORGANIZATION	Los Angeles		5	5	\$ 40,000	\$ 3,294,854	\$ -
CYD-22-19668	PACIFIC OPERA PROJECT	Los Angeles		5	5	\$ 25,000	\$ 483,614	\$ -
CYD-22-19983	PASADENA CONSERVATORY OF M	Los Angeles		5	5	\$ 40,000	\$ 2,595,264	\$ -

CYD-22-19991	PLAYFUL PEOPLE PRODUCTIONS	Santa Clara		5	5	\$ 40,000	\$ 455,199	\$ -
CYD-22-20089	PLAYGROUND INC	Alameda		5	5	\$ 40,000	\$ 786,027	\$ -
CYD-22-20021	PRESIDIO PERFORMING ARTS FO	San Francis		5	5	\$ 40,000	\$ 297,094	\$ -
CYD-22-20035	SAN FRANCISCO MIME TROUPE	San Francis		5	5	\$ 40,000	\$ 567,889	\$ -
CYD-22-19708	SAN PEDRO CITY BALLET	Los Angeles		5	5	\$ 40,000	\$ 204,384	\$ -
CYD-22-20028	Shahrazad Squad	Alameda	ARTogether	5	5	\$ 40,000	\$ 85,600	\$ -
CYD-22-19707	ShareWell	Los Angeles		5	5	\$ 40,000	\$ 4,331,307	\$ -
CYD-22-19902	SMALL ART MUSIC PROJECTS	San Francis		5	5	\$ 40,000	\$ 140,349	\$ -
CYD-22-19794	SOL TREASURES	Monterey		5	5	\$ 40,000	\$ 840,710	\$ -
CYD-22-19739	SPECTRUM ART GALLERY	Fresno		5	5	\$ 7,500	\$ 48,551	\$ -
CYD-22-19660	THE DAVID S HARP FOUNDATION	San Diego		5	5	\$ 40,000	\$ 1,153,539	\$ -
CYD-22-19959	THE FREEDOM BOUND CENTER	Sacramento		5	5	\$ 40,000	\$ 1,598,986	\$ -
CYD-22-19637	TheatreWorkers Project	Los Angeles	Ensemble S	5	5	\$ 40,000	\$ 176,188	\$ -
CYD-22-20038	TIBETAN ASSOCIATION OF NORTH	Contra Cost		5	5	\$ 40,000	\$ 366,928	\$ -
CYD-22-19896	TODAY'S FUTURE SOUND	Alameda	Oakland Pa	5	5	\$ 39,947	\$ 251,500	\$ -
CYD-22-20071	WOODCRAFT RANGERS	Los Angeles		5	5	\$ 40,000	\$ 17,913,244	\$ -
CYD-22-19960	WUTW INC	Los Angeles		5	5	\$ 40,000	\$ 69,115	\$ -
CYD-22-19910	SPEC LABS INC	Los Angeles		4.8	5	\$ 39,200	\$ 168,170	\$ -
CYD-22-19808	THE COLBURN SCHOOL	Los Angeles		4.8	5	\$ 40,000	\$ 40,858,234	\$ -
CYD-22-20057	THE FOUNDATION AT HEARST CA	San Luis Ob		4.8	5	\$ 40,000	\$ 365,145	\$ -
CYD-22-19929	VIVACE YOUTH CHORUS OF SAN J	Santa Clara		4.8	5	\$ 40,000	\$ 281,205	\$ -
CYD-22-19893	WHITE HALL ARTS ACADEMY FOU	Los Angeles		4.8	5	\$ 40,000	\$ 291,000	\$ -
CYD-22-20020	ACCESS DANCE INC	Placer		4.75	5	\$ 15,000	\$ 15,000	\$ -
CYD-22-19950	ART SEED	San Francis		4.75	5	\$ 40,000	\$ 58,041	\$ -
CYD-22-20044	BEYOND BAROQUE FOUNDATION	Los Angeles		4.75	5	\$ 40,000	\$ 570,384	\$ -
CYD-22-19814	BOYS AND GIRLS CLUBS OF GREA	Orange		4.75	5	\$ 40,000	\$ 2,184,118	\$ -
CYD-22-19958	BRAZILIAN CULTURAL ARTS CENT	Santa Barba		4.75	5	\$ 40,000	\$ 315,246	\$ -
CYD-22-19868	CAMP LAUREL FOUNDATION	Los Angeles		4.75	5	\$ 30,000	\$ 894,104	\$ -
CYD-22-20067	COMPTON CONSERVATORY OF M	Los Angeles		4.75	5	\$ 40,000	\$ 28,108	\$ -
CYD-22-20014	DAVIS ARTS CENTER	Yolo		4.75	5	\$ 40,000	\$ 399,091	\$ -
CYD-22-19856	EASTSIDE ARTS ALLIANCE	Alameda		4.75	5	\$ 40,000	\$ 1,704,494	\$ -
CYD-22-20075	ESCONDIDO ARTS PARTNERSHIP	San Diego		4.75	5	\$ 17,958	\$ 134,281	\$ -
CYD-22-19656	FRIENDS-STEWARDS OF AFRICAN	Alameda		4.75	5	\$ 40,000	\$ 7,406	\$ -
CYD-22-19681	FUTURENOMIC RESOURCES INCO	Riverside		4.75	5	\$ 40,000	\$ 450,000	\$ -
CYD-22-20039	GREETINGS FROM SOUTH-CENTR	Los Angeles		4.75	5	\$ 40,000	\$ 57,975	\$ -
CYD-22-20063	Groundwork Arts	San Bernar	HIGH DESE	4.75	5	\$ 40,000	\$ 192,596	\$ -
CYD-22-19875	GUADALUPE NIPOMO DUNES CEN	Santa Barba		4.75	5	\$ 36,560	\$ 308,798	\$ -
CYD-22-19984	HATCH WORKSHOP	San Joaquin		4.75	5	\$ 21,000	\$ 301,560	\$ -
CYD-22-20018	HEAT DANCELINE INCORPORATE	Alameda		4.75	5	\$ 40,000	\$ 132,013	\$ -
CYD-22-19813	INNERACT PROJECT INC	San Francis		4.75	5	\$ 40,000	\$ 874,379	\$ -
CYD-22-19746	KIDS IN THE SPOTLIGHT INC	Los Angeles		4.75	5	\$ 40,000	\$ 1,000,205	\$ -
CYD-22-20080	PROJECT LEVEL	San Francis		4.75	5	\$ 40,000	\$ 350,000	\$ -
CYD-22-20062	RAINBOW LABS MENTORING INC	Los Angeles		4.75	5	\$ 40,000	\$ 221,805	\$ -



CYD-22-20054	Rising Rhythm	San Francis	DANCERS	4.75	5	\$ 40,000	\$ 131,549	\$ -
CYD-22-19687	SAFE HOUSE FOR THE PERFORMI	San Francis		4.75	5	\$ 40,000	\$ 229,930	\$ -
CYD-22-19630	SAN DIEGO COMIC CONVENTION	San Diego		4.75	5	\$ 40,000	\$ 28,764,890	\$ -
CYD-22-19793	SAN FRANCISCO CONTEMPORARY	San Francis		4.75	5	\$ 40,000	\$ 290,131	\$ -
CYD-22-19928	SHASTA COUNTY CHILD ABUSE P	Shasta		4.75	5	\$ 40,000	\$ 2,648,342	\$ -
CYD-22-19747	PACIFIC CHORALE	Orange		4.6667	5	\$ 40,000	\$ 3,355,744	\$ -
CYD-22-19924	MARIGOLD PROJECT INC	San Francis		4.6	5	\$ 40,000	\$ 243,387	\$ -
CYD-22-19870	MASIL	Santa Clara		4.6	5	\$ 24,700	\$ 49,418	\$ -
CYD-22-19645	MUSEUM OF CRAFT AND DESIGN	San Francis		4.6	5	\$ 40,000	\$ 3,000,517	\$ -
CYD-22-19763	MUSEUM OF NEON ART	Los Angeles		4.6	5	\$ 40,000	\$ 491,257	\$ -
CYD-22-19899	NATIONAL ACADEMIC YOUTH COF	Sacramento		4.6	5	\$ 40,000	\$ 564,063	\$ -
CYD-22-19943	NEW VINTAGE BAROQUE INC	Sierra		4.6	5	\$ 40,000	\$ 97,612	\$ -
CYD-22-19842	SOUTHERN CALIFORNIA INSTITUT	Los Angeles		4.6	5	\$ 40,000	\$ 17,399,000	\$ -
CYD-22-20016	THE FRIENDSHIP CLUB	Nevada		4.6	5	\$ 36,477	\$ 1,846,973	\$ -
CYD-22-19920	THE JAZZ BAKERY PERFORMANCE	Los Angeles		4.6	5	\$ 40,000	\$ 129,982	\$ -
CYD-22-19699	VALLEJO COMMUNITY ARTS FOUN	Solano		4.6	5	\$ 40,000	\$ 1,074,670	\$ -
CYD-22-19718	WALLIS ANNENBERG CENTER FO	Los Angeles		4.6	5	\$ 40,000	\$ 9,976,243	\$ -
CYD-22-20011	YOUTH ORCHESTRAS OF FRESNO	Fresno		4.6	5	\$ 40,000	\$ 414,095	\$ -
CYD-22-19861	ARTESCAPE	Sonoma		4.5	5	\$ 18,172	\$ 215,846	\$ -
CYD-22-20034	ARTS & ENRICHMENT ACADEMY	Los Angeles		4.5	5	\$ 40,000	\$ -	\$ -
CYD-22-19897	ASOCIACION CULTURAL DE SOUT	Los Angeles		4.5	5	\$ 40,000	\$ 38,600	\$ -
CYD-22-20079	AYPAL: Building API Community Pow	Alameda	Asian Pacifi	4.5	5	\$ 40,000	\$ 655,171	\$ -
CYD-22-19979	Betti Ono	Alameda		4.5	5	\$ 40,000	\$ 484,500	\$ -
CYD-22-19873	BLACK YOUTH LEADERSHIP PROJ	Sacramento		4.5	5	\$ 40,000	\$ 591,116	\$ -
CYD-22-20073	BOYS & GIRLS CLUBS OF SONOMA	Sonoma		4.5	5	\$ 40,000	\$ 16,617,496	\$ -
CYD-22-20056	BRIGHTWORK NEWMUSIC	Los Angeles		4.5	5	\$ 20,000	\$ 104,000	\$ -
CYD-22-19781	CAMPANA STUDIOS	San Diego		4.5	5	\$ 40,000	\$ 45,925	\$ -
CYD-22-19881	CINNABAR ARTS CORPORATION	Sonoma		4.5	5	\$ 40,000	\$ 634,793	\$ -
CYD-22-19869	CLOVERDALE PERFORMING ARTS	Sonoma		4.5	5	\$ 40,000	\$ 110,858	\$ -
CYD-22-20066	CONTACT ARTS	San Diego		4.5	5	\$ 40,000	\$ 641,444	\$ -
CYD-22-19909	ENSEMBLE THEATRE COMPANY O	Santa Barba		4.5	5	\$ 40,000	\$ 2,383,589	\$ -
CYD-22-19864	GYOPO	Los Angeles		4.5	5	\$ 40,000	\$ 268,241	\$ -
CYD-22-19627	INTERNATIONAL CITY THEATRE	Los Angeles		4.5	5	\$ 40,000	\$ 805,000	\$ -
CYD-22-19829	LITTLE MANILA FOUNDATION	San Joaquin		4.5	5	\$ 40,000	\$ 3,575,120	\$ -
CYD-22-19975	PARKFIELD COMMUNITY CLUB INC	Monterey		4.5	5	\$ 24,600	\$ 10,000	\$ -
CYD-22-20026	LOS ANGELES YOUTH SYMPHONY	Los Angeles		4.4	4	\$ 40,000	\$ 171,307	\$ -
CYD-22-19946	MOTION PACIFIC DANCE INC	Santa Cruz		4.4	4	\$ 40,000	\$ 326,914	\$ -
CYD-22-20002	MUSIC ACADEMY OF THE WEST	Santa Barba		4.4	4	\$ 40,000	\$ 11,293,482	\$ -
CYD-22-19828	NORTHERN CALIFORNIA CENTER	Nevada		4.4	4	\$ 39,850	\$ 3,383,454	\$ -
CYD-22-19923	SUNNYVALE COMMUNITY PLAYER	Santa Clara		4.4	4	\$ 32,063	\$ 314,912	\$ -
CYD-22-19639	THE FRIDA CINEMA	Orange		4.4	4	\$ 37,517	\$ 1,030,905	\$ -
CYD-22-19815	THE LAGUNA PLAYHOUSE	Orange		4.4	4	\$ 40,000	\$ 5,870,000	\$ -
CYD-22-19654	TWIN CITIES CONCERT ASSOCIAT	Nevada		4.4	4	\$ 40,000	\$ 431,917	\$ -

CYD-22-19978	WILLOW CREEK YOUTH PARTNER	Humboldt		4.4	4	\$ 16,550	\$ 1,063,628	\$ -
CYD-22-19809	YOUTH MUSICAL THEATER COMP	Alameda		4.4	4	\$ 40,000	\$ 538,539	\$ -
CYD-22-19696	ARTSCCC	Contra Cost	Independen	4.3333	4	\$ 25,800	\$ 20,327	\$ -
CYD-22-20083	ADOBE COMMUNITY BOOKS AND	San Francis		4.25	4	\$ 40,000	\$ 88,199	\$ -
CYD-22-19993	ARTS ENRICHMENT FOR ALL INC	Fresno		4.25	4	\$ 40,000	\$ -	\$ -
CYD-22-19966	BOYS AND GIRLS CLUB OF VISTA	San Diego		4.25	4	\$ 40,000	\$ 1,637,096	\$ -
CYD-22-19885	BUILDING BRIDGES	San Francis		4.25	4	\$ 40,000	\$ 30,157	\$ -
CYD-22-20076	CANTABILE YOUTH SINGERS	Santa Clara		4.25	4	\$ 29,475	\$ 999,518	\$ -
CYD-22-19890	CONUNDRUM THEATRE COMPANY	Los Angeles		4.25	4	\$ 40,000	\$ 79,228	\$ -
CYD-22-20087	CRAFTING THE FUTURE	Los Angeles		4.25	4	\$ 40,000	\$ 279,519	\$ -
CYD-22-19731	CREATE CENTER FOR THE ARTS F	Riverside		4.25	4	\$ 36,000	\$ 201,645	\$ -
CYD-22-19972	Dance Arts Community Project	Marin	MANNAKIN	4.25	4	\$ 40,000	\$ 53,250	\$ -
CYD-22-19772	DI ROSA PRESERVE	Napa		4.25	4	\$ 15,000	\$ 1,219,372	\$ -
CYD-22-19785	EBELL OF LOS ANGELES A CORP	Los Angeles		4.25	4	\$ 40,000	\$ 6,510,687	\$ -
CYD-22-19999	ENCORE THEATRE GROUP	Los Angeles		4.25	4	\$ 40,000	\$ 701,788	\$ -
CYD-22-19951	KOL EDUCATION FOUNDATION	Solano		4.25	4	\$ 20,000	\$ 69,705	\$ -
CYD-22-20099	La Raíz Magazine	Santa Clara	San Jose C	4.25	4	\$ 20,000	\$ 17,830	\$ -
CYD-22-20000	LAKE TAHOES SHINING STARS	El Dorado		4.25	4	\$ 36,000	\$ 67,126	\$ -
CYD-22-19834	LEDGE THEATRE	Los Angeles		4.25	4	\$ 40,000	\$ 46,660	\$ -
CYD-22-19758	MENDOCINO ART CENTER INC	Mendocino		4.25	4	\$ 40,000	\$ 1,080,520	\$ -
CYD-22-19982	PACIFIC FOUNDATION FOR THE A	Orange		4.25	4	\$ 40,000	\$ 220,000	\$ -
CYD-22-20069	PACIFIC RESIDENT THEATRE ENS	Los Angeles		4.25	4	\$ 40,000	\$ 650,253	\$ -
CYD-22-20074	PASADENA COMMUNITY ACCESS	Los Angeles		4.25	4	\$ 33,000	\$ 1,027,814	\$ -
CYD-22-19765	PRESIDENT-BOARD OF TRUSTEES	Santa Clara		4.25	4	\$ 40,000	\$ 545,200,000	\$ -
CYD-22-19704	RISE UP-YOUTH PROGRAM FOR T	Sutter		4.25	4	\$ 37,000	\$ 10,757	\$ -
CYD-22-19757	SAN FRANCISCO CATS ACADEMY	San Francis		4.25	4	\$ 40,000	\$ 5,321	\$ -
CYD-22-19927	SONOMA COUNTY INDIAN HEALTH	Sonoma		4.25	4	\$ 40,000	\$ 99,557	\$ -
CYD-22-19636	Theater for Young Professionals	San Diego	Media Arts	4.25	4	\$ 40,000	\$ 117,871	\$ -
CYD-22-19648	Long Beach Youth Chorus	Los Angeles		4.2	4	\$ 20,000	\$ 35,868	\$ -
CYD-22-19835	LOS ROBLES CHILDRENS CHOIR II	Ventura		4.2	4	\$ 40,000	\$ 37,987	\$ -
CYD-22-20082	MADISON PROJECT	Los Angeles		4.2	4	\$ 40,000	\$ 5,998,895	\$ -
CYD-22-19767	NIMBUS ARTS	Napa		4.2	4	\$ 40,000	\$ 1,556,902	\$ -
CYD-22-20097	NORTH AMERICAN GUQIN ASSOC	Alameda		4.2	4	\$ 24,000	\$ 48,800	\$ -
CYD-22-20033	OFF THE WALL GRAFFITI FOUNDA	Los Angeles		4.2	4	\$ 40,000	\$ 127,456	\$ -
CYD-22-20046	SUMMER SOLSTICE CELEBRATION	Santa Barba		4.2	4	\$ 33,000	\$ 287,125	\$ -
CYD-22-19796	Sundance Dance Company	Humboldt	INK PEOP	4.2	4	\$ 40,000	\$ 23,339	\$ -
CYD-22-20048	When Black and Brown Go Green	Alameda	Movement	4.2	4	\$ 40,000	\$ 1,334	\$ -
CYD-22-19997	YOUNG PEOPLES SYMPHONY OR	Alameda		4.2	4	\$ 40,000	\$ 234,584	\$ -
CYD-22-19683	4 ELEMENTS EARTH EDUCATION I	Nevada		4	4	\$ 40,000	\$ 432,096	\$ -
CYD-22-19858	AMERICAN ADVANCING GROUP IN	Los Angeles		4	4	\$ 40,000	\$ 200,000	\$ -
CYD-22-19629	ANGEL CITY ARTS	Los Angeles		4	4	\$ 28,000	\$ 115,817	\$ -
CYD-22-20047	ANY BODY CAN YOUTH RESORTS	San Diego		4	4	\$ 20,000	\$ 493,970	\$ -
CYD-22-20053	BRAVE MAKER	San Mateo		4	4	\$ 40,000	\$ 306,096	\$ -

CYD-22-19695	I CAN DO THAT THEATRE COMPAN	Contra Cost		4	4	\$ 40,000	\$ 1,249,767	\$ -
CYD-22-19795	KERN RIVER VALLEY ART ASSOCI	Kern		4	4	\$ 40,000	\$ 17,010	\$ -
CYD-22-19906	LOMPOC THEATRE PROJECT COR	Santa Barba		4	4	\$ 40,000	\$ 212,826	\$ -
CYD-22-19782	MARINA YOUTH ARTS	Monterey		4	4	\$ 20,000	\$ 44,700	\$ -
CYD-22-19705	MERCED COUNTY ARTS COUNCIL	Merced		4	4	\$ 5,125	\$ 396,077	\$ -
CYD-22-19611	MILL VALLEY LIVEARTS	Marin		4	4	\$ 39,800	\$ 1,120,814	\$ -
CYD-22-20051	MUSIQUE SUR LA MER ORCHESTR	Los Angeles		4	4	\$ 40,000	\$ 116,040	\$ -
CYD-22-19964	ONSTAGE PLAYHOUSE INC	San Diego		4	4	\$ 40,000	\$ 129,801	\$ -
CYD-22-19664	PASADENA MASTER CHORALE AS	Los Angeles		4	4	\$ 30,700	\$ 78,515	\$ -
CYD-22-19670	RAGAZZI BOYS CHORUS	San Mateo		4	4	\$ 40,000	\$ 1,564,143	\$ -
CYD-22-19692	SHOWTIME DANCE, INC	Orange		4	4	\$ 40,000	\$ 10,450	\$ -
CYD-22-19713	SILICON VALLEY URBAN DEBATE I	San Mateo		4	4	\$ 40,000	\$ 858,597	\$ -
CYD-22-19655	SOL-LA MUSIC ACADEMY	Los Angeles		4	4	\$ 40,000	\$ 348,971	\$ -
CYD-22-19775	THE SUZUKI MUSIC ASSO OF CALI	Los Angeles		4	4	\$ 17,950	\$ 13,586	\$ -
CYD-22-19882	TWO BIT CIRCUS FOUNDATION	Los Angeles		4	4	\$ 40,000	\$ 1,160,403	\$ -
CYD-22-19717	WALTER LEE WILMORE WLW FOU	Los Angeles		4	4	\$ 40,000	\$ 381,086	\$ -
CYD-22-19727	MODESTO SOUND	Stanislaus		3.8	4	\$ 40,000	\$ 43,724	\$ -
CYD-22-20068	MUCKENTHALER CULTURAL CENT	Orange		3.8	4	\$ 40,000	\$ 1,575,147	\$ -
CYD-22-20027	NICKERSON-ROSSI DANCE	Riverside		3.8	4	\$ 40,000	\$ 261,000	\$ -
CYD-22-19719	StudioWorks Art Collective	San Bernard	ARTS CON	3.8	4	\$ 25,000	\$ 3,600	\$ -
CYD-22-20008	UNITED CAMBODIAN COMMUNITY	Los Angeles		3.8	4	\$ 40,000	\$ 1,043,750	\$ -
CYD-22-19698	URBAN COLLABORATIVE PROJEC	San Diego		3.8	4	\$ 40,000	\$ 528,500	\$ -
CYD-22-19761	WOODLAND HILLS COMMUNITY TH	Los Angeles		3.8	4	\$ 40,000	\$ 81,856	\$ -
CYD-22-19877	LAO COMMUNITY CULTURAL CEN	San Diego		3.75	4	\$ 33,250	\$ 33,670	\$ -
CYD-22-19756	MISSION TRAILS REGIONAL PARK	San Diego		3.75	4	\$ 40,000	\$ 877,349	\$ -
CYD-22-19722	PERFORMING ARTS FOR LIFE AND	Los Angeles		3.75	4	\$ 40,000	\$ 192,000	\$ -
CYD-22-19807	SANTA ROSA PLAYERS	Sonoma		3.75	4	\$ 40,000	\$ 2,413,720	\$ -
CYD-22-19802	SEASUN THEATRE ARTIST GROUPE	Los Angeles		3.75	4	\$ 40,000	\$ 388,589	\$ -
CYD-22-19840	MUSICAL THEATRE ACADEMY OF	Orange		3.6	4	\$ 40,000	\$ 415,432	\$ -
CYD-22-19940	THE LIBRARY OF MUSICLANDRIA	Sacramento		3.6	4	\$ 40,000	\$ 189,614	\$ -
CYD-22-20032	URBANISTS COLLECTIVE	Kings		3.6	4	\$ 40,000	\$ 174,326	\$ -
CYD-22-19805	WILLITS CENTER FOR THE ARTS	Mendocino		3.6	4	\$ 40,000	\$ 130,739	\$ -
CYD-22-19634	A B L E COMMUNITY DEVELOPMEN	Contra Cost		3.5	4	\$ 40,000	\$ 115,179	\$ -
CYD-22-19827	KINGS ART CENTER FOUNDATION	Kings		3.5	4	\$ 40,000	\$ 213,919	\$ -
CYD-22-19981	UPLIFTING ARTS ACADEMY	San Bernard		3.5	4	\$ 40,000	\$ 107,947	\$ -
CYD-22-19976	LOS ANGELES CENTER OF PHOTOG	Los Angeles		3.4	3	\$ 40,000	\$ 730,808	\$ -
CYD-22-20058	MARIPOSA COMMUNITY CHORUS	Mariposa		3.4	3	\$ 40,000	\$ -	\$ -
CYD-22-19919	TAHOE SCHOOL OF MUSIC	Nevada		3.4	3	\$ 40,000	\$ 452,396	\$ -
CYD-22-19915	TEMECULA VALLEY CONSERVATO	Riverside		3.4	3	\$ 16,694	\$ 8,738	\$ -
CYD-22-20045	RIVERFRONT PLAYHOUSE	Shasta		3.25	3	\$ 10,925	\$ 276,501	\$ -
CYD-22-19905	LUMINARY ARTS CORPORATION	San Diego		3.2	3	\$ 32,582	\$ 320,632	\$ -
CYD-22-19894	Mojaveland	San Bernard	ARTS CON	3.2	3	\$ 12,080	\$ 6,596	\$ -
CYD-22-19990	MUSEUM OF MAKE BELIEVE	Orange		3.2	3	\$ 40,000	\$ 6,601	\$ -

CYD-22-20029	CLAREMONT HERITAGE INC	Los Angeles		3	3	\$ 12,000	\$ 278,202	\$ -
CYD-22-20013	CONEJO OAKS SYMPHONY INC	Ventura		3	3	\$ 40,000	\$ 188,365	\$ -
CYD-22-19665	DAT KREW	Kern		3	3	\$ 40,000	\$ 15,000	\$ -
CYD-22-19685	MURPHYS CREEK THEATRE CONS	Calaveras		3	3	\$ 40,000	\$ 159,242	\$ -
CYD-22-19914	MARIN THEATRE COMPANY	Marin		2.8	3	\$ 40,000	\$ 1,980,585	\$ -
CYD-22-19810	Music Preserves Foundation	Orange	ONEOC	2.8	3	\$ 30,000	\$ 60,000	\$ -
CYD-22-20042	BURBANK INTERNATIONAL FILM F	Los Angeles		2.5	3	\$ 40,000	\$ 143,552	\$ -
CYD-22-20086	LUVWORX	San Diego		2.2	2	\$ 40,000	\$ 31,884	\$ -
				total requested:		<b>\$ 11,394,970</b>	Recommendation:	<b>\$ 1,765,831</b>
							Total CAC Allocation:	\$ 1,764,475
							Variance:	\$ (1,356)

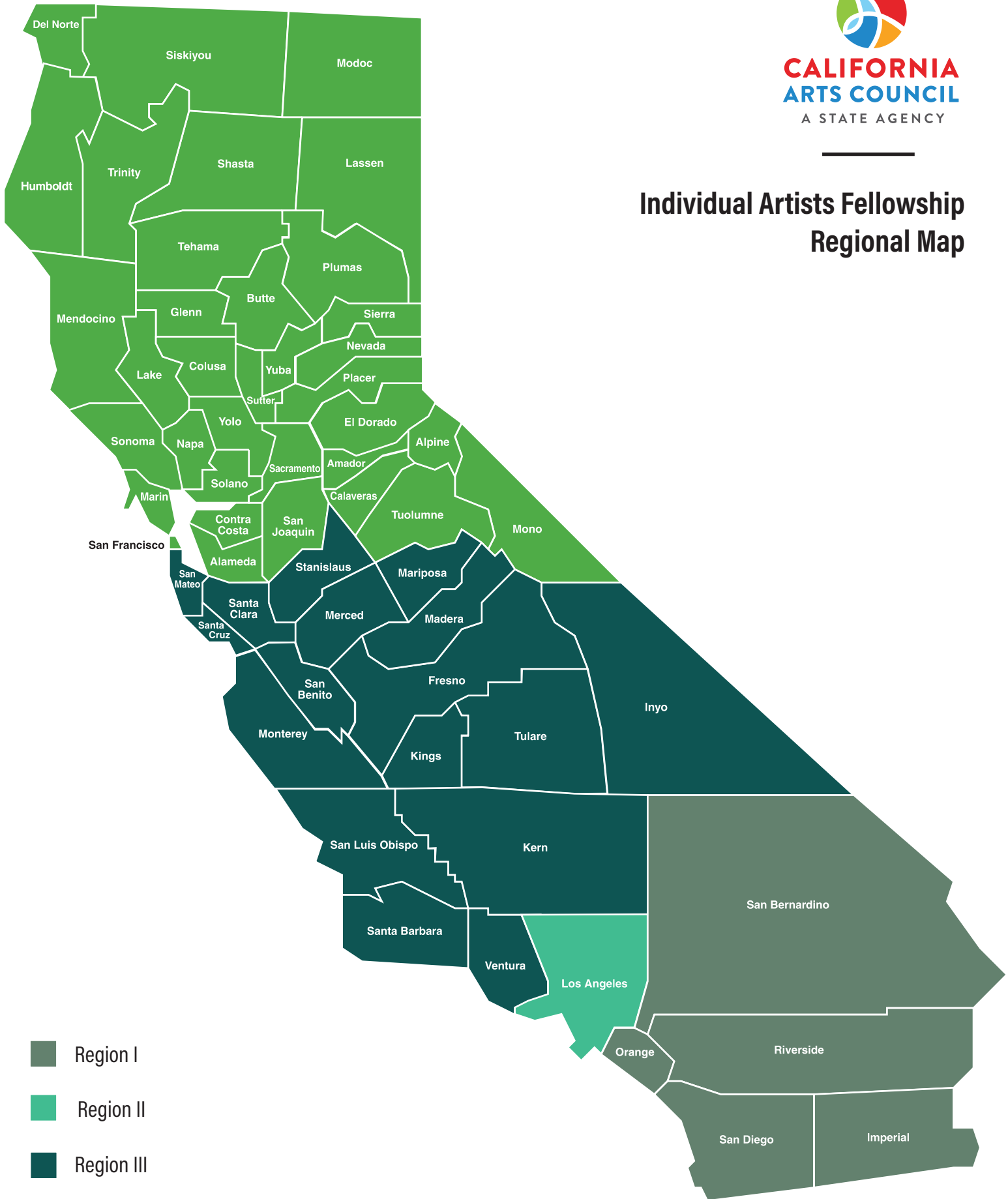
## Administering Organization- Individual Artist Fellowships Region IV Panel Ranks

Application ID	Applicant Organization	County	Final Rank(not rounded)	Final Rank (rounded)	Grant Request Amount	TOR Last Completed FY	Recommended Award	
IAF-22-20012	YOUTH SPEAKS INC	San Franci	5.6	6	\$ 800,000	\$ 2,213,789	\$ 925,000	
IAF-22-19734	MAGIC THEATRE INC	San Franci	5.5	6	\$ 800,000	\$ 1,427,008	\$ -	
IAF-22-19679	AMADOR COUNTY ARTS COUNCIL	Amador	5.4	5	\$ 800,000	\$ 267,729	\$ -	
IAF-22-19694	BAY AREA MURAL PROGRAM INC	Alameda	5.2	5	\$ 800,000	\$ 576,278	\$ -	
IAF-22-20037	INK PEOPLE INC	Humboldt	5.2	5	\$ 800,000	\$ 470,980	\$ -	
IAF-22-19769	KULTIVATE LABS	San Franci	5	5	\$ 800,000	\$ 935,595	\$ -	
IAF-22-20005	MISSION CULTURAL CENTER FOR LATINO AR	San Franci	4.8	5	\$ 800,000	\$ 1,538,036	\$ -	
IAF-22-20023	Kala Institute	Alameda	4.6	5	\$ 800,000	\$ 1,238,416	\$ -	
IAF-22-19824	THE YOUNG AMERICANS INC	Riverside	4.6	5	\$ 800,000	\$ 1,754,033	\$ -	
IAF-22-19721	SAN FRANCISCO INSTITUTE OF POSSIBILITY I	San Franci	4	4	\$ 800,000	\$ 218,120	\$ -	
IAF-22-20055	CENTER FOR IMMIGRANT PROTECTION	San Franci	3.8	4	\$ 800,000	\$ 500,000	\$ -	
IAF-22-19847	DESIGN BAY AREA	San Franci	3.8	4	\$ 800,000	\$ 114,798	\$ -	
total requested:					<b>\$ 9,600,000</b>	Recommendation:	<b>\$ 925,000</b>	
							Total CAC Allocation: \$	925,000
							Variance: \$	-



**CALIFORNIA**  
**ARTS COUNCIL**  
A STATE AGENCY

## Individual Artists Fellowship Regional Map



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

## Cultural Pathways- Technical Assistance Panel Ranks

Application ID	Applicant Organization	County	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Grant Request Amount	TOR Last Completed FY	Recommended Award
CPTA-22-20015	WORLD TRUST EDUCATIONAL SERVICES	Alameda		5.4	5	\$ 150,000	\$ 604,713	\$ 150,000
CPTA-22-19989	KULTIVATE LABS	San Francisco		5.25	5	\$ 150,000	\$ 935,595	\$ -
CPTA-22-20004	CALIFORNIA LAWYERS FOR THE ARTS	San Francisco		4.8	5	\$ 150,000	\$1,433,058	\$ -
CPTA-22-19969	STORYCENTER	Alameda		4.4	4	\$ 150,000	\$1,615,880	\$ -
CPTA-22-19662	REACH for Community	Los Angeles	ARTIST MAGNET	4	4	\$ 150,000	\$ 40,000	\$ -
CPTA-22-19887	BUILDING BRIDGES	San Francisco		4	4	\$ 150,000	\$ 30,157	\$ -
CPTA-22-19931	DESIGN SACRAMENTO	Sacramento		3.8	4	\$ 100,000	\$ 23,688	\$ -
CPTA-22-19862	Mercury Orbit Music	Los Angeles	WEST COVINA CC	3.2	3	\$ 150,000	\$ 67,387	\$ -
CPTA-22-20001	SoCal Arts	Los Angeles	The Dance Resource	3.2	3	\$ 150,000	\$ 207,193	\$ -
CPTA-22-19736	THE YOUNG AMERICANS INC	Riverside		3	3	\$ 150,000	\$1,754,033	\$ -
total requested:						<b>\$ 1,450,000</b>		<b>\$ 150,000</b>
Total CAC Allocation:								\$ 150,000
Variance:								\$ -

# TAB G

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California Arts Council | Public Meeting | 03/24/2023



This agenda item was provided to Council as an oral report. A detailed summary will be included in the record of the meeting's minutes, published to the CAC site following Council's approval at the next scheduled business meeting.

# TAB H

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California Arts Council | Public Meeting | 03/24/2023

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